

that the channels for commerce and negotiation for trade between different cultures are the sources for hybridity. And you are saying that the propensity for hybridity has always taken part in the process of commercial trade. I agree. I think Dr. Baker emphasized the point, that even though we try to trace our roots and look for an authentic tradition, we would find nothing in the end. I think your point corresponds with Dr. Baker's suggestion.

Baker | I think that's what also distinguishes Philippine culture from a lot of the other Asian cultures. We have such a long tradition of trade and interaction with China and India, that the hybridities manifesting themselves materially are really material expression of our internal hybridities, because the populations are hybrid populations. There is a very small proportion of Filipinos who are ethnically pure, I doubt that they exist, because from the last 500 years, at least, we have been intermarrying with merchants, with Indian merchants, Persian, there's just an intermingling. This is all manifested visually in our mode of dress, in our material culture. And I think this is also what makes us so maybe invisible in the Western world. Even our cuisine is such a mixture that in many ways it's not exotic enough for us to really stand out and be visible in the Western world.

MC | Let me add a note. Dr. Baker had said something like "invention of tradition." These are words of Eric Hobsbawm, who has written on the traditions in England and Ireland. One of his arguments is that tradition has become the focus of attention during the development of modernity. So the desire for "tradition" is indivisible with the development of modernity. Professor Flores had touched on this in his presentation, too, so now we can see that these issues are connected with each other.

Tanaka | May I make a comment?

Regarding the commodification of hybridity, I think you hit the jack pot when you said that hybridity is something that the market generates for its own benefit. But even if hybridity is commodified, I strongly feel that we should not easily give in and give up on the idea to support

hybridity as a strategy. I think the real question is, how does hybrid qualities easily give in, so that it transforms into, for example, “Philippine-ness.” It is quite easy to turn what was once regarded as hybrid into a national idea.

I’m sorry to go back to Gupta again, but Professor Kanai phrased Gupta as “becoming India.” The phrase left me thinking. Gupta has become India, probably because that is a skeptical but a very effective strategy. I think this analysis is very accurate. But should we not turn around and ask, “Why did Gupta have to become India?”

As from our experience in our discussion in Session 2, we have the tendency to wonder how the Koreans see Korean art and Chinese see Chinese art. We are compelled to put the context back to the “imagined community.” So, when we think about hybridity, we need to keep this in mind.

MC | Thank you. I remembered a quote in relation to Professor Tanaka’s reference to mimicry. You may think that I would quote Homi Bhabha and his theory on “mimicry,” but actually, I have found a more radical phrase by Sakaguchi Ango. In his *Nihon Bunka Shikan* [My Private View on Japanese Culture] from 1942, he states, “If you live honestly, then you should not be ashamed of being a copycat. As long as your life is honest, being a copycat is equally outstanding as being original.” What he meant was that if we observe our everyday life, mimicking or being mimicked is not even worth an argument. This radical statement was made to argue against Bruno Taut’s theory on Japanese culture. Taut was the opposite of Sakaguchi. He made an effort to look for pure and authentic tradition in Japanese culture. For example, he adored Katsura Rikyu as a symbol of such tradition. Sakaguchi opposed to Taut’s ideas, and retorted by pronouncing the Kosuge Prison, the dry ice factory, and battle ships as beautiful. This is an interesting observation. I think Sakaguchi’s text should be reread to capture the issues related to daily life as realism. I’m sorry to have added this extra comment. Is there anybody else from the floor?

| • **Tsuji Shigebumi** | I found Dr. Baker’s presentation particularly interesting and very accessible. I think that this symposium is concerned

with identity throughout all of its sessions. We have heard discussions on identity of Asia, identity of the artist, identity of those in the regional areas, and identities with a variety of other attributes. What I learned through this discussion was that identity actually is multifarious and is ever changing. So what triggers the identity to change? Identities change depending on against whom the identity is being claimed.

For example, the Japanese started wearing Western clothes in the Meiji period. It was the manifestation of an identity that carried the signs of the West, or with the Western technology looming in the background, and was asserted by the dominating class of the time. But it was also self-deprecating, because it showed how they coveted to be identified with the West.

So, although the representation may come in a single form, depending on the target of its presentation, its identity takes on different properties. For example, what does Murakami Takashi's artwork mean, in the context of the Japanese art scene? We hardly have any discussion on this in Japan.

It has been discussed in the context of the global market, but, what does it mean to us in Japan? Many people say, "Oh, he's boring. He should stop producing those works, all together." So my comment, rather than a question, is that we should think about this matter more and seek what should be done.

I would like Dr. Baker to study the changes in the Japanese costumes during the Meiji period, if she ever has an opportunity to do so. But then again, you may already know about it. Identity is multifarious, so whenever we say "here in Asia," we need to be conscious of to whom we are presenting our case.

If I were to take up the same issue, but from a different angle, I would say that there are times that we need to obliterate our identity so that it becomes indistinguishable. One way to realize this is to localize the identity. Curators, for example, could escape into the area of their own localized localities. I thought that making identity indistinct could also a strategy that is very effective.

Finally, I would like to comment on Edmund Husserl that Mr. Hosaka mentioned in his comment. Husserl did not discuss the Other. It was Emmanuel Lévinas that discussed this. But for Husserl and his theory

on notion of *noema*, or his attitude to work on this, is based on the impossibility of cognizance. That is the source of ideas of post-Husserl, postmodernist deconstruction theory. The identity we are discussing here has no basis. Why do I have to claim that I am Japanese to this person in front of me? Why do I have to tell him/her that I live in Kobe? The more I make a case for my identity to the Other, the more the idea of identity starts wafting. Mr. Hosaka, do you have any comment on this?

Hosaka | Nara, as many of you may already know, he is determined to let people know that he is from Hirosaki. He has no intentions to drop his Aomori accent, too. Not many superstars like him continue to speak with such heavy accent. The regional dialect has become part of his physical identity; he often goes back to Hirosaki to produce his works. He mentioned that he would like to bring back the works he produced for my exhibition and eventually house it in a museum that he hopes to build after he dies. For him locality is essential.

I took the liberty to jump from Husserl to Lipps without touching on the details, but what I meant to say was that we should not forget to consider the incomprehensibility of the Other and a proof of the existence of the Other in art. As I had mentioned earlier, I think Nara's ultimate desire is solitude. The artist claims this himself, and he prefers the countryside than the urban city. He is based in Nasu in Tochigi prefecture at the moment. How could one isolate oneself from the world and seek solitude? I think he continues to pursue this question. His drawings are an outcome of such deliberation and practice.

MC | Thank you. Professor Kajiya, please.

Kajiya Kenji | My comment is related to what Professor Tsuji and Mr. Hosaka said in their comments, and also related to the questions on peer-to-peer communication. Mr. Hosaka pointed out that while the peer-to-peer communication is transparent, communication in the arts are not, because they have un-definable, opaque qualities. This is related to the issue of the incomprehensibility of the other, too. For example, anybody who has used file exchange software would know that there is a risk for

the file not arriving for many days, or the files being leaked by accident. The communication is actually quite uncertain. I wanted to say that in today's computer network, there are things like a pile of undelivered mails. So, my discussion on the peer-to-peer communication was not about transparency, but more so like the things Mr. Hosaka is concerned with.

MC | Thank you.

| **Jaqueline Berndt** | I could only attend the afternoon session, so please forgive me if I'm repeating what has been already discussed in the morning.

What interested me most was that that the discussion focused not on Asian-ness, but on the national identity, as in, we Japanese, we Filipinos. Also, not on liquidity, but on hybridity. Hybridity tends to be discussed by not looking to its future prospects, but by reducing it to discover its origins.

So, I wanted to question the kind of criticality this group is trying to achieve.

For example, Murakami had been presented as the "bad example" over and over again. Also, the dichotomy, commonly discussed in the context of modernism, has been posited as "enemy."

How are we to be critical in our discussion on hybridity, when we are now living in an age where the "dichotomy" is no longer a realistic concern? For the contemporary art world, hybridity may be a subject of concern among those like you who are dominated by the Euroamerican market, discourse, and modernism, but if you broaden your view and turn to the young people who go see Murakami Takashi in Germany, I think you will see a very different picture. So, could you tell me the kind of criticism this session aims to achieve?

MC | Mr. Maeda, please.

Maeda | I think your question very incisive, but also important. So, in relation to that I would like to first comment on something that I did not have the time to mention last time.

We talked earlier about how the market had led to creating hybridity, and how it is as old as the times when merchant traded in the Silk Road. I think half of this is true and half of this is understood rather too simplistically.

The reason is that hybridity is not just about crossbreeding among those properties that are equal. I think Spivak and Bhabha were concerned about hybridity in the context of the hierarchical relationship between the dominator and the dominated. So we should not take a short cut and understand hybrid in the context of the Silk Road or the kind of hybridity we commonly see today.

So getting back to the question, within the framework of dominator and the dominated, we should think about the hybridity that escapes this dichotomy. In other words, I do not think that the discussion on hybridity in a context of lifestyles and other contexts, where the properties are equally lined up on a horizontal plane, would contribute to critical thinking. It is the discussion on hybridity in the context of the dominator and the dominated that would certainly give us a critical edge.

I think our discussion today is concerned with the dominator or the power, that hybridity meant to confront, could no longer be grouped by nations. That is why globalism frequently came up in our discussion. I do not know if we would have an adequate criticality against this.

MC | Thank you for the unerring comment. The reason I wanted to discuss hybridity using the terms “cosmetic” and “structural” was exactly from that point of view. I am glad that you gave a very clear explanation. I think we did discuss the issue on Asia. Professor Kajiya carefully analyzed how the categories of Asia and Asian art developed in Japan, how it was read in discourses, and how they disseminated in chronological order from, first taking the cases in the 1980s and then moving on to the 1990s. He presented how the initial concept on Asia was based on its commonalities, and how that eventually disintegrated. The ideas concerning Asian art, Asia-ness, the concept of Asia is no longer considered easily. He had suggested that Asia comes in different sizes and levels and that we should base our communication on this understanding.

02 | Murakami convincingly crosses over his works with the discourse that supports them for the sake of self-promotion, so that two cannot be readily distinguished. But I think the way he structures his discourse is problematic. I mean, it could be more problematic to the understanding of Japanese art than to that of Murakami's works. [Hayashi]

What Mr. Fan Di'an said was very interesting, too. He said that he wanted to seek the the positive side of discussing Asia, Asian-ness, and its commonalities. I think he revealed the different perspectives on Asia between Japan and China. We were not able to examine this gap closely, but I felt that the concept of Asia signals different roles within each localities in Asia. The intertwining roles influence each other, and leads to transformation.

In responding to the comment on Murakami, I was not referring to Murakami's work. I was referring to how the discourse on his art has been shaped. For example, in his book, *Super Flat*, Murakami incorporates Japanese art history with a rhetoric that touches on the DNA of Japanese art. I think interpreting Japanese art in such a way is problematic.

| • **Jaqueline Berndt** | Sikander has been discussed based on her works, but Murakami has been discussed based on his statements. I think there is an imbalance in the way this discussion is structured.

MC | To a certain extent, I agree. I have not considered Murakami's works at length, but I am conscious of what Professor Tsuji said earlier. I think there is a level of uneasiness in looking at Murakami's work. And this may be personal. This means that whatever it is there is a kind of sensitivity on our side that is quite different from those in Europe and America. This is at a preconscious level. I am aware of this uneasiness, but I am not that interested in Murakami as an artist. [-02]

Tanaka | I agree with Professor Berndt on her criticism on the imbalance. What I actually wanted to say was that although Murakami asserts the uniqueness in Japanese art in his statement, I don't think his works exemplify this. To me, his works are, simply put, very hybrid. I personally that think we can discuss Murakami in a context of his style, in which he makes his argument by emphasizing those particular issues.

MC | I think Professor Berndt pointed out that the more urgent issue is the problem of basing our discussion on the discourses borrowed from the West. I personally do not think that that is a real problem. It's

connected to the question raised in the previous session. Decentralization will eventually occur as an inevitable consequence. Just by looking at the global market, America is quickly losing its central position as the source of financial capital, and we will eventually see the disintegration as a natural effect. But I would question whether this “decentralization” is a good sign. I think it is actually not good as it seems. I have a pessimistic view, that as a result of decentralization, more and more, the market and the value of the artworks would be controlled by a very few, limited buyers. So, I feel that as the West would decentralize, but as a result, the market, like a monster, would dominate throughout the world, having lost its centripetal force.

I can take one more comment.

| • **Yoshida Akiko** | I am an artist. I have been listening to the discussion from the morning. In Japan, it is generally felt that the criticism or the criteria to recall criteria is weak. Although we attempt to indicate the liquidation that is happening now, we tend to discuss the past. This is a problem not only for the theorists, but also for practitioners like me. I studied *nihon-ga*, but all the training was based on Western method of draughtmanship.

So, when I create works, I could try to work from my personal perspective that is not based on the Western perspective. But as long as those who receive and criticize the works do not have the capacity to pick out these works, they will be left behind. I think that those artists who get selected and who establishes themselves as artist, are usually adopting Western format, and reacting to the Asia that is designed by the outsiders.

Ms. Kamiya had suggested a way of working around the dichotomy of the individual and the collective, where the discussion would end up in the private interest and the national interest. She had proposed to explore the individual further, and then connect to the nationality. If such approach is possible, then, we could avoid worrying about political correctness and exoticisms, or other issues common in the West, and connect the dots to make lines.

But I'm afraid that the skills to enable this approach are not developed, and therefore, I could see that the artists who have these concerns do not

get picked up.

I think some of you were able to provide me with some answers. Professor Kanai's analysis of the surface, however skeptical, and Mr. Hosaka's argument for empathy were both interesting. But whenever these theories are attributed to the individual person, I suspect personal interests. Even though, we deal with individuals, we need to acquire skills so that they do not turn personal. I think that is how the criticality in Asia could develop further. Ms. Kamiya's comment provided me with a realistic view on the current situation.

MC | Thank you. I would ask Ms. Kamiya to comment here, but we are running out of time. So, let me finish by summarizing the proceedings. During this symposium, the idea of the individual came up a number of times. We recognized that the individual cannot be discussed in a dichotomy, such as the individual versus the whole or individual versus totality. Even when we discuss the phrase "realism as attitude," it would be dangerous for us to simply conclude that we should revive or start over from the level individual for the reason that our community has disintegrated.

What I wanted to say from yesterday's session is that an "individual" as an isolated being came into existence as a result of modernity. It's as if we are cornered to become individual, or condemned to become one. So, we are forced to take individual, not as an autonomous a priori and the source of creativity, but as a product of modernity burdened with this inherent contradiction. We are asked to create a new community on this basis. I think we touched on this issue many times.

Professor Flores used the phrase "space of appearance." Dr. Baker's words were "strategy of becoming." Mr. Hosaka drew from Doreen Massey, the idea of "acquired community." Massey's idea is that community is not inborn; it is reformulated through cycles of creation and disintegration. But to create a community, the "individual" (not as an autonomous being from the outset, in relation to the Other) must make its "appearance." So we discussed how artistic expressions could play an important role as a media to enable the appearance. This would open the possibility of art to cross the border and make things visible. We need to continue to believe in this possibility.

Also, the space may generate misunderstanding and friction. But we need to reserve a space for misunderstanding as well as revision, or else, we would become an isolated individual who simply gets sucked into the global market as the consequence of modernity.

Related to the topic of creating a community, yesterday we discussed the biennials and triennials that have grown in number in the last ten years or so. Mr. Kuroda made an important point by saying how, they were initially organized with a kind of hopeful aspiration, but eventually turned into a space for entertainment and amusement.

In other words, the notion of community itself has become the object of consumption. People gather at a communal space or make a visit to share a short period of time together only to witness the positive side of the community. They overlook the negative side and go home, saying "That was fun!" The illusion of the communal experiences has now become a commodity, an object of consumption. So what we need to do is to resist from consuming the encounter at once, and make an effort to sustain the space and the experience. This may be obvious already, but it is one of the points that his symposium has been able to clarify. In this sense, we must acknowledge and remember events such as this international symposium, which is the sixth in its series, or projects like "Under Construction" involving different Asian countries based on peer-to-peer communication, all of which have been organized by the Japan Foundation.

During the two days, the issue on "installation" was raised several times, related to the topic of hybridity. We had acknowledged that the installation is a distinct methodology, because it mixes and blends site-specificity, maneuver of signs, physical body, and other properties into the same space. It has been incorporated in a very effective way. I felt that this issue of hybridity in installations, as well as in fashion, is something that remains to be elaborated further.

The word "hybrid" is originally a biological term, with a notion of cross-breeding DNAs or external viruses. In other words, the term is closely aligned with the implicit idea that "our tradition" gets invaded or contaminated by foreign culture although that is not the only connotation the word carries. In any case, what becomes important for us is the criticality and perspective that makes it possible for us to take this

implied image of foreign virus invading as some joyous opportunity of crossbreeding and cross-sectioning (while measuring our distance from the process of commodification).

So that was a very quick run-through of the two-day discussion. We have gone over time. I would like to thank all the panelists for participating in this symposium.

Thank you.



Bringing the Afterimage into Focus

Hayashi Michio

The main theme of this symposium was to make a general overview, encompassing both positive and negative elements, of the increased and greatly deepened interest in “Asian contemporary art” that has occurred concurrently with the international spread of the conceptual devices such as “postmodernism” and “postcolonialism.” Of course, it was never going to be possible to address comprehensively such a broad-ranging topic in just three sessions over two days, but I think a number of useful strains of thought, directed at both the past and the future, did emerge. Ideally, I would have liked to summarize the proceedings more fully during the final session, but, as time was limited, I will provide an overview here as a kind of supplement.

In Session 1, Kajiya Kenji drew on thorough research to trace the transformation of the concept of “Asian art” within Japan. I am sure both his presentation and the comments from the audience during the question and answer time will form a valuable resource for researchers in the future. We were all intuitively aware that the discourse had developed over time in the way he described, but to have those shifts laid out with concrete evidence was very important. It was interesting to see how the progression Kajiya explained—from a desire to postulate “Asian” commonalities, to doubt that such things could exist and finally to making “peer to peer” relations at a practical level—correlated with the border-crossing work of independent curators that Patrick D. Flores described in his presentation. On the other hand, there was a slight difference of approach in Fan Di’an’s stated desire to identify commonalities in “Asian art” and thus locate Chinese contemporary art within that context. It was a shame we didn’t have time to develop this discussion more fully.

During discussion of the “peer to peer” concept it was interesting that the problem of the individual and the concept of “realism as an attitude”—which Ushiroshoji Masahiro had proposed previously—were re-addressed. Linked organically to those ideas were Flores’ reference to

Hannah Arendt's theory of the community and the concept of diaspora raised in Session 2. Thus from various perspectives, opinions were exchanged on problems such as the relation between the individual and the system or the individual and the network. I think the speakers' strong interest in the individual (as the basis of meaningful art praxis) was evidence of how uncomfortable they are with the amorphous and monster-like market system that now controls contemporary art production, distribution and reception. Thinking back on the discussion, I get the feeling that everyone shared a subconscious unease that even the promotion of the everyday life of the "individual" as the foundation for an alternative set of values has become difficult, if not impossible.

In Session 3, there was the example, presented by Hosaka Kenjiro, of drawing as the most minimal of artists' personal activities, which allows itself to be exchanged gratuitously outside the market system, and thus suggests the possibility of creating a provisional community. He discussed the idea of drawing as a "work or art" in a pre-commodity state, which can be given away, as opposed to being sold. As such, drawing-as-gift allows for the unending reformulation of the "individual" on both sides of exchange and of the relation with others. More debate was required on this point and many issues remain unresolved, but Hosaka's discussion may have been hinting at the potential of drawing as the kind of starting point for the act of "exposing" the self, to use an Arendt-esque term. In Session 2 as well, Hirayoshi Yukihiro and Kanai Tadashi discussed Huang Yong Ping and Subodh Gupta's activities with emphasis on the body as medium, and Kim Bog-gi, in his presentation, discussed Suh Do Ho's use of living environments or "rooms" as media, too. These too may correlate with Hosaka's discussion in terms of dealing with the "emergence" of those interfaces between "individuals" in the process of becoming themselves.

In Session 2, however, we also learned that the "emergence" of such

interfaces is always exposed to the dynamics of interpretive forces, and our attention was directed at how artists, being aware of the power of established interpretative codes, negotiate with them. Murakami Takashi's discursive strategy (as a promotional supplement to his artistic production) is directed in a completely different direction to the artists who were discussed at the symposium, but nevertheless, as Asian artists inevitably become more "global," they are faced with the problem of "establishing" their own positions on the basis either of prospective understandings of their receptivity in the West or of denying such simplistic positions. Kamiya Yukie's comments, coming from someone who has spent a long time working with these issues at a practical level, also helped in that regard. As for the questions of expressive media, I personally felt that we were able to generate a meaningful debate about installation, but it would have been helpful to have more discussion on the issue of the "body." One thing I would like to note here is Kuroda Raiji's significant comment about the danger of abusing the concept of the diaspora. Now that the global movement of capital has become routine, the movement of people is bound to follow suit. He says we must not confuse the diaspora, who are forced to relocate due to circumstances beyond their control, with the people who choose to jump between countries for study or some other means while maintaining homes to which they can return at their convenience. It sounds obvious, but it is necessary to remember the danger of such conceptual abuse; the same can probably be said about concepts such as nomadism.

In Session 3, in addition to Hosaka's discussion of drawing mentioned above, Florina H. Capistrano-Baker talked about the problem of fashion in the Philippines and Tanaka Masayuki discussed decorativeness in the work of Shahzia Sikander and Murakami Takashi. While the two genres discussed—fashion and "fine" art—were different, I think both discussions and the comments they elicited from the audience on concepts

such as hybridity were productive. The concept of hybridity is of course valuable in that it plays the enlightening and critical role of undermining the modernist conceptions of “tradition” and its supposed purity. But, if it is commercial activity that is at the origin of cultural hybridity, then the concept is compatible with (even supportive to) the market principle of adding surplus value to a product, and consequently there is a danger that the hybrid object will develop into a mere item of facile consumption. As a defense against this problem, Maeda Kyoji commented that the process of hybridization should not be considered as something that occurs on a flat horizontal plane, but rather within the hierarchical relations between the dominator and the dominated. In that regard, the question of how we retain the space to inscribe “history” or “memory” becomes important. The clues to answering that question may exist in the method of Shahzia Sikander, which Tanaka touched on—in other words, the method of showing installation-like, decorative or other additions as additions, rather than integrating them seamlessly in a consumable fusion. To conclude, I would like to remind readers that this overview consists merely of my own personal impressions. There are many other unexplored treasures awaiting discovery in the presentations included here, and I recommend readers take the time to go through each of them. To all of the presenters and commentators, to Maeda Kyoji, who played a central role from the earliest planning stages to the event itself (and provided an thorough overview of the origin of the “Count 10” title and the historical context of the symposium at the beginning of this report) and to everyone at the Japan Foundation, who organized the symposium, I wish to express my sincere thanks. As I mentioned above, there are still many issues requiring further discussion. This was the sixth symposium on contemporary Asian art and I urge that they be continued obstinately in the future.

Program Panelist Profiles

プログラム

Program

パネリスト・プロフィール

Panelist Profiles

プログラム

第1日目 | 2008年11月22日[土] | 14:00-17:30

14:00-14:05 | 主催者挨拶 [国際交流基金]

14:05-17:30

セッション1

「アジア美術」の言説史——形成と広がりから変容まで

このオープニング・セッションでは、アジア各地の「ポストモダニズム」の文脈の中で、「アジア美術」という言説上の概念が、どのように(再)形成、あるいは変成されたかを検証する。だが各地における検証は、独立した事象としてとりあげられるのではなく、相互決定的な関係性、あるいは非アジア世界とのインターアクションを見据えてなされる。

セッション1を始めるにあたって

林道郎 [モデレーター]

発表1

日本におけるアジアの現代美術と近代の亡霊

加治屋健司

発表2

東南アジアのキュレーション的手法への転回と近代の残像

パトリック・D. フローレス

発表3

グローバルとローカルの狭間の中国現代美術

范迪安 (ファン・ディアン)

コメント | 黒田雷児

討論 (質疑応答を含む)

| 第2日目 | 2008年11月23日[日] | 10:30-17:30

10:30-13:30

セッション2

「アジア美術」と作家たち——言説・制度の光と影

過去20年ほどの「アジア美術」というカテゴリーの形成を歴史的・理論的に探るセッション1を引き継ぎ、個別のアーティストについて検討することで、このカテゴリーやその背景をなすポストモダン言説が作家たちの活動をどう助け、あるいはまた、障害となる場合がなかったのかを再考する。

セッション2を始めるにあたって

前田恭二 [モデレーター]

発表1

文化衝突の接点にて——ソドホの場合

Suh Do Ho

キム・ボッキ

発表2

黄永砵が攪拌する西洋と東洋

平芳幸浩

発表3

インドとなること——スボード・グプタの「局地性」

金井直

コメント | 神谷幸江

討論 (質疑応答を含む)

13:30-14:30 | 昼食

14:30-17:30

セッション3

液状化する「アジア性」——ローカルとグローバルの狭間で

工芸、ドローイング、装飾美術、そしてインスタレーションなどのジャンルは、これまで「アジア性」のイメージ形成において特権的な役割を果たしてきたところがあるが、現在でもこのような見方は、意味のあることなのだろうか。ローカルな差異が登録される場として、未だに有効なのか、もしそうでないとすれば、現在のローカル/グローバルの相互関係において、それらのジャンルは今どのような役割を果たしているのだろうか。本セッションでは、そのような問題を多角的に論じる。

セッション3を始めるにあたって

林道郎 [モデレーター]

発表1

正統性の在り処を求めて | アジア的な衣服とは?

フィリピンにおけるハイブリディティとポストコロニアルのアイデンティティ

フロリナ・H. カピストラノ=ベーカー

発表2

ドローイングは「近代」を疑う——奈良美智、感情移入、ローカリゼーション

保坂健二郎

発表3

「装飾」の政治性

田中正之

コメント | 前田恭二

討論 (質疑応答を含む)

Program

| Day 1 | Saturday, November 22, 2008 | 14:00–17:30

14:00–14:05 | Foreword [The Japan Foundation]

—

14:05–17:30

Session 1

The Formation, Reception, and Transformation of Asian Art in the Context of Postmodernism

This opening session tries to reinvestigate the discursive (re-)formation and transformation of the concept of “Asian art” in the context of postmodernism in various regions. The regional characteristics of the concept will not be treated as separate instances but be examined from the viewpoint of mutual determinations and their interactions with non-Asian worlds.

Opening Remarks for Session 1

Hayashi Michio [Moderator]

—

Presentation 1

Asian Contemporary Art in Japan and the Ghost of Modernity

Kajiya Kenji

—

Presentation 2

The Curatorial Turn in Southeast Asia and the Afterlife of the Modern

Patrick D. Flores

—

Presentation 3

Chinese Contemporary Art: In Between the Global and the Local

Fan Di'an

—

Comment | Kuroda Raiji

—

Discussion (Q&A)

| Day 2 | Sunday, November 23, 2008 | 10:30–17:30

10:30–13:30

Session 2

Blindness and Insight of Postmodernism: Case Studies

This session will follow up on Session 1, which reviews the categorization of “Asian art” in the past 20 years from historical and theoretical points of view, and focus on individual artists as case studies. It will examine how this categorization or the postmodern discourse that supported such specifications augmented or diminished the way in how the artists’ works were received.

Opening Remarks for Session 2

Maeda Kyoji [Moderator]

—

Presentation 1

At the Crossroads of Cultural Clash: In the Case of Suh Do Ho

Kim Bog-gi

—

Presentation 2

Huang Yong Ping and the Agitation of the West and the East

Hirayoshi Yukihiro

—

Presentation 3

Becoming India: The “Locality” of Subodh Gupta

Kanai Tadashi

—

Comment | Kamiya Yukie

—

Discussion (Q&A)

—

13:30–14:30 | Lunch break

14:30–17:30

Session 3

Liquidation of “Asian-ness”? : The Specter of Locality

The third and last session will focus on the artistic genres such as craft, drawing, decorative art, and installation art (in the term’s broad sense) that have traditionally been considered the central field where “Asian” character is believed to make its appearance. Do these genres still function as privileged *topoi* for the inscription of the local difference? If not, what are the roles that they are playing now in the context of local-global interactions?

Opening Remarks for Session 3

Hayashi Michio [Moderator]

—

Presentation 1

Locating Authenticity: Is this Asian Dress?

Hybridity and Postcolonial Identity in the Philippines

Florina H. Capistrano-Baker

—

Presentation 2

An Inquiry into the “Modern” Through Drawing:

Nara Yoshitomo, Empathy, and Localization

Hosaka Kenjiro

—

Presentation 3

The Politics of the “Decorative”

Tanaka Masayuki

—

Comment | Maeda Kyoji

—

Discussion (Q&A)

パネリスト・プロフィール

林道郎 | はやし みちお

【上智大学国際教養学部教授】

1959年北海道生まれ。1999年コロンビア大学大学院美術史学科博士号取得。2003年より上智大学にて教鞭を執る。専門は、西洋美術史、美術批評。主な著作に「絵画は二度死ぬ、あるいは死なない」(『ART TRACE』全7冊、2003年)、「零度の絵画——RRの眩き」(川村記念美術館「ロバート・ライマン——至福の絵画」展図録、2004年)、「光跡に目を澄まして——宮本隆司論」(世田谷美術館「宮本隆司写真展」図録、2004年)などがある。アジアの美術に関しては、日本・韓国・シンガポールのアジア3カ国の共同企画でアジアの近代を検証する「アジアのキュビズム」展(2005-07年)に参画。東京在住。

前田 恭二 | まえだ きょうじ

【読売新聞文化部記者】

1964年、山口県生まれ。1987年東京大学文学部美術史学科卒業後、読売新聞社入社。水戸支局などを経て、1993-96年、1998年以降は文化部で、主に美術記事を担当。著書に「やさしく読み解く日本絵画——雪舟から広重まで——」(新潮社、2003年)がある。横浜在住。

セッション1

加治屋健司 | かじや けんじ

【広島市立大学芸術学部准教授】

1971年千葉県生まれ。東京大学大学院総合文化研究科博士課程、ニューヨーク大学大学院美術研究所博士課程を経て、2007年より現職。専門は、アメリカを中心とした近現代美術史、美術批評史。主な著作に、「誤作動する武器——クレメント・グリーンバーグ、文化冷戦、グローバリゼーション」(『アメリカ研究』37、2003年)、「大浦信行の(遠近を抱えて)はいかにして90年代的言説を準備したか」(『あいだ』112、2005年)、「笛吹き男としてのアーティスト——貨幣、アンフォルム、創造都市」(『旧中工場アートプロジェクト』広島アートプロジェクト、2007年)。主な訳書に、「アンフォルム——使用の手引き」(近藤学・高桑和巳との共訳、月曜社、近刊)。広島在住。

バトリック・D・フローレス

【フィリピン大学デリマン校美術学部教授】

1969年マニラ(フィリピン)生まれ。フィリピン大学デリマン校で人文科学、美術史、フィリピン学を修める。近年、東南アジアにおける植民地時代美術の研究と現代美術のキュレーションの歴史を調査研究。アジア7カ国9名のキュレーターによる共同企画展「アンダー・コンストラクション」(国際交流基金フォーラムほか、2002-03年)、フィリピン国立博物館(2004-08年)、第7回光州ビエンナーレ(2008年)の企画展など国内外の展覧会に携わる。『Remarkable Collection: Art, History, and the National Museum』(National Museum of the Philippines, 2008年)、『Past Peripheral: Curation in Southeast Asia』(National University of Singapore Museum, 2008年)など著作多数。マニラ在住。

范迪安 | ファン・ディアン

【中国美術館館長】

1955年福建省(中国)生まれ。中央美術学院卒業後、同学院教授、副院長を歴任し、2005年12月より現職。専門は20世紀の中国美術史、美術評論。企画に参加した国際展としては、2002年上海ビエンナーレ、2005年サンパウロ・ビエンナーレ、第50回(2003年)、第51回(2005年)のヴェネツィア・ビエンナーレの中国館等があり、ボンビドゥー・センターの「中国当代芸術展」にも参画。著作としては『当代文化情景の中の水墨の本質』(河北教育出版社、2001年)、『中国当代美術：1979-1999』(編著、浙江人民美術出版社、2000年)、『当代芸術と本土文化』(編著、福建美術出版社、2002年)など多数。北京在住。

黒田雷児 | くろだらいじ

【福岡アジア美術館学芸課長】

1961年東京生まれ。東京大学大学院人文科学研究科修士課程修了。1985年より福岡市美術館に勤務し、2003年より現職。専門は戦後日本の前衛美術。「九州派展 反芸術プロジェクト」(1988年)、「ネオ・タダの写真」展(1993年)以上、福岡市美術館)のほか、「イー・ブル展」(2001年)「ライオネル・ウエント写真展」(2003年)、アジア美術展/福岡アジア美術トリエンナーレなどを企画。韓国やインドを中心にアジア美術を調査。1991、95年バンガラデシュ・ビエンナーレ日本の部コミッショナー。1995年日本文化藝術財団より日本現代美術奨励賞受賞。現在、第4回福岡アジア美術トリエンナーレ2009の準備の傍ら、1960年代日本美術におけるパフォーマンス史を執筆中。福岡在住。

セッション2

キム・ボッキ

【art in culture】art in ASIA】編集長】

1960年、大邱(韓国)生まれ。ソウル大学美術学部絵画科卒業後、同大学大学院美学科修了。専門は韓国近代美術史。1984年より「季刊美術」を皮切りに美術雑誌の編集に関わり、「月刊美術」、art in culture】等の編集長を務める。2005年より(株)aMart代表理事。2007年より英字の美術雑誌art in ASIA】を発行。編集者として活動する傍ら、ソウル大学や高麗大学で教鞭を執る。著作としては、「韓国現代名画鑑賞」(共著、知耕社、2000年)、「祈祷の美術」(美術舎廊、2001年)、「批評集：私は美術で世の中を変えたい」(美術舎廊、2008年)などがある。ソウル在住。

平芳幸浩 | ひらよしゆきひろ

【京都工芸繊維大学美術工芸資料館准教授】

1967年大阪生まれ。京都大学大学院文学研究科博士後期課程修了。2004年京都大学にて博士号取得。国立国際美術館研究員(2000-08年)を経て、2008年より現職。専門は近現代美術。国立国際美術館での主な企画展として「マルセル・デュシャンと20世紀美術」(2004年)、「現代美術の皮膚」(2007年)。「アヴァンギャルド・チャイナ——中国当代美術二十年」展(国立新美術館ほか、2008-09年)では、中国におけるコン

セブチアル・アートを担当。主な論文として「像と視線——ポップ・アート以降のイメージについて——」(『現代芸術論』武蔵野美術大学出版局、2003年)、「自己演出する芸術家——マルセル・デュシャンの同一性——」(『西洋美術研究』No.13、三元社、2007年)ほか。大阪在住。

金井直 | かないただし

[信州大学人文学部准教授]

1968年福岡県生まれ。1991年京都大学文学部卒業、1999年同大学にて博士号取得。豊田市美術館学芸員(2000-07年)を経て、2007年より現職。専門は新古典主義および近現代彫刻。豊田市美術館にて「イメージの水位：ナルキッソスをめぐる変容と反射」展(2004年)、「アルテ・ポーヴェラ/貧しい芸術」展(2005年)ほか、インド2都市において日本の現代美術を紹介する「消失点：現代日本の美術」展(2007年)を企画。著作としては、「彫刻の内・外」(『美学』196、1999年)、「野村仁 トピカ」(『野村仁 移行/反照』展図録、2001年)、「白のパロック——アンドレス・セラーノ」(岡田温司編『カラヴァッジョ』人文書院、2001年)、「イメージの水位」展図録(2004年)など。松本在住。

神谷幸江 | かみやゆきえ

[広島市現代美術館学芸担当課長]

神奈川県生まれ。早稲田大学第一文学部史学科美術史専修卒業後、デ・アベル(アムステルダム)のキュレトリアル・プログラム修了。2003-06年ニューミュージアム・オブ・コンテンポラリーアート(ニューヨーク)のアシエイト・キュレーターを経て、2007年より現職。主な展覧会としては、「スペース・ジャック!」(横浜美術館ほか、2001年)、「Extension」(IASPIS、2002年)、アジア7カ国9名のキュレーターによる共同企画展「アンダー・コンストラクション」(国際交流基金フォーラムほか、2002-03年)、「Adaptive Behavior」(New Museum of Contemporary Art、2004年)、「Thermocline: New Asian Wave」(ZKM、2007年)、「ヒロシマ賞受賞記念・蔡國強展」(広島市現代美術館、2008年)などがある。現在、マーティン・クリードの個展を準備中。

セッション3

フロリナ・H.カビストラノ=ベーカー

[アヤラ美術館海外展ディレクター]

マニラ(フィリピン)生まれ。コロンビア大学にて博士号取得。スキッドモア大学(ニューヨーク州サラトガ Springs)講師。専門は、大洋州・東南アジア島嶼部の美術史。著作に「Art of Island Southeast Asia: The Fred and Rita Richman Collection in the Metropolitan Museum of Art」(MMA、1994年)、「Containing Life: Basketry Traditions on the Cordillera」(Roy Hamilton編『Basketry of the Luzon Cordillera, Philippines』UCLA Fowler Museum of Cultural History、1998年)、「Multiple Originals, Original Multiples: 19th-century Images of Philippine Costumes」(Ayala Foundation、2004年)など。ニューヨークとマニラで活動。

保坂健二朗 | ほさかけんじろう

【東京国立近代美術館研究員】

1976年茨城県生まれ。2000年慶應義塾大学大学院修士課程修了。2000年より同館に勤務。専門は近現代美術。東京国立近代美術館にて、「建築がうまれるとき——ベーター・メルクリと青木淳」展(2008年)や、アジア・中近東の作家のドローイングをテーマに「現代美術への視点6 エモーションナル・ドローイング」展(2008-09年)を企画。フランシス・ベーコンや現代建築に関する著作多数。東京在住。

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田中正之 | たなかまさゆき

【武蔵野美術大学造形学部准教授】

1963年東京生まれ。1987年東京大学文学部美術史学科卒業、同大学修士課程を経て、1990-95年ニューヨーク大学大学院美術研究所博士課程に学ぶ。国立西洋美術館の主任研究員(1996-2007年)を経て、2007年より現職。専門は西洋近現代美術史。国立西洋美術館にて「ピカソ:子供の世界」展(2000年)、「マティス」展(2004年)、「ムンク」展(2007年)などを企画。主な論文としては、「マン・レイにおける女性の目の表現と〈不気味なもの〉」(『美学』、1999年)、「アリアドネー・ポーズとウォルプタス」(『西洋美術研究』、2001年)がある。東京在住。

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所属・役職は2008年11月現在。

Panelist Profiles

Hayashi Michio

[Professor, Faculty of Liberal Arts, Sophia University]

Born in Hokkaido in 1959. Ph.D. from Columbia University. Joined Sophia University in 2003. Specializes in Western art history and art criticism. Publications include *Painting Dies Twice, or Never* (ART TRACE, vols. 1–7, 2003) and exhibition catalogue essays, "Painting, Degree Zero—RR's Whisper" ("Robert Ryman" exhibition catalogue, Kawamura Memorial Museum of Art, 2004), "An Eye Open to Traces of Light: Thoughts on Ryuji Miyamoto" ("Ryuji Miyamoto Retrospective" exhibition catalogue, Setagaya Art Museum, 2004). Co-curator of "Cubism in Asia" exhibition (2005–07), a collaborative project with three Asian countries: Japan, Korea, and Singapore. Lives and works in Tokyo.

Maeda Kyoji

[Staff Writer, Yomiuri Shimbun]

Born in Yamaguchi prefecture in 1964. Graduated from the Faculty of Letters, The University of Tokyo in 1987, where he mainly studied Buddhist art in Sung Dynasty in China. Joined the daily newspaper Yomiuri Shimbun in 1987, and worked in Mito and other local offices. Staff writer at the Cultural News Department from 1993 to 1996 and again from 1998 to the present, primarily covering the visual arts. Author of *Easy Guide to Japanese Traditional Paintings* (Shinchosha, 2003). Lives in Yokohama and works in Tokyo.

Session 1

Kajiya Kenji

[Associate Professor, Faculty of Art, Hiroshima City University]

Born in Chiba prefecture in 1971. Completed Ph.D. programs at the Graduate School of Arts and Sciences, the University of Tokyo and the Institute of Fine Arts at New York University. Current position since 2007. Specializes in the history of modern and contemporary art and art criticism, mainly of the United States. Author of "Malfunctioning Weapon: Clement Greenberg, the Cultural Cold War, and Globalization" (*American Review* 37, 2003), "The Emperor's New Clothes in Old Photos: Oura Nobuyuki's Holding Perspective and the Culture and Politics in the 1990s Japan" (*Aida* 112, 2005), and "Artist as a Pied Piper: Money, Formlessness, and the Creative City" (*The Former Naka Waste Incineration Plant Art Project*, Hiroshima Art Project, 2007). Co-translator of *Formless: A User's Guide* by Yve-Alain Bois and Rosalind E. Krauss (with co-translators, Kondo Gaku and Takakuwa Kazumi, Getsuyusha, forthcoming). Lives and works in Hiroshima.

Patrick D. Flores

[Professor, Art Studies Department, University of the Philippines Diliman]

Born in Manila, the Philippines, in 1969. Received degrees in humanities, art history, and Philippine studies from the University of the Philippines Diliman. His recent research is on colonial art and history of contemporary curation in Southeast Asia. Curated exhibitions include "Under Construction: New Dimensions of Asia Art" (The Japan Foundation Forum, etc., 2002–03), exhibitions at the National Museum of the Philippines (2004–08), and the Position Papers section of the 7th Gwangju Biennale (2008). Author of many published articles and books, including *Remarkable Collection: Art, History, and the National Museum* (National Museum of the Philippines, 2008) and *Past Peripheral: Curation in Southeast Asia* (National University of Singapore Museum, 2008). Lives and works in Manila.

Fan Di'an

[Director, National Art Museum of China]

Born in Fujian province, China, in 1955. After graduating from the Central Academy of Fine Arts, he was appointed professor and vice president of the Academy before he assumed his current position in

2005. He is an academic and theorist on 20th century Chinese art history and art criticism. He has been involved in curating for international exhibitions, including the Shanghai Biennale (2002), São Paulo Biennale (2005), the Chinese pavilion of the 50th and 51st Venice Biennales (2003, 2005, respectively), and the "The Chinese Contemporary Art" at Centre Pompidou in Paris. Author of *Water and Ink Nature of the Contemporary Culture Sentiments* (Hebei Education Press, 2001), and co-editor of *Contemporary Chinese Art 1979–1999* (Zhejiang People's Fine Arts Publishing House, 2000), *Contemporary Art and Vernacular Culture* (Fujian Fine Arts Publishing House, 2002), among others. Lives and works in Beijing.

Kuroda Raiji

[Chief Curator, Fukuoka Asian Art Museum]

Born in Tokyo in 1961. M.A. from the University of Tokyo. Joined the Fukuoka Art Museum as curator in 1985. Current position since 2003. Specializes in postwar Japanese avant-garde art. Curated exhibitions include "Kyushu-ha" (1988) and "Neo Dada" (1993), also, "Lee Bul" (2001), "Lionel Wendt" (2003), Asian Art Show, Fukuoka, and Fukuoka Asian Art Triennale. He has carried out extensive research in Asia, particularly in Korea and India. Commissioner of the Japanese section for the 5th and 7th Asian Art Biennale Bangladesh (1991, 1995, respectively). Awarded the Incentive Award from the Japan Arts Foundation in 1995. Currently preparing for the 4th Fukuoka Asian Art Triennale 2009, while completing a book on the history of performances in the 1960s. Lives and works in Fukuoka.

Session 2

Kim Bog-gi

[Editorial Director, *art in culture* and *art in ASIA*]

Born in Daegu, Korea, in 1960. Graduated from the College of Fine Arts, Seoul National University (SNU) and then obtained M.A. from the SNU graduate school. Editor of *Gyegyan Misool*, chief editor of *Wolgan Misool* (monthly) and *art in culture*. Director of aMart Publications since 2005. In 2007, he launched an internationally circulated English art magazine *art in ASIA*. Aside from publishing and editing, he teaches art theories in contemporary art as lecturer at Seoul National University and Korea University. Co-author of *Appreciating Korean Contemporary Masterpieces* (Jigyungsa Ltd., Publisher, 2000) and author of *Art of Pray* (Misulsarang, 2001) and *Critical Essays: I Want to Change the World with Art* (Misulsarang, 2008). Lives and works in Seoul.

Hirayoshi Yukihiko

[Associate Professor, Museum and Archive, Kyoto Institute of Technology]

Born in Osaka in 1967. Ph. D. from Kyoto University in 2004. Curator of the National Museum of Art, Osaka (2000–08). Current position since 2008. Specializes in modern and contemporary art. Curated exhibitions, while at the National Museum of Art, Osaka, include "Mirrorical Returns: Marcel Duchamp and the 20 Century Art" (touring exhibition, 2004) and "Skin of/in Contemporary Art" (2007). Curated conceptual art section of "Avant-Garde China: Twenty Years of Chinese Contemporary Art" exhibition (The National Art Center, Tokyo, etc., 2008–09) as co-curator. Published articles include "Figure and Gaze: Image after Pop Art" (*Contemporary Art*, Musashino Art University Publishing, 2003), "The Artist in Self-Presentation: On the Identity of Marcel Duchamp" (*Studies in Western Art*, No.13, Sangensha, 2007). Lives in Osaka and works in Kyoto.

Kanai Tadashi

[Associate Professor, Faculty of Arts, Shinshu University]

Born in Fukuoka in 1968. Ph.D. from Kyoto University in 1999. Curator of Toyota Municipal Museum of Art (2000–07). Current position since 2007. Specializes in Neoclassicism, and modern and contemporary sculpture. Curated exhibitions at Toyota Municipal Museum of Art include "Water

Level of Image: Transformation and Reflection of Narcissus" (2004) and "Arte Povera" (2005). Curator of "Vanishing Points: Contemporary Japanese Art" (2007) which showcased Japanese contemporary art in two Indian cities. Author of "L'interno e l'esterno della statua" (*Bigaku* 196, 1999), "Nomura Hitoshi Topica" ("Nomura Hitoshi-transit/reflect" exhibition catalogue, 2001), "Shiro no Baroque—Andres Serrano (Barocco in bianco—Andres Serrano)" (Okada Atsushi, ed., *Lo Specchio del Caravaggio*, Jinbunshoin, 2001), "Water Level of Image" exhibition catalogue (2004) among others. Lives and works in Matsumoto.

Kamiya Yuki

[Chief Curator, Hiroshima City Museum of Contemporary Art]

Born in Kanagawa prefecture. Studied art history at Waseda University, Tokyo, and later completed De Appel Curatorial Program (Amsterdam). Served as Associate Curator and Adjunct Curator at the New Museum of Contemporary Art, New York (2003–06). Current position since 2007. Curated/co-curated exhibitions include "Space-jack!" (Yokohama Museum of Art, etc., 2001), "Extension" (IASPIS, 2002), "Under Construction: New Dimensions of Asian Art" (The Japan Foundation Forum, etc., 2002–03), "Adaptive Behavior" (New Museum of Contemporary Art, 2004), "Thermocline: New Asian Wave" (ZKM, 2007), and, most recently, the 7th Hiroshima Art Prize recipient Cai Guo-Qiang's exhibition in 2008. Currently organizing solo exhibition of Martin Creed. Lives and works in Hiroshima.

Session 3

Florina H. Capistrano-Baker

[Director, International Exhibitions, Ayala Museum]

Born in Manila, the Philippines. Ph.D. from Columbia University. Visiting lecturer at Skidmore College, Saratoga Springs, New York. Specializes in Pacific and Island Southeast Asian art history. Publications include *Art of Island Southeast Asia: The Fred and Rita Richman Collection in the Metropolitan Museum of Art* (MMA, 1994), "Containing Life: Basketry Traditions on the Cordillera" (*Basketry of the Luzon Cordillera, Philippines*, Roy Hamilton, ed., UCLA Fowler Museum of Cultural History, 1999), and *Multiple Originals, Original Multiples: 19th-century Images of Philippine Costumes* (Ayala Foundation, 2004). Works in New York and Manila.

Hosaka Kenjiro

[Assistant Curator, The National Museum of Modern Art, Tokyo]

Born in Ibaraki prefecture in 1976. M.A. from Keio University in 2000. Current position since 2000. Specializes in modern and contemporary art. Curated exhibitions at the National Museum of Modern Art, Tokyo, include "Architectural Creation: Peter Märkli Jun Aoki" (2008) and "A Perspective on Contemporary Art 6: Emotional Drawing" (2008). Author of many articles on Francis Bacon and contemporary architecture. Lives and works in Tokyo.

Tanaka Masayuki

[Associate Professor, College of Art and Design, Musashino Art University]

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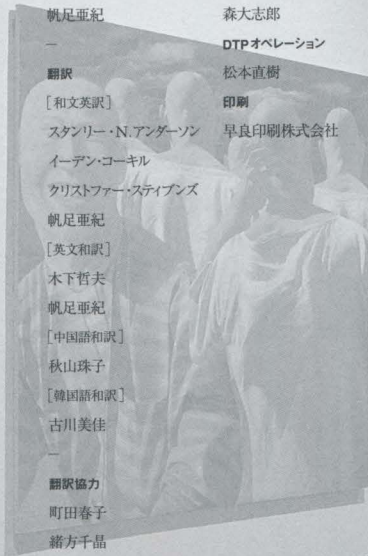
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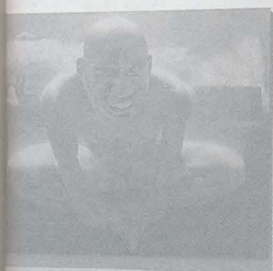
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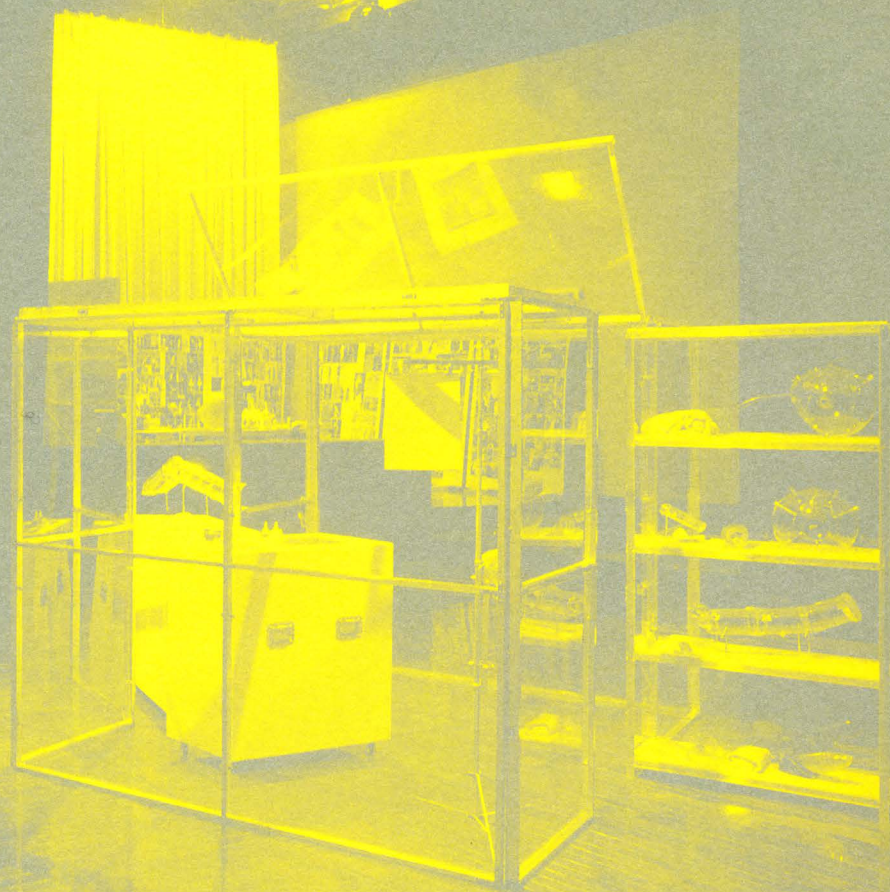
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