

Visions of Happiness

Shimizu Toshio

This exhibition is an attempt to elucidate the kinds of happiness sought by Asians by showing the art now being made by Asians. In my view, modernist art is losing strength with the decline of modernist values. It is no longer capable of functioning as a source of human happiness. However, people cannot live without dreams. Inevitably, artists will appear among those creating new art who seek new visions of happiness. This thought has been building up in me as I have experienced a number of different cultures, but it was on a trip to India that it first occurred to me to look for this new vision in the art of Asia.

While staying at a hotel in the large city of Bombay on the Indian Ocean, I never grew tired of looking down on the thoroughfare below my window. Huge crowds of people passed up and down the street, all wearing the beautiful clothing of India. There were no young people wearing T-shirts and blue jeans. There were almost no cars, and the wide street was packed with pedestrians. The only music I could hear was Indian music. I began to think about the nature of human happiness. This mass of people in a scene so different from that presented by the cities of Japan and the West made me consider how their model of living differed from ours. Their model consisted of the search for happiness.

The countries of Asia are developing industrial economies at a furious pace, and India is no exception. The waves of the market system are lapping against its shores. A banker I met in Bombay spoke confidently of his expectations of Indian progress under a free economy. However, when I saw the huge crowds in the street, I could not imagine them being led astray by the illusions of modernism. Will there be a day when all the people in those crowds overflowing the streets of Bombay find satisfaction in owning a car or electrical appliances? Unless the people's values are entirely transformed, it will not be possible to set about satisfying the material desires of this enormous population.

It bothers me to think that Japan has become a society where material satisfaction means happiness. Here, modern industry, science, and technology, based on a modern nation state, are being used to achieve material satisfaction. But one senses a kind of emptiness in this. A department store poster that appeared a few years back made the statement, "What I was searching for was happiness." Why would someone complain to themselves in this way in a department store where they were surrounded by material goods. It may be that the modern system which promises material satisfaction has lost its appeal. People who once thought that happiness could be achieved by owning things fail to find it after they actually get what they wanted.

Modernist Happiness

Modernism is a purpose unto itself as well as being a system for guaranteeing material fulfillment. The ideology of modern Europe derives from a human-centered philosophy. In this way of thinking, human reason observes, orders, and gives meaning to a chaotic world. Religion gives way to reason; science, a method of reading the universe, guarantees the future. Science produces technology and improves human life indefinitely. Nation states are formed of equal citizens on the basis of law and governed by democratic governments. An abundance of goods is

produced by the economic activities of modern agriculture and industry regulated by the government. Material goods are the ultimate symbol of modern life, the abundant life. If this end product is obtained, it is possible to go back through the entire process that produced it and reach the philosophy of respect for human beings. Or at least partake of part of it. Through material goods, one can obtain spiritual satisfaction, enjoying a modern life full of freedom, equality, and love. This is what people have always sought. It is happiness itself. This is the dream of happiness which everyone chases.

Unfortunately, however, there is no place where a happy society has been built with European modernism. In Iran, the king who tried to modernize too rapidly was deposed. In the Islamic countries, the people who are completely opposed to European modernism are gaining in strength. In Europe itself there are terrible problems. The civil war in the former Yugoslavia has taken Europe back to pre-nineteenth century conditions. The fantasy of a modern nation state which transcends ethnic and religious loyalties is being called into question. Also, as everyone knows, the two modern nation states of the twentieth century which developed from nineteenth-century European modernism, the Soviet Union and the United States, are either disintegrating or have lost their luster. The Japanese will never find a vision of happiness through shopping. These are some of the reasons for the flourishing of discussions in Japan over the direction we should be taking.

Still, Asia keeps on working. Like the banker in Bombay, it has hopes for a bright future. China is forging ahead with economic development. So are the countries of Southeast Asia. They are trying to achieve material fulfillment with the system of production created by modernism. There are two problems with this. One is how to reconcile modernism with unrelated Asian values. Just as T-shirts are not seen in the streets of India, there are cultures in Asia which have not sought their model of happiness in European modernism. Many Asians, to whom European-style happiness has been nothing but the nightmare of colonialism, cannot accept modernism without a sense of irony. And they have handed down their diverse cultures. No people have been able to throw away these cultures. So what is to be done? Another question is what vision of happiness can be obtained by Asians after they develop their economies and seek material fulfillment. As suggested above, the modern system is not just a method; it is a model of happiness as such. Now, however, that the modern model of happiness is breaking down, it is impossible for Asia to share this dream. It is impossible to close one's eyes to the extinction of the ideal of the nation state, to environmental pollution, and to human alienation while chasing the ideals of modernity.

Traveling in Asia

With these concerns in mind, I went to see the people making contemporary art in Asia in order to learn about Asian visions of happiness. I met young artists in China, Indonesia, Korea, the Philippines, Malaysia, Singapore, Thailand, and Taiwan. Of course, I included Japan.¹

When I speak of Asia here, I limit my discussion to the regions which are under the mixed influence of India and China, two of the four great cultural areas of Asia.

(The other great Asian cultures are the nomadic culture of northern Asia and the oasis culture of western Asia.) Asia was not named by the people who lived there; it is not a concept which developed naturally. It is a name given by the European Other, looking at the continent from a vantage point out on the ocean. A wide variety of different cultures are found between Turkey and Japan. The task of examining their content and defining concepts related to them is not the same as determining the geography of Asia.

India is connected to West Asia through Islam and also has a close relationship with the East African coast. Here, however, I am concerned with an India that looks to the East, based on the fact that it gave Hinduism, Buddhism, and Islam to the eastern world. Indian culture has had a great influence on the ideas of life and death of the people of this region—on their visions of happiness. Then there is China. China is also a major presence in culture and art; religions like Confucianism and Taoism and Buddhism passing through China have had a tremendous effect on Asian peoples' standards of happiness. The regions I have visited have experienced diverse and chaotic histories under the effects of these two cultures. Many cultures have emerged out of these historical fluctuations.² Economic development in this region has led to intense inter-regional activity, and it has taken a different course than other parts of Asia. Economics is more than dealings in material goods; it involves an interchange of people. It would not be surprising if this led to a sharing of the same visions of happiness. I traveled the world on this premise.

In speaking of Asian art, I like to think of the interaction between two different movements. As I have stated, these are two kinds of relationships with values which already exist in today's Asia. One is the relationship with existing Asian values, and the other is the relationship with modernism. Even after being invaded by modernism, Asia is maintaining the values which existed previously. Still, there is no denying that in the twentieth century modernism is dominant. Even though it has declined, its power cannot be belittled. One cannot discuss the happiness of Asia without taking the relationship with modernism into account.

Living as an Individual

During the Meiji Restoration in Japan, the slogan *wakon yosai* [Japanese spirit, Western technique] was touted. This meant nothing more or less than modernizing the country with the use of Western scholarship and knowledge, that is, science and technology, while maintaining the Japanese tradition in spiritual matters, that is, our visions of happiness.³ Thus, in Japan there was an attempt to work out some sort of reconciliation between the culture that came before modernization and that which came after, but looking at the present condition of Japan, it is obvious that modern values had overwhelming power. The Meiji government, in addition to drawing up laws, organizing a national legislature, and creating the structures of modern state, also advocated a completely Western-oriented education in music and art. The latter part of the nineteenth century was the starting period of European modernism, and the visions it poured out had tremendous effect. There was no way Japan could avoid being engulfed in this giant wave. A century later, some-

thing different is happening in China.

Since the Gang of Four were arrested in 1976, the industries which had been devastated by the Cultural Revolution revived and the modern culture of Europe began to be accepted. According to the Beijing art critic, Li Xianting, the 1980s were a period of learning about modernism. Modern philosophy, literature, and art were studied and introduced. The people of China undoubtedly looked to European modernism to accomplish the dream of building a new China. In art, the introduction of Impressionism was quickly followed by a simultaneous deluge of all the movements of twentieth century art, including Dada. Universal themes like the human race and the universe, which are common to modernism, had a broad appeal. This development culminated in the "China/Avant-Garde" exhibition at the China Art Gallery in Beijing in February, 1989, which displayed the results of the study of modernism which had been carried out over the previous decade.

This desire for modernism was cut off at one stroke in Tiananmen Square on June 4 of the same year. Those who wanted to build a new country according to the ideals of modernism realized that it was impossible in China. Political scientists recognized that the country could not be saved with the political theory of the West, and artists felt the powerlessness of Western modern art. Politics in China operates within a framework different from Western-style democracy, but at the same time economic activity is progressing without letup. In the reality which is emerging, science and technology are not necessarily accompanied by the modernist philosophy which led to their development. Since this is something taking place in the present, it may be foolhardy to historicize it, but it comes as a surprise, considering the example of Japan a century ago, to see that the ideals of modernism are neither universal nor necessary and that it is possible to choose to do without them. Looking at the present condition of modernism in the world today, however, one should find nothing strange about this. Modernism does not have the appeal it once did. It is no longer something worth shedding blood to defend.

So what ways of life are possible? The ways of life chosen by young artists offer some suggestions. The young artists in their early thirties whom I met in Beijing have a sense of space unrelated to the framework of the nation of China. They are free as long as they do not break the taboos set by the government. They act as if their studios and apartments were linked to Hong Kong and Europe by networks of invisible thread. Naturally enough, their works are based on this sensibility. Fang Lijun and Feng Mengbo, are good examples.

In his recent paintings, Fang Lijun depicts nothing but swimmers, nude men moving about freely in the water. These men have shaved heads and lack individuality, but they represent the artist himself. In the men floating in the water in the nude, one sees the existence of human beings freed from ideology. This ideology is modernism, its purified form, socialism, and the Cultural Revolution. What is swimming in this universe where various ideologies appear and disappear is the human being. Nothing is absolute. In its original condition, a human being simply exists. This is the way Chinese who think this world a pleasant place⁴ move about in it. Fang is connected to his friends in the rest of the world by an invisible net-

work. He lives in a remodeled farm house on the outskirts of Beijing where he does not feel unfree and in fact enjoys a spiritual freedom.

Feng Mengbo is also free. He uses an Apple personal computer to join an electronic world network. His apartment in Beijing is comfortable. His computer contains the Cultural Revolution, the brutality of the Japanese army, and the legend of Mao Zedong. All of recent history is converted to electronic signals and becomes a game. History is described as a game of ideologies. Historical chronicles are built upon relativization of the self. Here we see the tradition of the recording of history which has lasted in China for thousands of years. This is a way in which a person can free himself from time and space.

This way of being free is very different from that of modernism. Under European modernism, freedom is guaranteed by a system based on mutual respect for the dignity of the individual. Here, however, it is obtained in one's own studio or apartment, in the manner of a Zen priest. These artists do not order and classify things like modernists. The titles of Fang's works are mere numbers and resist ordering and classifying. This is also true of the artist's attitude toward the world. The world touches the person in the same way water clings to the body, fluid and uncertain. Historical documents are lists of facts and can be called up with a simple change of floppy disk. There is no place for artificial ordering and classifying.

Wong Hoy Cheong, who comes to this exhibition from Malaysia is ethnic Chinese. The works (cat.nos.13-16) he is showing depict the history of his ancestors who were immigrants from China. They were descendants of immigrants in Malaysia, who faced the world with nothing but their own bodies. They were not helped by the system or ideals of modernism, but pioneered in a new land with a freedom generated from inside themselves and a network of kinship. The happiness obtained by this means has a strength which cannot be denied by a change in dynasty or ideology. Even if present happiness lasts only for a moment, new people, like Fang, Feng, and Wong, will continue to appear and create their visions of happiness.

The Energy of Pre-Modern Community

It is not only the Chinese who have lost their fondness for the visions of happiness offered by modernism. Many artists have abandoned the vision of modernism and moved to make their own dreams of happiness but with a different approach than that of the Chinese. For example, in the Philippines, I met a group of artists who get energy from a pre-modern community but survive in a modern society. The Philippines is a land with a history of repeated invasion by outside forces. There were battles between the various tribes before that. The people who live in the mountains of northern Luzon were the earliest inhabitants of the Philippines. They avoided the rule of the Spanish and maintained their own culture. They practice slash and burn agriculture, have a tightly organized community and worship their gods. They live a life closely related to spiritual, supernatural beings.

A group of artists not satisfied with the modernism brought in with colonialism empathized with these people and moved into the city of Baguio in the northern mountains where they live, forming a community called the Baguio Arts Guild (BAG). Roberto G. Villanueva, the central figure in this group, personally com-

munes with nature in the same way as the mountain people and makes works of art with a strong spiritual presence. Many different ethnic groups have moved into or invaded the islands of the Philippines throughout its history, and it is not entirely a European-style nation state. That means that it is not a state transcending ethnicity and religion composed of equal individuals. Each group makes up a community and lives within it. Faced with this situation, the artists of Baguio are attempting to make the power of the mountain people their own. In their community, they are attempting to find the happiness which has not been achieved by the nation of the Philippines.⁵ They operate a natural food restaurant, and they live a life in harmony with nature and respect for the gods in nature. If there is anything they can be criticized for, it is their inability to face modern life in the city.

A younger generation of Philippine artists sees this as a problem, and they are actively taking on the challenge of the city, in other words, modernism. Reamillo and Juliet (Alwin Reamillo and Juliet Lea), who are included in this exhibition, are artists of this kind. This Filipino-Australian couple's work (cat.no.17) exposes the three things which symbolize modernism, the Christian religion, the nation state, and modern capitalism. These three items are symbolized by Jesus Christ, President Fidel Ramos, and MacDonald's hamburgers. They paint these three faces directly on the walls surrounding a space filled with ashes from Mt. Pinatubo with all sorts of objects like electrical appliances and bottles scattered among the ashes.

Reamillo and Juliet also live in Baguio but do not attempt to commune with nature. Their works show the condition of Asians living in the modern age, living in a space surrounded by modernism, like the three walls. The self is positioned at the fourth wall. It is not possible to close oneself off and live only by one's own values like the mountain people. Living as an Asian does not mean to search out uniquely Asian, non-European values and show the exotic wrapping of Asia, but to steal whatever is profitable from modernism and use and develop it. This is like the Europeans taking the distant Greek philosophers and Roman statesmen as their own ancestors. Asia has the vitality necessary for this undertaking. Upon consideration, members of the Baguio Arts Guild must be seen as sophisticated city people. They do not do farm work along with the mountain people. They look stylish whether in a nice restaurant in Manila or in the mountains of Baguio. They move back and forth between the city (modernism) and nature (the community where they imitate the mountain people). This is a new way of achieving happiness.

Communing with Spirits

The artists I met in Indonesia are more directly expressing a state of mind peculiar to themselves. They live in a complicated situation. The framework of a modern nation state exists together with an Islamic state. It is a necessary condition of a modern nation that it be composed of free individuals who are not bound to their religion or ethnic origin, but the state established here includes a rigidly exclusive element of religion. There are a number of different ethnic groups in the inner regions. These groups have, to a greater or lesser extent, maintained the ability to commune with spirits. Artists also have strong ties to their own ethnic groups rather than to the outside. Therefore, their works often have a magical character,

an apparent capacity to call up spirits. Modernist art puts on a scientific appearance and maintains an aloof attitude, but art has its origins in magic. Under modernism, this fact is easily forgotten. One is reminded of this magic through Japanese *ukiyo-e* and African sculpture. In recent years, an exhibition called "Magiciens de la Terre" [magicians of the earth] was held in Paris, the headquarters of modernism.

To magicians, for a work of art to be made of durable materials, to have formal originality, or to have self-contained content unrelated to anything outside itself are not of importance. It is one temporary entity among the chaotic phenomena of the universe. It is a place where all phenomena have their origin. I have been moved to tears by the work of the Filipino artist Norberto Roldan. It was made of cheap cloth and found objects, bullets and bamboo, but had great spiritual intensity and expressed the pain of the heart. I was also impressed by the spiritual depth of some abstract paintings from the fifties I saw in India. They were made by an artist who had studied in England. Viewed art historically, it was imitative work, but its spiritual depth and the personal strength of the artist transcended the form. This is the power of the magician.

Magical art is frequently combined with music in ritual performances. The work of art does not have a particular status as an independent object since its purpose is to work together with other phenomena to attract spirits.⁶ During my travels through Asia, I frequently encountered this sort of thing. In Singapore, the Philippines, and in Thailand, it is common for performances of sound, words, dance, and gesture to be carried out around the work of art. This sort of artist is especially common in Indonesia, both in Bandung and Yogyakarta. One of them is Heri Dono, who is participating in this exhibition.

Heri Dono makes use of the *wayang kulit* shadow plays of Indonesia, a traditional art form he studied after leaving art school. *Wayang kulit* is a comprehensive art form combining visual art, music, and literature. Its performances are used to call up the spirits of great heroes of the past. The artist uses the gestures and sounds of *wayang kulit* to grasp and present a view of the universe and human life, facts beyond human understanding or control. According to Heri Dono, the people of Java believe that spirits reside in everything, even in electricity.⁷ In the work he showed at the "4th Asian Art Show" at the Fukuoka Art Museum in 1994, he called the spirits of electricity into the space using an inexpensive device which made a bell-like sound reminiscent of the sounds of the *gamelan* in *wayang kulit*.

The actions performed by Heri Dono are a passionate protest against modernism, a system by which human beings attempt to control everything in nature and human life. He believes that it is always necessary for someone to criticize the repressive regime of modernism which attempts to sell a commercialized model of happiness. In the work he shows in this exhibition (cat.no.9), he makes the point that modernism starts with the idea of human dignity but it results in alienation. Modernism destroys community and leaves people wandering on the streets. Modernism is not alone in this; the problem has deep roots in the universal problem of authority in human life. In this case, art, like *wayang kulit*, calls spirits from

a chaotic universe and encourages people to take their own lives back from the authorities. Heri Dono believes that this better life can only be realized in a future world where art and society are in harmony.

The Sorrow of Mothers

The Singaporean artist Suzann Victor also communes with spirits. The spirits she calls up are mothers. Singapore is praised for its economic prosperity. The city is clean, safe, and comfortable, the result of patriarchal, Chinese leadership. Singapore is a phallogocentric, authoritarian society. Singaporean artist Tang Da Wu has criticized it from the inside. He has encouraged people to take a gentler approach to other people and nature and pointed out the foolishness of the repeated mistakes of modernism. Suzann Victor criticizes the role which women take in promoting patriarchal rule. In this society, in her view, women are recognized only for their reproductive function. Women are seen as tools for giving birth to more and more people as if they were a mutant form of human being. Victor's work in the present exhibition (cat.no.18) is like a negative of her works shown in Singapore in the summer of 1994 (the works in Singapore were all black, and this one is all white). Tools symbolizing women's work are laid on a table and words related to the female gender are formed on the floor with women's hair. This installation is a device for calling up the spirits of sorrowful mothers. Singapore is a model state for the near future. Perfectly controlled individuals live orderly lives under the national flag and work hard at producing things and more human beings. It is an example of how well a nation state with a small territory can succeed. It is just as if the utopian city, *Civitas solis*, envisioned by the seventeenth-century Italian writer, Tommaso Campanella, had been realized. It is a utopia where everything is perfectly controlled and life is carried out in an ideal fashion.⁸ Victor points out, however, that it is dangerous to take the city envisioned in *Civitas solis* as a model for a vision of happiness. Modernist ideology is supposedly based on the equality of human beings, but sooner or later the weak are abandoned. The concept of human equality is flawed. Human beings are diverse and cannot be forced to meet the same standards. The modern nation state made up of equal individuals is a fiction. If it is enforced, there will be people who cry out in pain. Victor says that they are the mothers. Unless the freedom of life (and death) is restored, the sorrow of the mothers will not be assuaged.

The Thai woman artist Araya Rasdjarmrearnsook, in her "Chiang Mai Social Installation" shown in Chiang Mai between 1993 and 1994, made grave markers for women who had been killed without reason, victims of tragic events affecting the weak which occurred in Thailand during modernization. Araya is an extremely sensitive person. In her concern with the persecution of the weak, she even examines herself. In the work entitled *Three Narcissuses* (ref.no.26), she is observing herself. The work shown in this exhibition (cat.no.19) tells of the relationship between her and her mother, the artist herself seeking the shadow of the mother she lost as a young girl. It is a search for her self in her mother. It seems that she is showing how human beings repeatedly live and die. This process is carried out in the family. Speaking to Ditas R. Samson, Director of the Coordinating Center for

Visual Arts in the Cultural Center of the Philippines (CCP), I asked what happiness meant to her. She answered without hesitation that it is the family. Coming in the middle of a discussion of contemporary art in the Philippines, this word from the realm of personal life came to me as a bit of a surprise. Still, it was a natural response. The family is one of the things being destroyed in the uncertainty of contemporary society. As the site of life and death, it is the first thing that should be restored by those who are disillusioned with modernism. The family cannot be dismissed with the banal comment that it is a “woman’s source of happiness”; it is important to all contemporary people.

Making a New Start from a “Messy” Life

Two other artists who produce fierce and humorous criticisms of contemporary people frozen by modernism are Chatchai Puipia of Thailand and Choi Jeong Hwa of Korea. Chatchai has depicted how modernism destroys the environment and tradition with his series of fire paintings and water paintings. Recently, he has made a series of paintings of the mentally ill, people who represent something opposite to the modern ideal of a happy society built by intelligent action. The basis of modernism is the conquest of nature by human intelligence, but modern life is destroying Thai society. In the past, Thailand maintained social peace through harmony with nature. It is not suited to modernism. The only people who can see this society dispassionately are the mentally ill, outsiders who can see everything from a relative point of view. This ability is passed on to us as we look at these paintings.

Choi Jeong Hwa criticizes a society where so many things are standardized for more efficient management. Agricultural and industrial standards are set to achieve uniformity, and material goods are produced according to these standards. Standards are also applied to human beings. School education is designed to make them conform to standards. Food is another example. Food is made uniform with the use of preservatives and coloring, so that it is partly natural and partly unnatural. The ultimate form of this phenomenon is plastic food. It does not rot, is stable in quality, and is easy to control. It is a triumph of science and technology, the most convenient food produced by modernism. Of course, you cannot eat plastic food, but it is not much better or worse than food laced with preservatives. Choi reveals a world where there is no gap between the real and the false in artificial and natural objects.

These two artists do not deny modernism outright. They know that is impossible. The destruction of traditional society and the pollution of food are tragedies, but there is no point in simple protest. Their work has a positive feeling. Facing a life which Choi calls “a mess,” they are dealing with the difficult problem of creating new values. In this, they have an attitude similar to that of Reamillo and Juliet.

Sone Yutaka is another artist who faces this difficulty with cheerfulness. Sone has traveled around Asia and seen the diversity of people living there. His first work, *Her 19th foot* (ref. nos. 12, 13), was shown at the Contemporary Art Center of Art Tower Mito in the summer of 1993. It was a tool for measuring communication between people rather than a complete, self-contained work of art. This sadistic tool looks dangerous and appears impossible to use from the start, but

a number of people were given the task of using it. In reality, it is not entirely impossible to use, and the nineteen people worked hard trying to learn how, believing that they would develop the ability sooner or later.

The interesting thing about Sone is that his ultimate goal is to take this work around the world. He plans to visit the sacred places of the earth with the United Nations in New York as his final destination, having people at each place he visits use the tool. In New York, he plans to have Americans of different races use the tool. Sone makes impossible communication possible through his manipulation of the media. His space-related works, whether the paintings of UFOs (ref.no.10) or the project of attaching artificial turf to the back of the moon (ref.no.9), are derived from manipulations of media. The present work (cat.no.11) uses the medium of video to make the experiences of several people over several days into a several-minute drama. The power of nations to bind individuals together is waning today, and individuals are becoming more and more isolated. Sone deals deftly with this situation in an oblique way. In some cases he arranges new combinations of individuals and creates new forms of communication. His approach is quite different from that of Chinese artists who seek a free space of communication within their own network.

Where Is Happiness to Be Found?

As I made this trip around Asia, I realized that the case of India is unusual. It has been some time since the countries of Asia began accepting modernism. It was a choice made after they achieved independence, some in the latter half of the nineteenth century and others in the wake of the Second World War. Because of the great size of India and China it took time for them to act, but China has finally begun to move. Will the day come when India begins to move substantially? Unfortunately, my trip was too short to achieve my initial goal of completely observing the visions of happiness shared by the countries in this region. This would require a much longer journey, but I did reach three tentative conclusions. One is that the material blessings of modernism are not being rejected by these countries. The second is that, in spite of this fact, sensitive artists cannot see a vision of happiness beyond modernism. And third, even so, these artists are not content to stay within the confines of their own traditions, fondly looking back to the good old days. For to do so would be to overlook the arrogant destruction of nature carried out by modernism. The people of Asia know that human beings are a part of nature.

The artists of Asia are not the only ones who seek new visions of happiness. Modernism has spread around the world, and an examination of art being made internationally reveals that there are many artists who are trying to move beyond it. Although I believe that there is much that Asia can contribute as it faces this task, it is not necessarily in a special or particularly advantageous position. It is a task for everyone who is aware of its necessity.

Where should we look, then, for happiness?

Artistic Director
Contemporary Art Center, Art Tower Mito

NOTES

1. Because of physical limitations, the survey of India was eliminated from this project.
2. For example, while the influence of India on the Philippines is small, many vocabulary items with Sanskrit origins have been found in Tagalog, and an influence from the Vedas has also been observed. Gōda Tō, "Minzoku to Gengo" [people and language] in *Motto Shiritai Firipin* [I want to know more about the Philippines] (Tokyo: Kōbundō, 1983), p. 89.
3. This was suggested by an earlier phrase *wakon kansai* [Japanese spirit, Chinese techniques].
4. Kaji Nobuyuki, *Jukyō to wa Nanika* [what is Confucianism?] (Tokyo: Chuō Kōronsha, 1990), p. 13.
5. The idea that communes will appear after the breakdown of the nation state is explained in Jean-Marie Guéhenno, *Minshu-bugi no Owari* (*La fin de la démocratie*) [the end of democracy], trans. Masuzoe Yōichi (Tokyo: Kōdansha, 1994).
6. Nakamura Hideki, "The Self-Awareness of Human Beings in Flux," *New Art from Southeast Asia 1992*, exhibition catalogue (Tokyo: The Japan Foundation, 1992), p. 14. Nakamura writes, "Asian art is generally produced like fragments of an obscure phenomenon in an amorphous, infinite space, without boundaries or a fixed center."
7. *The 4th Asian Art Show, Fukuoka*, exhibition catalogue (Fukuoka: Fukuoka Art Museum, 1994), p. 83.
8. Tommaso Campanella, *Taiyō no Miyako* (*Civitas solis*) [city of the sun], trans. Kondō Kōichi (Tokyo: Iwanami Shoten, 1992).