

A Nisei Artist in Canada: Papers from the 2013 Symposium on *Reed: The Life and Works of Roy Kiyooka*

Yoshiko Seki, Darren Lingley, Fumiko Kiyooka, and Fusa Nakagawa


日系カナダ人二世芸術家ロイ・キヨオカの生涯と芸術

関 良子、ダレン・リングリー、フミコ・キヨオカ、中川美佐

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【映画上映会・ミニシンポジウム】
REED: The Life and Works of Roy Kiyooka
制作：2012年/カナダ 所要時間：94分 日本語字幕あり
A film by Fumiko Kiyooka



ロイ・キヨオカ (Roy Kenzie Kiyooka, 1926-1994) カナダの写真家、詩人、芸術家。
日系カナダ人二世。大阪万博ではカナダ館の彫刻を手がけた。母親は土佐の土族の娘。

【日時】 6月19日 (水) 15:00 ~ 18:00
【場所】 メディアの森 6階 「メディアホール」

【スケジュール】
ミニシンポジウム：15:00 ~ 16:00
「A pre-screening discussion of 'REED' themes」 (使用言語は英語および日本語)
講師：フミコ・キヨオカ Roy Kiyooka's art (ロイ・キヨオカの芸術)
中川 美佐 高知からの日系移民 (Emigration from Kochi)
D.リングリー Japanese-Canadian Redress (日系カナダ人戦後補償)
関 良子 (司会) ポストモダン詩人キヨオカ (Kiyooka as a postmodernist poet)

上映会 + フミコ・キヨオカ Q & A: 16:00 ~ 18:00



協力：高知大学人文学部国際社会コミュニケーション学科

Introduction: A Pre-screening Symposium Discussion of *REED* Themes

Darren Lingley

In June 2013, through the sponsorship of the Faculty of Humanities and Economics Academic Support Committee and the Department of International Studies, Kochi University welcomed award-winning Canadian filmmaker Fumiko Kiyooka to present her documentary film *Reed: The Life and Works of Roy Kiyooka*. Screened nationwide throughout the month of June at universities, academic societies, and at the Canadian embassy, the film is an intense and personal portrait of one of Canada's foremost multi-disciplinary artists. Roy Kiyooka is recognized not only as a force as a Canadian painter who played a prominent role in shaping the New York School of Painting but also for his critically acclaimed work as a poet and photographer, and for his lasting national and cultural influence in Canada. Bringing this important film to Kochi was of special significance given that Roy Kiyooka's mother, Mary Kiyoshi Kiyooka (née Kiyoshi Oe) grew up in Kochi City at the beginning of the twentieth century, before emigrating to the west coast of Canada in 1917 to join her emigrant husband.

The film weaves Roy Kiyooka's multilayered life story within a broad range of complex themes related to developments in the Canadian art scene, literary and cultural movements of the 1960s and 1970s, and personal reminiscences in the form of interviews with colleagues, family, and friends – all of which is further situated within a historical and social framework based on the *Nisei* Japanese-Canadian experience. It moves slowly and artfully from a recounting of Kiyooka's early childhood and family life in Calgary (and later forced departure to Alberta's hinterland farming area of Opal) on to a description of his career as a leading artist who taught at the top art schools across Canada and influenced a generation of painters. The film then deals with Kiyooka's decision to suddenly abandon painting for other artistic interests, most notably poetry and photography and, to a lesser extent, music and other performance genres. Interspersed throughout this narrative are accounts of his personal life and his many turbulent relationships, tales of indulgences from the Beat Era, reflections on his *joie de vivre* approach to all things intellectual, and a personal reckoning of his own complicated identity as a Japanese-Canadian.

Even with Japanese subtitles, the issues raised in this fascinating film can at times feel slightly decontextualized or 'culture bound' with its many personal, social, cultural, and historical references. To counter this potential effect for an audience of Japanese viewers not familiar with these

facets of the Canadian experience, and to make the Kochi University screening of *Reed: The Life and Works of Roy Kiyooka* a ‘culture rich’ rather than ‘culture bound’ experience, a mini-symposium entitled, ‘A Pre-screening Discussion of REED Themes’ was held before the film was shown on June 19th. Four contributors discussed selected themes raised in the film with the aim of making the rich complexities of this documentary tribute to Roy Kiyooka more accessible to the target audience. First, filmmaker Fumiko Kiyooka provided an overview about the main features of her father’s critically acclaimed art by highlighting how Roy Kiyooka’s work has been received by several of the central figures in the world of Canadian art. Having the film’s creator screen her work, discuss her father’s contribution to Canadian art, and field questions at the film’s conclusion lent even greater resonance to the Kochi University screening of REED. This was followed by a presentation by Fusa Nakagawa who discussed Japanese emigration to North America from Kochi, focusing primarily on another local emigrant, Takie Okumura. The third symposium participant, Darren Lingley, provided background on the racism that Japanese-Canadians endured in the period directly before and after World War II, highlighted by the forced evacuation and internment of Japanese-Canadians, which in turn led to an important theme raised in the film – that of the Japanese-Canadian redress movement. Finally, Yoshiko Seki helped to bring Roy Kiyooka’s poetry to life by identifying the postmodernist features in his work. Her presentation helped to explain, among other things, several of Kiyooka’s poems associated with his *StoneDGloves* (1969-1970) photography project.

Roy Kiyooka’s connection to Japan, and to Kochi, cannot be understated. His father was from Umaji-mura and his mother Kochi City. He made several trips back to Japan and Kochi in his lifetime to explore this formative part of his identity, and Fumiko Kiyooka has highlighted her father’s Tosa samurai roots by emphasizing similarities in character between Roy and his maternal grandfather, Masaji Oe. Oe was a well-educated Tosa sword master; the very source of the film’s ‘REED’ title comes from him. Fumiko Kiyooka describes her film project thusly: ‘My great-grandfather was a samurai warrior nicknamed REED. My grandmother always said that my father, Roy, had the same spirit as her father. Of all her children, Roy lived by the Bushido, an unwritten Samurai code of conduct.’ Sri Lankan-born Canadian writer, Michael Ondaatje, was a close friend of Roy Kiyooka and views the ‘reed’ analogy as appropriate by noting in the film that Roy ‘...was like a reed, receptive to every nuance in you.’ That he so closely resembled the strong spirit and character traits of his Tosa grandfather, lends weight to what Kochi must have meant to Roy Kiyooka. And then there is *Mothertalk*, a translated collection celebrating the stories that Roy’s Tosa-born mother told him about her life back in Japan. As shown in the film, *Mothertalk* had great personal significance for Roy. Yet beyond a few distant Kiyooka relatives in Kochi who know of what Roy accomplished in Canada, the Roy Kiyooka story with its strong Tosa roots has not been fully explored and celebrated here. Fumiko Kiyooka’s 2013 visit to

Kochi University to screen *Reed: The Life and Works of Roy Kiyooka*, and this pre-screening project symposium, helps to at least partially redress this shortcoming. It is our hope that future projects undertaken by Fumiko Kiyooka, most notably a planned feature film project centering on the life of Roy's mother, Mary Kiyoshi Kiyooka, will further nurture and celebrate Kochi's place in the story of this prominent Japanese-Canadian family.

Acknowledgement:

We are grateful to Tetsutaro Abe, Tomohide Matsushima, and Naohito Mori for their valuable support in making this project such a success.

Roy Kiyooka's Art: Emerging Perspectives from Canadian Art Scholars

Fumiko Kiyooka

When Darren Lingley asked me to give a short presentation on Roy Kiyooka's visual art, I did not feel qualified because Canadian scholars are still working on putting his work into a perspective. Therefore, I have included some of the dialogue from Canadian scholars in regards to this.

Ron (Gyozo) Spickett is a Canadian painter and a Zen Buddhist monk who taught painting at the University of Calgary. As Spickett says, 'We frightened some people because we tended to take things too seriously...' They were breaking out of realism into a broader concept of what art could be ... the study of something simple = a kind of transformational aspect to art very much like Zen. When Dad and Ron were at art school there was a kind of expanded consciousness that happened as a result of many people's war experiences: the astonishment at just being alive. There was a kind of surrealism about what life is really about; artists were interested in bigger issues...

Dennis Reid is Professor of art history at the University of Toronto, and also worked at the Art Gallery of Ontario and at the National Gallery of Canada. He is regarded as one of the finest scholars in Canadian art that Canada has ever had. Reid stated in an interview:

I'm finding it difficult still to have a sense of an overview of Roy as a painter, over that period of time that he was involved with painting. I guess as you encounter or reencounter individual paintings like the one just behind me here, of course I've seen it intermittently over the years from when it was painted, but still walking in this afternoon and seeing it there it offers that opportunity to see it in a very fresh way and I'm sure there's that kind of discovery that one could make with all the work. When it was being painted you couldn't help but see it in relation to other artists who were working in a similar idiom, Gaucher or painters of that sort. Even in relation to a number of Roy's students in Vancouver who responded very directly to his *mèche*, to his way of working as a painter. So to really think retrospectively at this point, to really try to understand how the painting career developed through, I think it would be very, very interesting because it would be clearly a fresh evaluation. I'm not quite there in my mind yet, but it's an exciting prospect. When this kind of retrospective view of Roy is taken I'm sure the writing will be the thread through it all – the key to understanding the common issues or the common concerns that flow through all of the periods. You see it even now looking back. One of the reasons that Roy means so much to me as an artist is that I guess I feel so strongly that ART

is always about a confluence or convergence of skill, so there is always a craft element, and intellect or vision and its how those two come together in some magical way that that's what its all about. Roy's work seems to be so consciously about those two elements conjoining to make something that lives by itself ... that just stands there and he was always amazed by it too. I always remember, I was going to say the pride in the things that he made and it is pride I guess, but it never came across quite like that. It always came across as this strange kind ... almost like ... I think very much in a way like parents and a child ... that sense of how could we have made that and yet also at the same time, wow, a real sense of pride about it and yet also at the same time the sense that we really didn't have anything to do with it. We just went through the motions, we did what we had to do and out of that comes this thing, and Roy thought about art that way very much. That flows back in again to why it was, for him, something that was just everywhere and constant. Sitting down and having his first drink of the morning or first bite of food or ... my sense was always for him something of a ritual that moved very easily into aesthetic concerns – never very far from art.

Smaro Kamboureli is a Professor at the School of English and Theatre Studies (SETS) at the University of Guelph, and Canada Research Chair in Critical Studies in Canadian Literature. Smaro wrote: 'He was also instrumental in shaping the shift from modernism to abstract expressionism, working together in Regina's historically important Emma Lake Workshop with such world-known artists as the American painter Barnett Newman.'

Grant Arnold is a writer, curator, and educator. He is currently Audain Curator of British Columbia Art at the Vancouver Art Gallery, where he contributes to the Gallery's exhibition and collecting activities. He has commented:

By the late 1950s Kiyooka had become interested in the ideas of the American critic Clement Greenberg and over the following decade he produced an extensive and accomplished body of abstract painting. When Kiyooka arrived in Vancouver in 1959 to take up a teaching position at the Vancouver School of Art he brought with him an intellectual rigour and knowledge of contemporary art on an international level that was an important influence on the city's art scene. The paintings he produced during this time were widely acclaimed. He represented Canada at the 1965 Sao Paulo Biennale, where his painting *Orange Aleph* was awarded a silver medal. Despite this success, he became disenchanted with what he saw as the orthodox character of high modernism and, not long after exhibiting in Sao Paulo, he abandoned painting and began to explore the artistic cross-pollinations of poetry and photography.

From the mid-60s, life and art were inseparable for Kiyooka. Working with photography in particular allowed him to focus on the present moment. Roy is quoted as having said 'I love the quickness of photography, how it enables one to move through the world "alert" to its poignancies.'

Scott Watson, Professor and Head of the Department of Art History, Visual Art and Theory, and Director/Curator of the Morris and Helen Belkin Art Gallery at the University of British Columbia, put Dad's photographic work into perspective as follows: 'I don't think anyone realized what a great contribution to photography he made until after his death, although *StoneDGloves* (1970) has long been considered a Canadian masterpiece. It was made in Japan on the site of the Osaka world's fair when in 1969 Kiyooka was invited by the Canadian government to create a monumental sculpture for installation at the Canadian pavilion at Osaka Expo.' Dad's sculpture for the Canadian pavilion for Osaka Expo was called *Abu Ben Adam's Vinyl Dream* (see Fig. 1) and while he was there, he photographed discarded gloves on the work site, which became a piece called *StoneDGloves*.

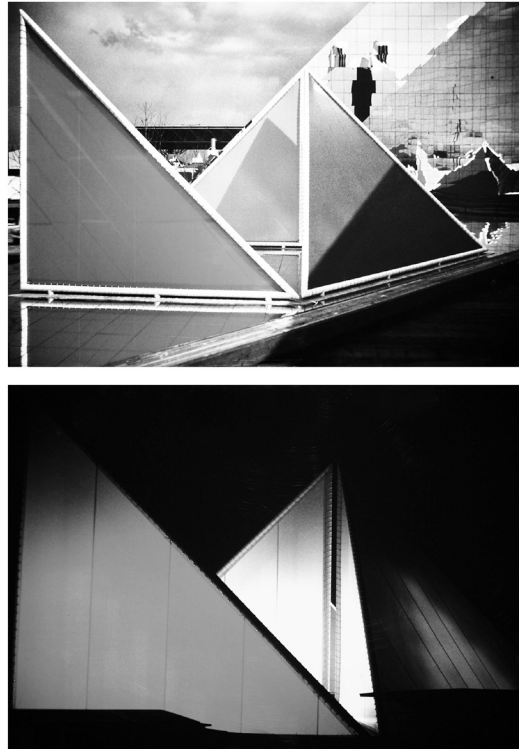


Fig. 1: Abu Ben Adam's Vinyl Dream, a tetrahedron sculpture from the Canadian pavilion at Expo '70 Osaka, Japan
(image courtesy of Fumiko Kiyooka)

Dennis Reid, commenting on what Dad was trying to express through *StoneDGloves*, puts it like this:

I looked at *StoneDGloves* and I was thinking of Roy last week and I was talking to Daniel and thinking about Roy more intensely than I do normally, and the *StoneDGloves* photographs there is something about them – there is something about those images that is closer to what is behind us than to much of the photographic work that followed, so that's interesting. It's a formal connection, but not just formal connection either, because *StoneDGloves* has so much to do with hands and what's left after work, and the hands are removed and you can't look at a painting like this without thinking about that either, because as much as he strives for essentially a perfect surface and I remember talking one time about the *Barometer* painting as having the appearance of being something that is not man made, as something that is natural, and there is that feel about them. But at the same time part of your experience of engaging them is straining to see the traces of the hand, and so part of the experience is very much about when the hand is removed and yet the trace is still there and so on, so *StoneDGloves* really does lead directly on in a very, very real way.

The book, *StoneDGloves*, came out around the same period as the *StoneDGloves* photo exhibit and was exhibited across Canada, and in Paris and Kyoto¹. If you look at it closely you will see that not only the images, but also the text, are placed visually.

Dad also traveled around Japan in 1969 with his father and writes about that trip in his book called *Wheels: A Trip Thru Honshu's Back Country*.

Itsukushima

Dear M:

Ah! Itsukushima: The Gate magnificent
Gate through which the Mind 'alias' the Wind blows —
on its way to becoming a huge Sky House, callit
the "Celestial House that breath built." We both know
what Breath can build — breath can steal away.
Meanwhile, why not embrace a Hiroshima a few hours
hence

p.s. have you had your share of
Air/s today? (Kiyooka, *Pacific Windows* 165)

... it could almost be any day of the year you care to name.
name it. name the time and place. put father there beside a child
in green velvet — the two of them feeding the holy pigeons...
while all around them the greensward hides a once-charred Hearth
(Kiyooka, *Pacific Windows* 169)

nothing left to expatiate —
but the killer behind the wheel inside each of us

nothing much to rave about —
but the healer tied to the fiery wheel turning us (Kiyooka, *Pacific Windows* 170)

For a short period during the 1970's Dad worked on collage pieces, which one felt were somehow critical.

Grant Arnold said that, 'For the rest of his career he adopted an anti-institutional stance, partici-

¹ *StoneDGloves* was shown in Japan in Kyoto in late 1973 and in Tokyo in early 1974 as part of the exhibit entitled 'Japanese Artist in the Americas'. It was also exhibited at the National Gallery in Canada and at the Canadian Embassy in France.

pating in experimental artist initiatives such as Intermedia, producing work that crossed the conventional categories of media and working with ephemeral idioms such as performance.’ Dennis Reid further comments on Dad’s performance work by noting:

It makes me think also that when that big retrospective is done it’s going to want to also have somewhere near it’s centre the performances and Roy as a performer, because as you know he read his written work in a way that was eccentric, but commanding ... that opened it up ... it was like ... it always struck me that listening to Roy read his work was as close as an auditory experience could be to the act of reading yourself, so when I heard Roy read I would always see the words for some reason and I think it had to do with the way... his reticence in articulating the words and yet the strange intonations that would come through, so there’s a lot going on there too, that I think ... that I’m sure a lot of people are thinking about ... a lot to learn there ...

Dad’s photographic works were visual narratives that he put together and called *Photoglyphs*.

It’s become a “best seller” these days to say that everybody under the sun has roots, and branches. That therefore, everybody is rooted in the particulars of their own etymology. Preferences, hence all of our so-called references, tend in the English I’ve learned, to take these things for granted. For instance, racism, as everybody can and does know it, has something to do with cultural dispositions and, despite all the rhetoric, it has its roots in the language of our fears and is, to all intents and purposes, wholly irrational. Hence our own vulnerability in the face of it. Nonetheless, I am on the side of those who hold to the minority view that we have to attend to our own pulse and extend our own tenacities. Like they say, “God helps those who help themselves.” It’s right here that “art” (in any tongue) can and does get into the act: like how do we cause the leaves on the topmost branches of the old family tree to burst into flower, sez it. (Kiyooka, *Mothertalk* 185)

As a way of summarizing the overall body of work of my father, Roy Kiyooka, I will once again defer to the words of Dennis Reid and Grant Arnold. From Dennis: ‘Painter, sculptor, poet, photo-based and performance artist, Roy Kiyooka played a central role in the development of visual culture right across Canada during the second half of the twentieth century. Not only was his artistic practice critical to key developments in various centres throughout this period, but in his role as a teacher he assured an ongoing legacy that has continued to resonate to this day.’ And from Grant Arnold: ‘Despite the widely acknowledged importance of Kiyooka’s work, the overall trajectory of his practice, which encompassed more than five decades, has not received much scholarly consideration, and the far reaching contributions he made to Canadian art are in need of further consideration.’

Canadian scholars are still considering Roy’s visual art and literary practices, and an overall

summation has yet to be done. I have given you but a taste of some of the thought processes by Canadian scholars about his work. I think in the overall understanding of Roy Kiyooka's art practice, it is important that a Japanese perspective be included, as so much of his artwork has had the influence of his Japanese roots and his relationship with Japan.

Roy Kiyooka as Postmodernist Poet: The Charm of his Language

Yoshiko Seki

My role at the pre-screening symposium in June 2013 was to explain the 1960s–1980s literary climate in Canada, one in which Roy Kiyooka was active in publishing and reciting his poetical works, and to give the audience, especially those who have not had much experience in reading English poetry, an opportunity to hear, see, and appreciate some of his works. Having shown the audience one of his best works, *StoneDGloves*, and receiving feedback from students during a brief discussion, I was convinced that Kiyooka’s poems have a special charm which appeals even to people who are not used to reading English poems, or those who may feel some barrier about reading poems which are written in a foreign language. In rewriting my manuscript as part of this project to publish our symposium presentations in this journal-article form, I would like to add my thoughts about where this charm comes from. I will also introduce a list of the major works by ‘Roy Kiyooka, the postmodernist poet’, contextualize the characteristics of his poetry within the literary milieu of 1960s–1980s Canada, and provide an analysis of *StoneDGloves*.

As Fumiko mentioned in her paper, Roy Kiyooka abandoned painting after exhibiting *Orange Aleph* in the 1965 Sao Paulo Biennale. Roughly around the same period, he started writing poetry and his first poetical work, *Kyoto Airs*, was published in 1964. From the beginning, his poetical style had a postmodern feel: his poems are often occasional, fragmentary, and open-ended with a unique visual layout as you can see in the following short poem called ‘Buddha in the Garden’:

gone

gone

gone

gone

gleaming gold

gone

scoured with dirt

& rained upon, rained
upon...

gone all gone

only wood
to lean upon (Kiyooka, *Pacific Windows* 14–15)

Roy Miki, a Canadian poet and scholar, interprets the collection as follows: ‘The poems of *Kyoto Airs* unfold syllable by syllable, word by word, line by line, each particle of language weighed in the tension of line breaks, in the tentative shifts [. . .] as if he were seeking permission to be a “poet”’ (306). His second book of poems, *Nevertheless These Eyes* (1967), is a cross-genre collection of poems and paintings. Roy Kiyooka explains that this work was inspired by his reading English painter Stanley Spencer’s biography. For him, Spencer was ‘perhaps the co-partner in the origin and the form and the content of this book’ (Kiyooka [Recording]).

As with this example, Roy Kiyooka’s books of poems sometimes took on a form of collaboration with the visual arts. *StoneDGloves*, which I will discuss in further detail later, and *Wheels: A Trip thru Honshu’s Backcountry* include photographs along with the selected poems, whereas *The Fountainebleau Dream Machine* and *Pear Tree Pomes* were published with paintings. He worked on *StoneDGloves* when he was creating a sculpture for installation at the Canadian pavilion at Osaka Expo 1970. He took many photos of work gloves which were scattered at the construction site and added words and lines to them. *Wheels* also contains photographs taken in Japan when he took a train trip with his father in 1969. It is ‘structured as a journal/journey’ as Miki aptly describes, which ‘echoes of the travel narratives by the Japanese poets Basho and Issa’ (309). This work has a long and complex history but he finally published privately printed copies in 1985. To use Miki’s expression, *The Fountainebleau Dream Machine* (1977) is ‘an interface between poem-texts (“frames”) and a series of meticulously constructed collages which together propose the “dream machine” as a text discourse, a “rhetoric”’ (309). With *Pear Tree Pomes* (1987), which has illustrations by David Bolduc, he was nominated for the Governor General’s Literary Award. Apart from these, *of seasonable pleasures and small hindrances* is also among his major works – a kind of marginalia written during 1973–4 and published as an issue of *BC Monthly* in 1978.

Visual effects in Roy Kiyooka’s books of poems are not limited to such unique layouts of the lines or accompanied photographs and paintings. We can also find them in word- or even in letter-level changes, which are used to produce extraordinary effect. He often used enjambment, for example, as seen in the following pieces quoted from poems in *Kyoto Airs*:

<u>glitter-</u> <u>ing</u> light shines on <u>gleam-</u> <u>ing</u> blade (from 'The Sword')	small <u>incis-</u> <u>ed</u> swastikas frame the shine the children's shrine near the marketplace (from 'Children's Shrine') (Kiyooka, <i>Pacific Windows</i> 8–9, 17; underlines added)
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As we have already seen in the subtitle of *Wheels*, Kiyooka also tended to use unusual spellings such as 'thru' (for through) or 'tho' (for though). These spellings may be interpreted as colloquial, but what is most unique about his poetry writing is that he sometimes inverts the usual usage of capital letters and lower-case letters: he often uses 'i' for 'I' (that is, to mean himself) and writes down proper nouns in lower-case letters (e.g. 'richard milhous nixon' and 'muhammad ali' in *of seasonable pleasures and small hindrances*) (Kiyooka, *Pacific Windows* 99). These visual effects at letter level prompt readers to pay careful attention to what he writes. Therefore, when he writes, using this system:

i filled 3 notebooks full of
 an oftimes indecipherable 'romaji' alternating
 with pages of cluttered 'inglish' (from *Three Nippon Weathervanes*; Kiyooka, *Pacific Windows* 260)

readers cannot help but try to grasp between-the-lines meanings.

Such unique characteristics of Roy Kiyooka's poetry writing, both in terms of theme and style are, in truth, not always his innovations; they are rather common features of his contemporaries, some of which are even inherited from Modernist poetry or Imagist poetry from the early twentieth century. We can say that, when Kiyooka started to write his poems, an agreeable environment for such poetic styles was already in place for him. Pauline Butling and Susan Rudy define such poetry 'that has been variously described as radical, experimental, oppositional, avant-garde, open-form, alternative, or interventionist' as 'radical poetry' and state that the year 1957 marks the dawn of such radical poetry in Canada. In this year, the Canada Council was established to 'foster and promote the study and enjoyment of, and the production of works in the arts, humanities and social sciences.' One after another, small magazines for poems and reviews were founded, and poetry reading events such as the Contact Poetry Readings were also started (Butling and Rudy 2–3). But why are these three events, which occurred in 1957, so important for radical poetry (or postmodern poetry) in Canada? Firstly, Butling states that the 'combination of nationalism and modernism' is peculiar in Canada (42):

To prove to the world that the nation has shed its colonial past and achieved mature nation status (a nationalist goal), the government supports experimental, ‘avant-garde’ art (a modernist goal). The Canada Council has thus regularly supported innovative, experimental, separatist, independent, even anarchic work as much as mainstream cultural production [. . .]. (42)

Secondly, small magazines or presses, as well as poetry reading events, function to nurture radical literary activities. Butling asserts that ‘in the public reading, poems become linguistic and social *events*’ and that such public reading ‘contributes to a cultural/social nexus that strengthens communities and creates a receptive environment for experimental work’ (37). The ‘community-based, writer-run magazines and presses’ are also crucial for postmodernist poetry writing because they exercise ‘the generative function’ as the “‘working ground’ magazine’, which is differentiated from the conventional “‘show-window’ magazine’ (37). In this way, the circumstances for postmodern poetry started to evolve around 1957.

Roy Kiyooka was not merely publishing his poetical works in this milieu but he also made a great contribution to the development of Canadian radical (or postmodern) poetry. Butling explains, citing an interview of bpNichol, that there are ‘three broad areas of literary activity – popularizing, synthesizing and researching – all of which [. . .] are necessary in a vibrant literary culture’ and that they are ‘applied to both oral events (readings, performances, workshops, festivals, and conferences) and to publications’ (32–33). In the 1960s, Kiyooka published his works from emerging small publishers such as Periwinkle Press or Talonbooks, and began performing his poems both in public media outlets like television and radio, and at local coffee houses in Vancouver (Butling and Rudy 3, 8, 52). Thus, he played a great role as one of the leading poets in ‘popularizing, synthesizing and researching’ Canadian postmodern poetry.



StoneDGloves is a collection of ‘40 photo/graphs’ of work gloves ‘and a brace of small poems’ (Kiyooka, *Pacific Windows* 91). This work was also published from a small independent publisher, Coach House Press, which granted writers full control of all aspects of the production in producing books, including layout, which enabled Roy Kiyooka to produce such a unique piece of work. He explains the theme of this collection as can be seen in Fig. 2. In the first

this is a poem

for cotton glove, sad, worn-out
cotton glove —the very
heart of the poem. if you put your ear
to its cupt hand you’ll hear
his echo re-echo through the poem
like a naked hand —reaching
out for its own shadow

Fig. 2: A page image from *StoneDGloves*
(Kiyooka, *Pacific Windows* 64)

place, the very title contains multiple meanings. Associated with the succeeding photographs and poems, it seems to mean, firstly, ‘petrified gloves’; that is, gloves which are worn out and left on the ground for a long while and which have become hardened. But the word ‘stoned’ may hint at another meaning which was more commonly used in the 1960s–1980s: to become intoxicated with drink or drugs, especially the latter. In addition, because the poet typed the two letters in the middle, ‘DG’, in capital letters – ‘StoneDGloves’, many other meanings flow out from the title. Kiyooka used special layouts for the title pages of the work as you see below (Fig. 3):



Fig. 3: The title pages of *StoneDGloves* (Kiyooka, *Pacific Windows* 57, 583)

When I asked students how many meanings or words they could find in those images at the symposium, they pointed out several. Because the title of this work is always typed with the two middle letters in capitals, and because Kiyooka uses such unique layouts, the word ‘gloves’ is more easily read as ‘loves’ whereas another word ‘stoned’ is likely to be divided into ‘st’ (saint) and ‘one.’ The words can also be converted into ‘loved one’ in the readers’ minds. ‘ned’ (Ned, a person’s name) might be buried in this arrangement of the letters, and DG might also be converted in the readers’ minds into ‘dog’ or ‘dig’. As those title pages provide us with a good example, when we read Roy Kiyooka’s poetry, the act of reading becomes more subjective and the reader takes on the role of creating meanings from the array of words/letters.

If readers turn just a few pages into a copy of *StoneDGloves*, they will encounter a photograph

of one cotton glove (Fig. 4). If they pay close attention to it, they will realize that there are small typed words on the glove: ‘palimpsest / o / palm poem’. The original meaning of ‘palimpsest’ is an ancient manuscript page from which an earlier text has been removed in order to write down a new text; but as a literary term, the word is applied to mean ‘a literary work that has more than one “layer” or level of meaning’ (Baldick 181). Kiyooka’s poetry has this ‘palimpsest’ quality, which I consider is the major element that brings a certain ‘charm’ to his poems.



Fig. 4: A page image from *StoneDGloves* (Kiyooka, *Pacific Windows* 634)

Why, then, did Roy Kiyooka use such techniques in his poetry writing? To examine this question, I will lastly refer to another of his literary works: *Mothertalk*, a biography of his mother, Mary Kiyoshi Kiyooka, which was published posthumously in 1997. This work has a complex history of composition. The story is based on what his mother said in private interviews and is told in her voice; but because she was not fluent in English and Roy did not have a good command of Japanese, she talked to an interpreter, Matsuki Masutani, who translated it into English, and Roy arranged the story to make it a literary work. Furthermore, as Roy had passed away before the project was completed, Daphne Marlatt continued the work and edited the materials. In addition to the main story, a few of Roy’s poems are occasionally inserted as an epigraph to each chapter. As a consequence, the completed work tells as much about Roy’s preoccupation with language as the life and thoughts of his mother. In discussing this work, Joanne Saul points out:

Language and its articulation are central concerns in all of Kiyooka’s poetry. He uses the word ‘tongue’ in almost every collection [. . .] The loss of language – the sense of being cut off from his mother tongue – is the subject of many of Kiyooka’s early poems, as is the idea of a ‘pre-language’ or a ‘body language.’ (89)

and concludes that ‘*Mothertalk* can be read, at least in part, as Kiyooka’s attempt to formulate a new mother tongue – a language that blends, yet ultimately transcends, his own rudimentary Japanese and his mother’s “broken English”’ (90). Kiyooka’s distinguished usage of words derive from these thoughts.

In publishing his first book of poems, *Kyoto Airs*, Roy Kiyooka dedicated the work to his sister, Mariko, with whom he and his family were forced to live separately for a long time under the influence of the Great Depression and World War II. He writes in the dedication: ‘*the sash you bought / for my ukata is / firm around my waist / each time I tie it / you are on one end / & I am on the other. / how else tell / of a brother & sister / thirty years parted / drawn together, again?*’ (Pacific Windows 7; italics original). For his final work, he chose his mother’s life for the motif; and he recalls, in the epigraph for the first chapter, the late days with his mother, who talked with him while knitting: ‘[. . .] *and when she felt like talking she invariably talked about all the family ties they had on both sides of the Pacific, and though she never mentioned it, they both knew she was the last link to the sad and glad tidings of the floating world. . . .*’ (*Mothertalk* 11; italics original).

His literary works are filled with his love and adoration for his family and his passion for languages. He sometimes lamented over the absence of expression in his poems and essays. In *Three Nippon Weathervanes*, for example, he asks himself:

a small “i” wants to sing but
will it be in ‘inglish’ or shitamachi ‘kochi-ben’ (*Pacific Windows* 273)

This is more richly expressed in his speech ‘We Asian North Americanos’, delivered at the Japanese Canadian/Japanese American Symposium in Seattle in 1981:

Everytime I look at my face in a mirror I think of how it keeps on changing its features in English tho English is not my mother tongue. Everytime I’ve been in an argument I’ve found the terms of my rationale in English pragmatism. Even my anger, not to mention, my rage, has to all intents and proposes been shaped by all the gut-level obscenity I picked up away from my mother tongue. And everytime I have tried to express, it must be, affections, it comes out sounding halt. Which that proposes, that every unspecified emotion I’ve felt was enfolded in an unspoken Japanese dialect, one which my childhood ears alone, remember. [. . .] For good or bad, it’s the nearest thing we have to a universal lingua-franca. [. . .]

I am reminded of these grave matters when I go home to visit my mother. She and she alone reminds me of my Japanese self by talking to me in the very language she taught me before I even had the thot of *learning* anything. [. . .]

[. . .] What has been grafted on down thru the years [as for my Japanese] is, like my mother’s English, rudimentary. Right here and now I want to say that there’s a part of me that is taken aback by the fact, the ironical fact, that I am telling you all this in English. Which proposes to me that, whatever my true colours, I am to all intents and purposes, a white anglo saxon protestant, with a cleft tongue. (Kiyooka, *Mothertalk* 181–82; italics original)

However, he was far from lacking for words. As we have glimpsed through some of the examples provided, the words flow out lavishly from his poetical works, and this is the real charm of Roy Kiyooka's poems which can be appreciated universally.

Japanese-Canadian Redress: From Racism to Recognition

Darren Lingley

One of the most important themes encountered in *REED: The Life and Works of Roy Kiyooka*, which is raised primarily in the second part of the film, is the issue of Japanese-Canadian redress. To give the audience a very brief background on Japanese-Canadian redress, in late 1941 the Japanese attacked Pearl Harbor and this is commonly regarded as one of the reasons why Japanese-Canadians were evacuated from the coast of British Columbia, mainly the cities of Vancouver and Victoria. Their presence on the west coast was seen as a threat to Canada in a time of war; they were seen as spies working on behalf of the Japanese government even though many were actually Canadian citizens. But ostensibly because of the war they were removed from the coast of B.C. and taken inland and put into internment camps. The story of these Japanese-Canadians and how they eventually won official acknowledgement from the Canadian government is closely related to Roy Kiyooka's story. Several of the people interviewed by Fumiko Kiyooka in this film played prominent roles fighting for redress.

What needs to be emphasized, however, is that Pearl Harbor was not the only reason why Japanese-Canadians were forcefully evacuated from Vancouver and Victoria, and other areas of the B.C. coast. Even before World War II, there was a very real anti-Asian and specifically anti-Japanese sentiment of discrimination in Canada as early as twenty to thirty years before the war. So Pearl Harbor, which represented the height of the war, was basically used as the excuse to move everybody away from the coast but in reality there was significant anti-Asian and anti-Japanese-Canadian prejudice prevalent in Canada long before that event. Peter Ward has noted that '...long before Canada went to war with Japan, British Columbians had passively tolerated and actively promoted hostility toward their Asian minorities' (462). With specific regard to the Japanese, Ward frames this negativity as being the result of deep-rooted stereotyped attitudes about the Japanese such as their inability to assimilate, their high birth rate, their success in business and economic competitiveness especially as fishermen, and their reputed activities as spies working for Japan. Thus, even in the interwar period there was clear prejudice based on these stereotypes of Japanese people, and Ward makes the case that this discrimination was further endorsed at every level of officialdom from federal, provincial, and municipal legislation which adversely affected Asians to media, business, and community organizations which all, in one way or another, worked to further entrench anti-Asian sentiment throughout British Columbia society.

The reality however, is that the Japanese community in places like Vancouver was very much a small, isolated group of people with very little or no connection to Japan; certainly no political connection. The Canadian government later admitted that they knew this at the time and this became one of the key points of the redress settlement – not a single Japanese-Canadian was ever charged with an act of disloyalty. The Japanese-Canadian community, many of them Canadian born with fluency in English, was in fact a small group of people struggling to overcome a persistent discriminatory environment but, at the same time, trying very hard to show their loyalty to Canada in a difficult time of war. Many tried to refuse internment and were convicted for disobeying orders - part of the redress involved pardons for such wrongly convicted Japanese-Canadians. The eventual redress settlement finally granted by the Canadian government in 1988, and the apology that came with it, meant that an injustice had been corrected to an acceptable degree, and was largely symbolic for Japanese-Canadians in that it meant they really were ‘good’ Canadians all along. As Art Miki, one of principal leaders of the redress movement, noted at the time, the Japanese-Canadian redress was a matter of human rights and the real meaning of citizenship.

Canadians are very proud, justifiably so in general, that Canada is a so-called multicultural country and that we have a pluralistic society which is often put forward as an international model of how to celebrate diversity and openness. But the Japanese-Canadian internment that happened during World War II is a real black mark in the history of Canada, and in the history of our democracy. This film, *REED: The Life and Works of Roy Kiyooka*, touches on the theme of what happened after the war, with Japanese-Canadians beginning a political movement to work hard to get an official apology from the Canadian government. Regarding the lifting of wartime restrictions imposed against Japanese-Canadians, in most cases it was not until 1949. We need to remind ourselves that it was not until four to five years after the war finished in 1945 that full restrictions were lifted and those who were interned were finally able to return to the west coast of BC. This, of course, was too late in terms of recovering lives and property – all of the property of Japanese-Canadians living on the west coast had been taken, all of their land had been taken, all of their holdings and family memorabilia – everything was gone, having been sold or destroyed. There is a well-known photograph (see Fig. 5) of a fleet of



Fig. 5: Confiscated Japanese fishing boats (Vancouver Public Library)

Japanese fishing boats in the Vancouver area, which were all confiscated by the British Columbia government. This is just one example of the extent to which the lives of Japanese-Canadians were affected. If you are a fisherman, of course, your boat represents your livelihood and all of these Japanese fishing boats were confiscated and later re-sold. I refer to them as ‘Japanese’ fishing boats but I want to emphasize again that so many of them were ‘Canadian’ people; born in Canada with ‘Canadian’ identities. Some Japanese-Canadians had only 24 hours to evacuate their homes. They had to leave their possessions and were able to take only very little with them when forced to leave.

The other point that I would like to make about this historical injustice is that we Canadians are quick to note that we are not American, and that we sometimes like to say how much better we are than Americans. The same evacuation and internment policy happened in California with Japanese-Americans during World War II and, while it is very difficult to compare these two sets of circumstances, when we look point by point at the respective evacuations and how the internment and subsequent re-settlement was handled, the American situation was actually handled better. In Canada, Japanese-Canadians were forced to stay away from Vancouver for seven years after the end of the war. Japanese-Americans were taken from the coast of California during the war as well but they were able to return after only two and a half years. The Canadian evacuation of Japanese-Canadians separated families. First men were taken, and then women and children afterwards. The Japanese-American evacuation was handled in such a way that kept families together. And perhaps because of the length of the time that Japanese-Canadians were interned in the interior part of BC and Alberta, the property loss that Japanese-Canadians experienced was far greater than what Japanese-Americans experienced.

So I want to emphasize that this was a real black mark in the history of Canada. It is something that was partially redressed in 1988 after a long hard fight by Japanese-Canadian people nationwide, some of whom appear in the film such as Joy Kogawa and Roy Miki. Roy Miki’s brother, Art Miki, who appears briefly in the film signing the formal redress agreement, was also one of the leading figures of the redress movement. In other words, people fought very hard over a long period of time to get an apology and some symbolic financial compensation back from the Canadian government. What is important to note is that this was a fully *negotiated* redress and not one that was decided by the government. It did not come easily, and was won only after rejecting lesser redress packages offered by the Canadian government for a more general group settlement which were seen as token offers marking ‘a continuation of the wartime attitude that Japanese Canadians could be treated as weak, amorphous group on whom settlement could be imposed’ (Sunahara 154). Some 40 years after the detention period ended, in 1988, the Japanese redress agreement was signed by the Prime Minister of Canada at the time, Brian Mulroney,

with Art Miki as the representative of the Japanese-Canadians. Mulroney's official apology was as follows: 'I know that I speak for members on all sides of the House today in offering to Japanese-Canadians the formal and sincere apology of this parliament for those past injustices against them, against their families, and against their heritage'. This was the formal apology that the Canadian government gave to the Japanese Canadians to right a wrong and officially acknowledge the injustice done to those of Japanese descent, as individuals and as a group, before, during, and after the war. It is worth noting as well that the Canadian redress was finally achieved later than it was in the United States. Japanese-Americans were fighting for the same thing and their government redress agreement came before Canada's. There was also criticism at the time that the Canadian redress and apology was politically motivated, given as it was just before a federal election (CBC Digital Archives).

But as a country we owe an even more enduring sense of gratitude to the Japanese-Canadian leaders who negotiated redress. This is in regards to the very positive benefit that came out of the official Canadian redress 'package' in the second part of the apology which says, 'It is our solemn commitment and undertaking to Canadians of every origin that such violations will never again in this country be countenanced or repeated.' To this end, a fund in the amount of \$24 million was established by the Canadian government for the creation of the Canadian Race Relations Foundation, which is still in existence today. The objective of this organization is to eliminate any kind of racial or other discrimination, and it remains a viable working organization today. The total amount of the redress came to about \$300 million. The actual amount of \$21,000 given to each of the living internees, though financially of little worth, was of great symbolic value in the sense that it represented that each individual had had something stolen from them by the Canadian government. To show that the redress settlement was essentially about human rights and citizenship, one feature of the package granted Canadian citizenship to those who had been wrongfully deported to Japan, and their descendants as well.

Finally, as you will see in the film, it is deeply revealing when Roy Kiyooka talks about his identity, and this is where the audience is urged to pay careful attention. Viewers will see that, while redress features prominently throughout the film, Roy was not at the forefront of the political movement for redress. For one thing, he simply felt that it would not be successful, and as Joy Kogawa notes in her interview, without even a hint of being judgmental, 'pushing for redress wasn't for Roy'. That does not mean that what happened during the war did not affect him deeply. Regarding his experience as a Japanese-Canadian coming of age in the war period, there were certainly scars leading to some identity issues, and when you hear him talking about how white Canadians had an influence on him growing up, it is extremely moving – the audience is asked to please take notice of this in the latter part of the film. He maintained an interest in

the Japanese redress movement and, more specifically, issues related to Asian-Canadian identity, but in the 1980s leading up to the crescendo of the redress agreement, he remained separate from the movement. This did not mean that Roy Kiyooka was not fully attentive to what was going on. While his position was different to redress leaders like Joy Kogawa and Roy Miki, he spent considerable time talking to them behind the scenes about redress and it would certainly be worthwhile to explore more about these differences. Although Roy was not involved in the redress at an official level, his ‘Letter to Lucy Fumi’, from *Mothertalk* is drafted as if written to the leadership of the Japanese-Canadian Redress Secretariat, and is regarded as a highly politicized piece. It is very moving in that, according to Saul, it frames Roy’s acknowledgement of the impact of the redress movement as one that ‘Illustrates the undeniable and inescapable effects of social and historical movements on people’ (85).

To make it clear, I should note that Roy was not one of the Japanese-Canadians interned from the coast of British Columbia, which has been the main subject of most of my talk. He grew up in the city of Calgary, Alberta, where Japanese-Canadians were also deeply affected by discrimination, but in different ways to those who were forcefully evacuated and interned. After Pearl Harbor, Roy was removed from high school and was not able to finish his education. Roy Miki’s tribute to Roy Kiyooka in *Pacific Windows* describes what Roy and his family faced at this time as the result of anti-Japanese discrimination – loss of place, and loss of jobs forcing them from their familiar city life in Calgary into a life of hard farm work in Opal, Alberta just to survive. Due to restrictions from being classified as an ‘enemy alien’, he could not attend high school and he faced many of the same hardships as other Japanese-Canadians in terms of post-war restrictions, loss of rights, and stigmatization. Roy Miki writes that, ‘Overnight, the young Calgary school kid who never thought of himself as different from the other kids found himself classified as “enemy alien” – the “jap” whose racialized subject status would, from that instant on, bedevil the seams of his personal and social identities’ (304). Miki highlights a Roy Kiyooka poem from *Wheels* as best representing how many Japanese-Canadians felt because of the internment and evacuation, and their designation as ‘enemy aliens’, and all the discrimination that happened as the result of this black mark in Canadian history:

i remember the RCMP finger-printing me:
 i was 15 and lofting hay that cold winter day
 what did i know about treason?
 i learned to speak a good textbook English
 i seldom spoke anything else.
 i never saw the ‘yellow peril’ in myself

(Mackenzie King did)

(from *Wheels*; Kiyooka, *Pacific Windows* 170)

I would like to thank Fumiko Kiyooka for her powerful work, and for bringing this important film to Kochi University. This has been a wonderful opportunity to reflect on her father's deep impact on Canada, and to address some of the very important historical and social developments that have helped shape an organic and multicultural Canada.

映画『葦—ロイ・キヨオカの生涯と芸術』 上映記念シンポジウム報告

関 良 子

2013年6月19日、高知大学人文学部国際社会コミュニケーション学科では、カナダ人映画監督フミコ・キヨオカ氏をお迎えし、彼女の制作したドキュメンタリー映画『葦—ロイ・キヨオカの生涯と芸術』(*Reed: The Life and Works of Roy Kiyooka*, 2012年)の上映会を行なった。フミコ・キヨオカ氏は、主としてドキュメンタリー映画を手掛け、過去にはフィルム・ドゥ・モンド・フェスティバルやシカゴ国際映画祭などで受賞した経験もある。今回の上映会は、6月に日本各地の大学や学会、カナダ大使館などで行なわれる上映ツアーの一環として行なわれた。

この映画は、カナダを代表する日系芸術家で、フミコ・キヨオカ氏の父でもある、ロイ・キヨオカ(1926–1994年)の生涯を、彼をよく知る旧友や家族へのインタビューや、彼自身の芸術作品・詩の朗読を通して、私的でありながら力強く描いたものである。ロイ・キヨオカはニューヨーク派の絵画をカナダに定着させた画家としてだけでなく、詩人・写真家としても地位を確立しており、カナダに与えた文化的・社会的影響は大きい。

高知でこの映画を上映することには、特別な意義があった。というのは、キヨオカの家族は高知と深い縁のある一族であったからである。ロイ・キヨオカは、高知県安芸郡馬路村出身の父ハリー・シゲキヨ・キヨオカ(清岡重清)と、土佐の士族、大江正路の長女であった母メアリー・キヨシ・キヨオカ(旧姓大江きよし)の次男として生まれた。1960年代には既にカナダを代表する芸術家として名高かった彼は、1970年の大阪万博にカナダ政府の招聘で来日し、カナダ館に巨大な彫刻も出品しているが、それ以外でも幾度となく来日し、高知も度々訪れている。彼の書く文学作品には何度か高知や土佐弁(Tosa-ben, kochi-ben)への言及が見られ、家族のルーツである高知に対して、並々ならぬ愛着を感じていたことが伺える。

このドキュメンタリー映画の上映に先立ち、6月の上映会では、キヨオカの活躍した1960年代–1980年代カナダの文化や社会を紹介するミニシンポジウムを行ない、4名のパネリストがそれぞれの専門分野の視点から報告を行なった。まず、映画制作者フミコ・キヨオカは、‘Roy Kiyooka’s Art’ という論題で、キヨオカの美術分野での活躍について、彼を知る研究者や学芸員らのコメントをもとに論じた。次に、ハワイ日本人移民の研究を専門とする中川美佐が、「高知からの日系移民」という論題で、20世紀初頭に高知から北米地域へ移住した日系人の活躍を紹介した。第三に、異文化間コミュニケーション論を専門とするダレン・リングリーが、‘Japanese-Canadian Redress’ という論題で、1980年代の日系カナダ人に対する戦後補償運動について解説した。最後に、英詩

を専門とする関良子が、「ポストモダン詩人キヨオカ」という論題で、1960年代－1980年代のカナダの文壇の状況を解説した後、彼の代表作の一つである *StoneDGloves* を紹介した。

今回の上映会の開催にあたっては、高知大学人文学部後援会からのご支援をいただいた。また、上映記念シンポジウムの報告内容を本巻『国際社会文化研究』に掲載するにあたり、ゲスト・スピーカーであったフミコ・キヨオカ氏と中川美佐氏は、ご寄稿をご快諾くださった。まず、これらの方々に御礼を申し上げる。また、上映会の会場に来られた聴衆の方々、学生への広報にご協力いただいた、教育学部の芸術文化コースの先生方にも感謝の意を表する次第である。

ロイ・キヨオカの芸術 ——カナダ美術研究者らのコメントから浮かび上がる視点——

フミコ・キヨオカ（翻訳 関 良子）

ダレン・リングリー教授から、ロイ・キヨオカの美術について短い発表をしてほしいと頼まれたとき、私はその役目に相応しくないように感じた。カナダ人研究者らも、彼の芸術をある一つの全体像として捉えるべく、まだ努力している最中だからである。そこで私は、この点に関する、カナダ人研究者らとの対話の中で得た意見を書きとめることにした。

カナダの画家であり、禅僧でもあるロン・（ぎょうぞう）・スピケット（Ron (Gyozo) Spickett）は、カルガリー大学で絵画の教鞭を取っていた。スピケットは「私たちは物事を真面目に捉えすぎる傾向にあるので、まわりの人を吃驚させていた」と語る。彼らはリアリズムを打ち破り、芸術がもちうるより広い概念…よりシンプルなもの、つまりは禅道にもよく似た、芸術のもつある種の変形的側面…へと入り込んでいったのだ。父とロンが美術学校にいた頃、多くの人の戦争体験の結果生まれた、ある種の拡張された意識というものがあつた——つまり、ただ生きていることに対する驚愕である。生とは本当のところ何なのかについてのある種のシュルレアリズムがあり、芸術家はより大きな問題に関心を抱いていたのである。

トロント大学の美術史教授デニス・リード（Dennis Reid）は、オンタリオ美術館およびカナダ国立美術館にも勤めた経験があり、カナダ史上、屈指のカナダ美術研究者である。リードはあるインタビューで次のように語っている。

私は、絵画制作に没頭していた頃の画家としてのロイを、一つの全体像として理解することに、いまだに苦勞している。例えばあなたが個性のある絵に出会ったり、それにもう一度出会ったりするとする、ちょうど今、私のすぐ後ろにある絵のようにね。もちろん私は何年もの間、この絵を時おり眺めてきた、それが制作中のときからね。それでも、今日の午後この部屋に入ってきてそれを見ると、とても新鮮な見方で見る機会が与えられるんだ。このような発見は、どの作品でも可能だと確信している。作品が描かれている最中は、それを他の画家たちとの関係性の中で見ずにはいられなかったはずだ。ゴーシェ²やその他の画家のように、同じような作風で作品を制作した、その他の画家たちとの関係性の中で。さらには、ロイの「灯心（mèche）」つまり、彼の画家としての仕事ぶりに直接的な反応を返した、ヴァンクーヴァーにいるロイの生徒たちとの関係性の

〔訳注〕

² Yves Gaucher (1934–2000) カナダの画家。抽象画や版画などを作成。(Nasgaard)

中で。だから、この点を回顧的に考えてみることは、画家としてのキャリアがどのように培われていったかを本当に理解しようとするのは、とても興味深いことだと思う。それは全く新しい評価の仕方だからね。私はまだ自分の頭の中で結論に達してはいないけれども、わくわくするような見通しだ。このように回顧的なロイ像を捉えようとする、文章を書くことはそれをすべてつなぐ糸なのだろうと思う——当時、いたるところに流れていた共通の問題、あるいは共通の関心事を理解する鍵なのだろうと。今振り返っただけでも、あなたにはそれがわかるでしょう。ロイが私にとって重要な芸術家である理由の一つは、おそらく私が、芸術は常に技術の合流あるいは収斂だと強く感じているからなのだろう。だから芸術には技術の要素と、知性あるいはヴィジョンが常に存在していて、それらがある種の魔法によって一緒になる。それがどうやって一緒になるかが芸術のすべてなんだ。ロイの作品は、この二つの要素が結合していることに意識的で、それだけで自活できる何かを作っているようだ…それはただそこにあるだけで、ロイでさえも、いつもそれに驚かされていたんだ。彼がつくった物の中にはプライドがあるのだと、私はいつも思い出しながら思う——それはプライドだと思うのだけれども、決してそのようには見えなかった。それはいつも、なんだかこう奇妙な感じのものようだった…そう…親と子の関係のようなものに似ていたかと思うんだけど…果たして我々はどうやってそれを作り上げたのだろうと不思議に思う感覚と、それでいて、それに対する本当の意味でのプライドとが同時に存在する。さらには本当のところ我々はそれとは何の関係もなかったのだというような感覚が一緒にある。自分はただ動作をやり遂げただけ、自分はやるべきことをやっただけで、その結果これが生まれたただけなのだ——ロイは芸術をこのように考えていた。そのように考えると、立ち返って、なぜ彼にとって芸術は、どこにでも絶えず存在しているものだったのかという疑問が生じる。椅子に腰かけて朝の最初の飲み物か食べ物飲むか一かじりする…彼にとって、儀式的なことはいつも、何でもたやすく美的関心事になり——芸術からかけ離れた場所にいるなんてことは、決してありえなかったのだろうね。

スマロ・カンブレリ (Smaro Kamboureli) は、ゲルフ大学の英文学・演劇学科 (SETS) 教授で、カナダ文学研究所の所長でもある。スマロは次のように書いている。「ロイはモダニズムから抽象表現主義への移行を形成することにも一つの役目を担った。歴史的にも重要な、リジャイナでのエマ湖ワークショップ³を、アメリカの画家バーネット・ニューマンら、世界的に有名な芸術家と共に開催したのだ。」

文筆家、学芸員、教育者のグラント・アーノルドは、現在ヴァンクーヴァー美術館のブリティッシュ・コロンビア・アート部門の学芸員を務め、美術館の展示やコレクション蒐集などを担当している。彼は次のようにコメントした。

1950年代後半になると、キヨオカはアメリカの美術評論家クレメント・グリーンバー

³ The Emma Lake Artist's Workshops カナダのサスカチュワン大学の主催で、1955年以来、年に一度開かれている芸術家によるワークショップ。ロイ・キヨオカは1972年にワークショップのリーダーを務めた。(Bingham)

グ⁴の考えに興味をもつようになり、その後十年間は洗練された抽象画の数々を制作していった。1959年、ヴァンクーヴァー美術学校での教職に就くためにヴァンクーヴァーに移り住むと、キヨオカはこの地に現代芸術に関する国際的なレベルの知識と厳正さをもたらした。これはヴァンクーヴァーの美術界に重要な影響を与えるものであった。この時期に彼が制作した絵画の数々は、広く称賛された。彼がカナダを代表して1965年のサンパウロ・ビエンナーレに出品した絵画「オレンジ・アーレフ」(*Orange Aleph*)には、銀メダルを授与された。こうした成功をよそに、彼はハイ・モダニズムの正統的人物だと目していた人物から、魔法から冷めたかのように離れていき、サンパウロの展示からほどなく彼は絵画制作を止め、芸術の他花受粉すなわち詩と写真制作を探究するようになった。

1960年代中頃から、キヨオカにとって生活と芸術は切り離せないものとなった。特に写真制作は、彼を瞬間的現在に集中させた。ロイは、「写真は機敏さがある。そのお蔭で世界の「注意喚起」を通り越して、痛切さへと移動することが可能になるのだから」と話していたという。

ブリティッシュ・コロンビア大学の美術史・視覚芸術・美術論学科の学科長であり、同大学のモリス&ヘレン・ベルキン美術館の館長でもあるスコット・ワトソン教授は、父の写真作品について、次のような見方を示している。「キヨオカが、彼の死後に至るまで、写真芸術にどれほど大きな貢献をもたらしたかを理解した人はいなかっただろう。ただ、「StoneDGloves」(1970)だけはカナダ美術の傑作だと長く評価されている。この作品は日本の大阪での万国博覧会の会場で作成されたものである。1969年、キヨオカはカナダ政府から招聘され、大阪万博のカナダ館に設置する彫像を制作していたのだ。」大阪万博のカナダ館のために制作された父の彫像には、「アブ・ベン・アダムのヴィニル製の夢」(*Abu Ben Adam's Vinyl Dream*)という題名が付けられている (p. 63, Fig. 1 参照)。そして大阪にいたころに彼は、建設中の会場にある手袋(軍手)の数々を写真に収めた。それが後に、「StoneDGloves」という作品になったのである。

デニス・リードは、「StoneDGloves」を通して父が表現しようとしたものについて、次のように語っている。

私は先週、「StoneDGloves」を見て、ロイのことを考えていた。それから私はダニエルに話しをして、いつも以上にロイのことをもっと考えるようになった。「StoneDGloves」には、何かこう——我々の背後にあるものに近い図像がある。この作品以降に制作されたほと

⁴ Clement Greenberg (1909–1994) アメリカの美術評論家。従来の印象・観念的な批評に対して現代芸術の展開を内側から捉える内在的・形式的な批評を推進する。1940年代 *Nations* 誌に拠ってポロックの芸術を擁護、1950年代にはモーリス・ルイスを発見する。評論集 *Art and Culture* (『芸術と文化』, 1961) は美術界に大きな影響力をもち、アメリカ美術のみならず現代芸術全般の理論的支柱となった。(『新潮世界美術辞典』445)

んどの写真作品よりも、もっとそれがよく表れている。そこが面白い。それは形式的なつながりだが、単なる形式的なつながりだけではない。なぜなら、「StoneDGloves」は手や、仕事の後に残されたものに、大いに関係しているからだ。それから、手袋から手が抜かれて。そんなことを考えずにこのような絵を見るのは不可能だろう。彼は完璧な外観を求めて奮闘したのだから。私はかつて、絵画作品群「バロメーター」(*Barometer*)について、どこか人間のつくったものではないような、どこか自然的な外観があると述べたことがあるが、「StoneDGloves」にもその感覚がある。しかし同時に、作品に注意を払う人の経験の一部が、なんとか手の痕跡を見ようと努力する。従って、その経験の一部とは、手袋から手が抜かれたけれども、痕跡がまだ残っているときの状態を語るものでもある。だから「StoneDGloves」は直接的に人の興味を導くのだ、とても現実的なやり方で。

書籍『StoneDGloves』は、「StoneDGloves」写真展開催とほぼ同時に出版された。写真展はカナダ全土で行なわれ、パリや京都でも行なわれた⁵。じっくりとその写真を見てみると、図像だけでなく、文章も視覚的に配置されているのが分かるだろう。

父はまた、1969年に彼の父とともに日本中を旅したが、その旅について『車輪—本州の奥地への旅』(*Wheels: A Trip Thru Honshu's Back Country*)という書籍に記している。

巖島 ('Itsukushima')

親愛なるMへ

ああ！巖島、門、壮大なる
その間を、心 別名 風が吹きぬけ——
巨大な空の館の状態に近づいていき、それを
「息が建てた天上の館」と呼ぶ。我々は
息に何が建てられるかを知っている——息は忍び去ることができる。
さしずめ、広島というものを何時間か抱きしめていようではないか
これからしばらくの間は

追伸 君はもう、今日の空気の取り分は
持ったかい？ (Kiyooka, *Pacific Windows* 165)

…君が一年のうちのどの日のことを指定しようとしていてもかまわない。
指定せよ。時間と場所を指定せよ。父親を子どものそばに置いてやれ
緑のヴェルヴェットを着せて——二人して神聖な鳩に餌をやっている…
その間、彼らの周りをよく手入れされた芝生が囲って、
かつて黒こげになるまで使われていた火桶を隠してくれる (Kiyooka, *Pacific Windows* 169)

⁵ [原注]「StoneDGloves」は「アメリカ在住の日本人芸術家」('Japanese Artist in the Americas')と題された展覧会において、1973年に京都、1974年に東京で公開されたほか、カナダ国立美術館およびフランスのカナダ領事館でも展示された。

詳細に話すべきことは何も残っていない——
 ただ、我々みなの内側にある車輪の後ろに殺し手がいるだけで
 褒めちぎるべきものなど、ほとんど何もない——
 ただ、我々を回す火の車輪に繋がれた癒し手がいるだけで
 (Kiyooka, *Pacific Windows* 170)

1970年代の短い一期間、父はコラージュ作品に取り組んだが、それらはどこか批判のこもったものであった。

グラント・アーノルドは次のように語る。「彼はその後のキャリアにおいては反制度的な立場をとっていた。「インターメディア」などの実験的芸術家運動に参加したり、従来のメディアのカテゴリーを横断するような作品を制作したり、パフォーマンスなどといった刹那的な用語を使った創作活動を行なったりするようになったのである。」デニス・リードは、先の発言に続けて、父のパフォーマンスについて次のようにコメントしている。

その大きな回顧録が出来上がったら、その中心あたりのどこかにパフォーマンスとか、パフォーマーとしてのロイというものが欲しくなるのではないかと思う。知ってのとおり、彼は自分の著作を奇抜に、それでいて堂々たる口調で読んでいたからね…それは作品を開示するような口調で…それはまるで…僕がいつも思うのは、ロイが自分の作品を朗読するのを聞くとき、その聴覚体験は、限りなく自分で読んでいるのに近いということだ。だから、ロイが朗読するのを耳にすると、ほくにはどういいうわけか、その言葉を「見る」ことができるんだ。それは思うにこんなもの関係しているのだろう…彼が言葉を表現するときの控えめさと、その中からも伝わってくる一風変わった声の抑揚とに。だから、そこでもいろんなことが起っているんだ、だから思うに…多くの人がその中にあると考えたのではないかな…学びとるべきものがそこにはたくさんあると…

父の写真作品は視覚で語られる物語であり、彼はそれをまとめて「フォトグリフス」(Photoglyphs)⁶と呼んでいた。

すべてのことにはルーツがあり、幹があり、枝があるというのが、最近の流行^{はやり}である。すなわち、すべてはそれ自体の特別な起源に根づいているというわけである。

たとえば、人種偏見は、誰もが知っているように、文化的傾向と密接な関係があり、

⁶ 「フォトグラフ (photograph)」と「ヒエログリフ (hieroglyph)」を組み合わせた造語。

どんな論理性を装っても、それは恐怖の言葉に根があり、その内容も表現も完全に非理性的なものである。だからこそ、僕たちはそれに直面したときに弱さを露呈してしまう。それにもかかわらず、僕は、僕たち自身の脈拍にしたがひ、僕たち自身の粘りを拡大すべきだとその少数意見の側に立つ。すなわち、「神は自ら助くるものを助く」というわけだ。(どの言語であろうと)「アート」が生きてくるのはまさにここである。すなわち、古い家族の一番上の枝の葉をどうやって花咲くようにするか、ということである。(Kiyooka, *Mothertalk* 181)⁷

私の父、ロイ・キヨオカの業績に関するこの発表全体の総括を、私は再びデニス・リードとグラント・アーノルドの言葉に委ねたいと思う。まずは、デニスから。

画家であり、彫刻家、詩人、写真を主材料にした芸術家であり、かつ、パフォーマンス芸術家でもあったロイ・キヨオカは、20世紀後半において、まさにカナダ全土の視覚芸術の発展のために、中心的な役割を果たした。彼の芸術手法がこの時期中ずっと、様々な中心部での主要な発展段階に欠かせないものであったというだけではない。彼は、教師としての役割においても、現在進行形の遺産を残してくれ、それは今日まで響きわたるほどのものである。

そして、グラント・アーノルドから。

キヨオカの業績が重要であることは広く認められているが、五十年以上にもわたる彼の活動の軌跡全体については、研究的考察が十分になされているとは言えず、彼がカナダ美術にもたらした広範囲に及ぶ貢献については、さらなる考察が必要である。

カナダ人研究者らは、ロイの美術作品や文学作品について、いまだ考察途中にあり、その総括はまだなされていない。私は皆さんに、彼の作品についてのカナダ人研究者らの考察過程のほんの一部に触れていただいたにすぎない。私は、ロイ・キヨオカの芸術活動全体を理解するには、日本的視点も含めることが重要だと考える。なぜなら、彼の芸術作品の多くが、彼のもつ日本人としての起源と、彼自身の日本との関わりから影響を受けているからである。

⁷ 増谷松樹 訳(キヨオカ204-05)。1981年5月2日、シアトルで行なわれた日系カナダ／アメリカ人シンポジウムでの講演「われらアジア系北米人」(‘We Asian North Americanos: An unhistorical “take” on growing up yellow in a white world’)からの引用である。

ロイ・キヨオカと『カナダに渡った侍の娘』

中川 美佐

日系カナダ人のロイ・キヨオカ(1926-1994年)は、画家、彫刻家、写真家、映像作家、詩人、音楽家として、20世紀カナダを代表する芸術家及び教育者であった。1960年代にはカナダで最も有名な抽象画家のひとりとして、ニューヨークや東京の近代美術館などで作品展を行った。1970年に開催された大阪万博のカナダ館では、巨大な彫刻を発表して話題をさらった。長く教鞭をとったブリティッシュ・コロンビア州立大学の名誉教授であり、オーダー・オブ・カナダ賞(日本の文化勲章にもあたる)も受賞した。

ロイの作品には、墨絵を思わせる「日本的なもの」があると言われた。一方で「日本」や「日系」という民族や人種には当てはまらないスケールの大きい芸術性を持ち合わせていたのも事実であり、ロイはカナダ日系社会からは遠く離れた存在ともなった。その結果、多民族カナダ社会の中で活動を展開した「ロイ・キヨオカ」の名は日本に住む一般の人々には聞こえず、況や高知にまで届くことはなかった。

しかし実際のところ、ロイは日本を愛してやまなかった。生前のロイはしばしば高知を訪れ、父親の故郷である高知県安芸郡馬路村で夏を過ごした。当時の彼を知る馬路の人々や彼を受け入れた親族には、カナダの大学で教えている「絵描きのロイおじさん」であった⁸。「ロイ・キヨオカ」という人物が、これほどに偉大な芸術家であったとは、当時の土佐の人は誰も認識していなかっただろう。

カナダに於いて、30歳代でトップアーティストの名を不動のものとしたロイは、芸術作品が目飛び出るような値段で売買されるアート世界に対して、非常に批判的であった。そのため、比較的民主的である写真の世界に傾斜したこともあった。

州立大学で教鞭をとり始めた頃から、ロイは、「描くこと」より「書くこと」に移行し、やがて英語で日系文学、とくに詩歌を書く作業に専念した。その分野ではジョイ・コガワなどと並んでパイオニアでもあった。

しかし一方で、晩年のロイはアートに回帰しようとしていたらしい。「日本を旅してアートを制作するプロジェクト」を進め、すでにグラント(助成金)申請もなされていたことが、彼の死後に判明したのである(増谷「ロイ・キヨオカの謎」)。ロイらしいやり方だった。

このように、美術と文学の間を自由に渡り歩いたロイ・キヨオカが、マルティアーティストの中でも、新しいタイプの『ルネッサンス的アーティスト』として評価されたのも当然であろう。そして死後の評価はさらに高くなり、1999年にはカナダにおいて2

⁸ 高知在住清岡家親族へのインタビュー、2003年5月

日に亘り「ロイ・キヨオカ会議」が開かれた。

1986年、ロイ・キヨオカは小説『マザートーク』に取り掛かった。友人の増谷松樹(横浜出身)と共に母親の清岡キヨシ(1896-1996年、高知市出身)にインタビューし、彼女の語りによって、一世の移民社会を如実に再現するという計画だった。

ロイは、散文を綴るに十分な日本語能力を持ち合わせていなかった。そのため、まずは増谷が数日間、キヨシへのインタビューを試みた。増谷はその内容を日本語に書き下ろした後、簡潔な英文にしてロイに渡した。いつもは難解な詩を書くロイが、この時ばかりは読みやすい文章を用いた。

しかしながら、残念なことに、『マザートーク』はロイの手で完成されたわけではなかった。第三稿執筆中の1994年、ロイは周囲の誰にも別れを告げず天国に旅立った。コンピューターの前で息絶えているロイを発見したのは、翌日訪ねてきた娘のフミコだった。さぞかしロイは無念であっただろう。無念は周囲の人々も同じだった。

やがて、遺族の強い希望で、ロイの友人で作家のダフニー・マラットが、遺稿を編集し始めた。そして1997年、ニューウェスト社から『マザートーク』として発刊された。『マザートーク』は、気骨あるキヨシが、明治の精神、ユーモアと社会風刺を以て、本音で語るカナダ日系移民物語だった。同時期に『ロイ・キヨオカ詩集』も出版され、合同の出版記念会まで開かれた。

ロイは、『マザートーク』を計画した当初から、同書を日英バイリンガルで出版することを考えていた。ロイと共にキヨシにインタビューしていた増谷松樹は、日本語版出版に際して相応しい翻訳家を探した。しかし、結局適切な人物を見つけ出すことができずに、月日が過ぎ去った。

キヨシへのインタビューから13年後、『マザートーク』出版から2年後の1999年夏に、増谷はブリティッシュ・コロンビア州立大学のスザンナ・イーガン教授から『マザートーク』の成立過程についてのインタビューを受けた。インタビューの中で、「『マザートーク』のグラント申請書には、バイリンガル出版と書かれていたが、日本語版のほうはどうなっているのか？」と尋ねられた。増谷は一瞬言葉を失った。そして即座に「そのうち、私がやるつもりです」と返事をしてしまった。増谷は、「なぜかロイに日本語版出版を催促されている感覚があった」とその瞬間を語る(増谷「『カナダに渡った侍の娘』ロイ・キヨオカ—生きるヒント—」)。

ほどなく増谷は翻訳に取り掛かり、一気に初稿を仕上げた。1999年秋のことだった。その頃、ロイの多様な仕事を再評価するため「ロイ・キヨオカ会議」も開催され、またロイの娘で映像作家のフミコも、ロイのドキュメンタリー制作に取り掛かっていた。まるで『マザートーク』の日本語版出版に合わせるかのように、ロイ周辺があわただしくなっていた。

増谷は、『マザートーク』のタイトルを『カナダから渡った侍の娘』とした。そして2000年に日本に帰国した際に、東京の草思社に作品を持ち込んだ。編集者から好意的

な感想を聞き、ほっとしたという。

しかしその後、編集者からは何の連絡もなかった。日本語版出版を諦め始めていた2002年8月に、編集者から「校了」のメールが入り、増谷は驚いた。編集者は個人的事情で出版が遅れたことを詫び、『カナダに渡った侍の娘』を「地味な本だが、不思議な魅力がある」と評した(増谷「『カナダに渡った侍の娘』ロイ・キヨオカ―生きるヒント二―」)。移民文学特有の「地味」さに「不思議な魅力」を味付けたのは、主人公のおばさんことロイの母清岡メアリー・キヨシの力に他ならなかった。「その時がくると心の故郷に帰りたくなるって、一世はたいていそうらしい」(キヨオカ『カナダに渡った侍の娘』9)という言葉で始まる『カナダに渡った侍の娘』は2002年9月に出版された。

土佐英信流居合道範士の父大江正路にこよなく愛されて育ったキヨシは、土佐女学校(現在の土佐女子中高等学校)卒業後に、あまたある結婚話の中から、父が選んだ清岡重清と結婚する。

カナダにいる土佐人男性が嫁探しに帰国しているということ、元侍の友人から聞きつけた大江正路は、その男こそ娘の夫になる人物だと思い込んだ。積極的で大胆なキヨシには、外国に出るような懐の大きい男でなければならん、愛娘と別れるのは淋しいが、アメリカやカナダでは女は大切に扱われる、やがて二人は大陸で成功してポケット一杯の金を持って帰るだろう、剣道にも秀でているという重清ならば帰国後に土佐英信流居合道の跡継ぎとなってくれるだろうと。そして1917年、キヨシは犬トロ(森林軌道上を犬がひっぱるトロッコ列車)に引かれて馬路村に嫁入りし、その一年後に重清とともにカナダに渡った。

清岡重清は旧制安芸中学校(1900年開校)の5年間を首席で通した秀才であった。代々高知県安芸郡馬路村の村長を務めた清岡家の長男でもありながら、自由な世界にあこがれた重清は1907年にアメリカ大陸に渡った。しかし彼には指導力も商売の才覚もあるわけではなかった。結婚後も重清は肉体労働者を続け、家族を増やした。キヨシもできることは何でもして家計を支えざるを得なかった。故郷に送金ができない彼女は言った。

送ろうにも送る金なんて一銭もなかったよ。その日暮らしをしているなんてとても父に言えたものじゃなかったけど。仕事は少ないし賃金は安い、だけどあたしたちには若さとエネルギーがあった。何とかカナダ人の世界で生き抜いた。…侍の娘が日本語の通じない世界で、酒飲みのおハズバンドといっしょになって、したこともない仕事を袖をまくって何とかこなして生き延びたんだよ。(キヨオカ『カナダに渡った侍の娘』61)

話好きな清岡メアリー・キヨシは夫にも子どもにも他愛のないおしゃべりをしたかったであろう。しかし夫は寡黙で、その上先立った。子どもと言え、土佐の暮らしを知らないし、英語を母国語とする。彼らに、90歳のキヨシのおしゃべりの相手ができるわけでもなかった。そこにインタビューーとして、息子ロイと共に、ロイより10歳ほど若い日本人の増谷が登場した。キヨシは増谷相手に、侍の世界や明治の土佐、カナダ移民

の暮らしや裏社会、そして自分のライフストーリーを存分に語った。天真爛漫なキヨシのおしゃべりはあちらこちらへ飛んだ。侍の娘が語る「移民物語」は、従来の作家が描く移民の苦闘物語とは異なった、泥臭い移民女性の本音の生活史となった。アートと文学を、そして多文化社会を自由に渡り歩いたロイ・キヨオカゆえの企画は、キヨシの魅力やインタビュアー増谷松樹の技も手伝って、成功したといえよう。

21世紀の高知から太平洋を隔ててカナダを見る時、ロイ・キヨオカをカナダに生まれた高知の遺産と捉えたい。アメリカでの勉学を夢見て洋行した清岡重清、カナダでのハイカラで豊かな人生を想像していたキヨシ、娘にモダンな生活をさせたかった大江正路。それぞれの夢は破れ予想外の展開となったが、彼らの想いを埋め合わすかのように、親から知性と才能とエネルギーを引き継ぎ、その才能を生かして多領域で活躍したのがロイ・キヨオカである。「ロイ・キヨオカ」を生み出したのは、高知の血に違いない。

2013年6月、高知大学でフミコ・キヨオカの映像作品『葦』が紹介され、彼女による講演も行われた。ロイと彼のアートは難解であり、その場の若い学生たちがどれほど理解したかは分からない。しかしフミコの言葉から、「ロイ」を通して高知とカナダ、高知とロイ・キヨオカのつながりを今後も大切にしたいという思いは十分に伝わった。

高知はロイ・キヨオカの祖国として、そして心の故郷として、「ロイ・キヨオカ顕彰」を行うには相応しい地と言えるのではないだろうか。何より高知を舞台の一部とした『カナダに渡った侍の娘』がロイの予期せぬ遺作となったことが、ロイからの大切なメッセージと思えてならない。

最後にロイ・キヨオカが日本語で残した唯一の詩を紹介したい。日本語の文字を書けないロイは、ローマ字を使ってこの詩を書き、それを増谷が文字化した。いきなり「このこまい」という土佐弁で始まる詩から、翻訳詩では味わえない、素朴でエネルギー溢れる土佐の血を感じ取ることができる。ロイにとって、日本語イコール土佐弁であったのだろう。「雲」を読んでいると、行く先々で喋々と土佐弁を話し、独自のロイ・キヨオカワールドを醸し出しているエネルギー溢れるロイおじさんを、つつい想像してしまうのである。

雲

このこまい
雲は
なつかしい
と思う

昨日の大きい
雲は
ずいぶん
恐ろしかった

明日の雲は
どっちから
とんで来るのだろう

しかたがない
雲は
風の子
枕の
泥棒
今の雲を
なんべん
搾ったって
明日の夢には
追いつかん

雲

これは
かんしんの鏡
これは鏡の
雲

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