
John Clark

The symposium was a most valuable exercise of relevance beyond the Japanese context in which it took place. Four issues in particular struck me during the symposium.

The first concerns frankness (or self-confidence) about presenting value and institutional power framework judgments. I was struck by the high degree of honesty with which some curators discussed their choice of work. This was in contrast to the tentativeness of others which tended to bury curatorial or cultural preference in frameworks of co-option, or the regionalist emphases firmly seated in European values, despite extensive exposure to different Asian tendencies. Presumably these different reactions to the question of openness about judgments correspond to different types or structures of reception. They would strongly merit further contrastive analysis.

The second issue concerns the representation of artists. Artist presentation seem to have been added as an after-thought. In many exhibition symposia, artist statements seem only to be secured when they are articulate and coherent or congruent with certain curatorial perspectives. They are usually chosen from known performers, and despite the freshness and particular interest of the artist presentations at this symposium, I did not feel many new issues were arising or old ones being more critically posed. This issue often involves the structure of debate with artist statements being secured from prepared speeches from a podium, rather than a workshop inter-action being laid down for differing sets of artist opinions.

The third issue should be addressed to absent entrepreneurial participants. The modern art field is neither economically neutral nor is curatorial selection indifferent to the interventions of certain cultural entrepreneurs, gallery owners, patrons, or media people. With regard to the overseas presentation of the modern art of Japan, for example, we know that only a very tiny fraction of active modern artists in Japan are given any prominence abroad, and some are repeatedly selected for exhibition. Some greater symposium participation, and greater frankness about economic or media interests involved, is required if such symposia are to fully bring all the actors and levels of phenomena in the reception of contemporary Asian art into public scrutiny.

The fourth issue was briefly referred to in the question-and-answer session during the symposium but needs re-stating. The notion that "modern" art is any more "Western" concept should have been abandoned long ago. Yet many statements from participants were infected by a culturalist nostalgia for essentialist expressions, independent of any technological or art discursive borrowing from the "West." I can only think the residue of such a theory or origination rather than one of transformation of ordinary and local discourses, is institutionally based and privileges the curator or art entrepreneur to make judgments about the art-

ists, and frequently against the views of the art historian or critic. The curator is a gatekeeper whose ability to grasp cultural essences privileges his or her grasp on the flow through the gates (museum doors).

I was in general struck by the quality of questions from the floor and the level of many of the participants who were known to me. Although the numbers were not high, this speaks of a qualitative level of critical seriousness in Japan about the reception of modern Asian art only rarely found elsewhere.

Vishakha N. Desai

Although it has been several months since I attended the path breaking conference, "Asian Contemporary Art Reconsidered," I find myself reflecting on some of the ideas that were generated and discussed in Tokyo. One of the most striking elements of the conference was the fact that among the speakers and many of the participants, there was a sense of existing network of colleagues, many of us had met each other at conferences or had been partners or had seen each other's shows and projects. Considering that in the international arena, the presentations of and discussions about contemporary Asian art are barely ten years old, this was quite remarkable.

Talking with other participants and colleagues I had distinct impression that the issue is not so much how we reflect on or reconsider the position of contemporary Asian art, but where do we go from here. As we contemplate the future of the robust movements that we call contemporary arts of Asia, it may be that in the next phase of globalising international art scene, artists will be presented as individuals rather than as representatives of a particular region or a country, all a part of a large cultural hybridity experiment. This would require that we open up our dialogue to include the position of contemporary Asian art in the world, that we invite our colleagues specializing in contemporary Western art to participate in such in-depth discussions and hear their views about arts in other parts of the world and create partnerships that encourage a fresh and an unbiased look at the rich accomplishments of contemporary Asian arts.

As is the case with most successful conferences, one of the most valuable contributions such gatherings make is in the form of informal discussions, late at night or in dinner conversations, learning about one another's upcoming projects and current frustrations or ways to solve particular problems. Thus, it was thrilling to talk with some colleagues about their millennia projects and to contemplate how the world of contemporary art would look in the next twenty-five years. It is clear that the issues of nomenclature, cultural authenticity (with all the baggage that the phrase implies), global interconnection or interpenetration, and transmission of values from one aesthetic or cultural expression to

another, will be issues that we will have to continue to grapple with for a long time. For the presentation of and study of modern and contemporary Asian art forms, this will mean that our discussions will have to become more layered and complex, allowing for a variety of expressions and aesthetic judgments.

Kwok Kian Chow

The "Asian Contemporary Art Reconsidered" symposium was a timely forum for the institutional support structure, programming, state of the scholarship and curatorship, exhibition context, pattern of cultural exchange and educational opportunity pertaining to Asian contemporary art. With the increasing number of 20th-century Asian art biennales and exhibitions, this highly significant symposium organized by the Japan Foundation Asia Center took stock of the development, reviewed the progress and discussed philosophical underpinning and operational issues pertaining to such programs.

The symposium featured representatives of key international institutions in the field of 20th-century Asian art exhibition and some of the most notable art historians in this subject area. Papers dealing with Asian modern and contemporary art programming, curatorship, collection, research and museology were presented. There was much discussion on the practicality and problem in collaborations and collective programming strategies. The symposium expressed the sentiment that there was a need for even greater interaction and corporation to develop a discourse for collecting and exhibiting Asian art independent of Western art paradigm.

The symposium also considered cultural interactions and the synergy and conflict between extra-cultural agenda and the constant desire for authenticity in aesthetic presentation and experience.

It is hoped that there would be more symposiums and conferences on the subject as it is very important to step back to take a distant and critical view of an institution's own programming direction to ensure that forward planning always remain dynamic and supported by the sharing of experiences of other institutions in the field for collective advancement.

Lee Yongwoo

"A Bastion for People Sharing the Same Suffering"

Identity involves a multi-directional theory on deviation from centralism and a basis of the concept of regionalism. Therefore, the issue of the reconsideration of contemporary Asian art is directly linked to the identity of Asian history and culture and projects the relative concept of regionalism or peripheralism, as com-

pared to centrality, peripheralizing or regionalizing Asian culture. This presupposes a passive discovery of the self which causes an inverse reflection of the true Asian face in the mirror of the West. Next, since theories on the discovery of Asian identity are not as viable as Western theories on the disintegration of centrality, in Asia, the issue of identity is often accompanied by an aggressive or instrumental tool of attack.

Taking such dangers into consideration, the Japan Foundation sponsored symposium made a contextual approach to the values of Asian art and evaluated the exchange of art events in the Asian region. The issue of the exchange of art involved discussions of the errors in the Western evaluation of Asian art and the criteria of instrumentality inherent in contextual culture. The symposium also discussed art exhibitions in Asia and reaction thereto, as well as the West's accommodation of Asian art. Yet, while the environment of Asian art shows was discussed in a diverse way, the issue of how different Asian art was and how Asian sensitivity led to the formation of an Asiatic spectrum was relatively neglected.

The merit of the symposium was in its discussion of Asia's part in the natural environment of the globe, than of Asia as a regional bastion. This suggests an earnest exploration of the voice of Asian culture in the 21st century, and a microscopic step forward in the direction of independent order and regional balance for Asia, away from the overall influence of Western art forms.

End of the century history may be said to be reflection in each other's mirror. The future of Asian art, however, requires more than an interest in political mirror images: it calls for a comprehensive Asia study. The particulars of modern Asian art are yet to be defined because it has as yet to be generalized fully. Regional art events will have a true meaning only when the place of Asian art is enhanced in the global village. This is a consideration needed to be addressed in the next symposium.

Hung Liu

As an artist trained in China and now living and working in the United States for over thirteen years, I have always been aware of my dual status as both a Chinese and an American artist. In the context of American multiculturalism, my "identity" has constantly shifted from one minority designation to another: "Asian-American artists," "Chinese-American artist," "Chinese artists," "Artist of Color," "Women of Color," "Feminist," "Resident Alien," and so forth. While each of these terms makes sense under particular circumstances, none, of course, is fully definitive of my experience or identity as an artist or a citizen.

Being a member of the "Asian Contemporary Art Reconsidered" symposium in Tokyo last October, listening to the presentations of my colleagues as they described the conditions and en-

gaged the controversies of contemporary Asian art in the Asia-Pacific region, was very encouraging, opening my eyes to a remarkable moment in history. But it also brought up the question of "who I am" all over again; a question initially raised when I came to America from China, and which has been at the forefront of my experience as an artist ever since. Unlike in the U.S., however, a few political phrases and hyphenations simply won't address this question. Since Tokyo, I am now able to conceive of my work—and my identity—in a broader international sense. In "returning" to Asia via Tokyo, I realized how un-Chinese most of Asia is, and, despite the leveling effects of global culture, how un-American too. And also how American I am, and, after all these years in America, how fundamentally Chinese. At the same time, my sense of being "en-route" among cultures, histories, and identities—as an "authentic" artist, as a cultural "tourist"—was greatly intensified. After having worked through the hyphenated identities of the nineties, my experience in Tokyo was of being "neither this nor that"—but on an Asian, international scale. By saying this, I do not mean to suggest that I am especially unique or essentially undefinable, but that the context of my work and identity has changed once again; my sense of immigration is no longer just Chinese-American, but pan-Asian. Ironically, the multiculturalism of America has prepared me to better understand what I will call the "neither nor" condition of Asian internationalism—at least as I experience it. As a consequence of the Tokyo symposium, I have begun to think more broadly about my work.

Mizusawa Tsutomu

I participated in all the programs of the symposium, serving as chair on the second day, and found it highly stimulating. The current situation of contemporary Asian art was approached from multiple directions and many issues were clarified. The papers presented, some of which contained useful proposals for the future, were excellent. The audience was attentive and the organizers were energetic. The question and answer sessions were lively. Compared to the previous symposium, "The Potential of Asian Thought," (1994) there was more of a shared concern with the issues being addressed, as all participants focused on "reconsideration" at this symposium.

However, the issues that were "reconsidered" tended to be limited to big and obvious things such as exhibitions and museums. There was a great deal of discussion on the sort of political problems of art which concern museum curators. While this did serve to illuminate the present situation, I would like to have seen more discussion of views representing observation and criticism from outside the museum framework. Put another way, there was not enough discussion of current conditions of Asian contemporary art outside art institutions (including its relationship with everyday

life).

More discussion of art outside institutions would have tied in with the problem of "quality" in Asian contemporary art, a topic brought forward in the question and answer sessions. At what level are judgments made about quality? Who exactly is contemporary Asian art for? John Clark's observation, that it is necessary to learn from a multitude of historical examples to see the structure of Asian contemporary art objectively, had profound significance. The idea of Asia as an alternative, a way to break out of the fortress of civilization built around the West, is a cliché which presupposes a history closely linked to Western colonialism.

It is dangerous to deny memory or to be unashamed of ignorance, and it is impossible to judge quality without predefining its conditions. In considering Asia, I think it is necessary to prepare for many more opportunities for encounters at many different levels, amongst ourselves and others, and that these opportunities need to be created by individuals in their own areas of concern.

Murakami Takashi





Nakahara Yusuke

My statement tended to pour cold water on the concept of "contemporary Asian art" which was found in the theme of the symposium, "Asian Contemporary Art Reconsidered." Later I wondered if I should have paid more attention to "reconsidering" the issues, making a more positive proposal for reconsidering the way we see and think about contemporary Asian art.

There is a strong tendency to conceive of Asian art and European or American art in a polarized framework. This results in a preoccupation with securing citizenship for Asian art in the art world of Europe and America as soon as possible. I have no reason to oppose an effort to obtain recognition for Asian art, but I do believe that achieving citizenship status for "Asian art" will inevitably set it off as a special category.

We tend to view art in a European art versus Asian art framework, but from the viewpoint of Europe and America, Asian art is essentially compared to "art." The problem is this. If there is an Asian art which is different from European art (or if the existence of such an art is desirable), we need to determine what fundamental differences exist in these arts without referring to the geographical categorization of Europe and Asia. I believe this could be a way to create a framework for "art" versus "art" rather than "art" versus "Asian art."

Unfortunately, the symposium focused on the art of the Asian region as "Asian art" rather than seeing it, to exaggerate somewhat, as art shared by humanity. Because of this, most of the discussion was devoted to tactics and strategies of art politics.

Another thing I hoped to discuss was the issue of how art is related to daily life in the countries of Asia. When the topic of rickshaw painting came up, I wanted to talk about whether there is a custom in Asian countries of displaying currently-used, everyday objects in art museums. (If this problem is considered carefully, we could investigate the question of whether art museums function in the same realm of or keep the same distance from everyday life when comparing that of Europeans against, if not other Asians, the Japanese.) I would like to see this issue of the relationship between art and everyday life in the countries of Asia taken up as a theme for another symposium.

Apinan Poshyananda

The seriousness and enthusiasm of the speakers to discuss, tackle, and seek solutions on various topics and problems of the relatively young but fast paced art scene in this region was most refreshing. By encouraging the participants to speak openly, instead of nervously shy away from pressing problems, several solutions and constructive suggestions were achieved. Organizers of art symposiums, conferences, and talk shops in Asia-Pacific region should certainly regard this as an example in order to create constructive discourse on contemporary Asian art.

It should be noted that despite some differences in opinions, which are quite natural, the dialogue among cultural arbiters and art directors and managers is allowing the exchange of ideas and research to be free flowing. This rapid exchange of ideas has been quite remarkable over a short period of time. As a result, fixed perceptions, stereotypes, and prejudices related to ethnicities, class, race, seniority, and hierarchies have been challenged.

I am confident that discussion from this symposium will further improve art organizations and international art exhibitions in this region. I look forward to continue the rich and palatable exchange with my colleagues and counterparts in Japan even through at times the spice could be a little hot and burning.

Tatehata Akira

One purpose of this symposium was to consider issues of contemporary Asian art within the framework of exhibitions and educational activities carried out by art museums rather than considering them in general terms. I expected more discussion on specific problems which have emerged through the experience of curation since many exhibitions have been held in various countries recently. Indeed, the reports from a variety of exhibition venues naturally provided feedback to the more general arguments, and the discussions presented opportunities for delving deeper into themes discussed in several previous symposiums.

That said, there were some things about the nature of the discussion which took place that troubled me. I was bothered by the rather optimistic approach evidenced by the lack of skepticism or direct criticism of the system represented by the art museum and the exhibition. One must acknowledge the fact that the principal site for art today is the exhibition, whether in Asia or elsewhere. There are hardly any other choices. Without art museums and exhibitions, the contemporary art of Asia would not have become a topic for discussion as it has today.

Because of this very fact, however, we should not take a complacent view of the system and form of the museum and the exhibition as something colorless and transparent with no prior conditions. When we choose the exhibition as a method of presenting

art, we inevitably adopt a certain ideology of art. When exhibitions of Asian contemporary art are organized, there is nothing Asian about the format of the exhibition itself. And there is no reason that it should be. That is because Asian art, European art, and African art all belong to a prior concept of "art" and this forms the premise on which museums and exhibitions are based.

Once the framework of art museums and exhibitions is accepted, we accept the universality of the concept of "art." If we were to have doubts about this, then we should also be skeptical about art museums and exhibitions. However, as things stand, we have not resisted using the exhibition framework as the chief site to present Asian art. As long as this is true, the indigenous qualities of Asian art are seen as relative rather than absolute and governed by the ideology of a universal concept of art. The problem of "exhibiting" rickshaw paintings or the judgment of quality in art works, both of which were raised as issues during the discussion, are essentially related to this ideology which is seen by many as taboo.

Caroline Turner

I felt that the choice of speakers from three areas—museum curators, academics and artists—worked very well and allowed different viewpoints and perspectives to be presented. It is the artists who are the living human embodiment of these exchanges. It is very important, I believe, to include artists in such discussions.

There was general agreement at the symposium on the continuing need for a new critical consciousness in contemporary Asian art. It was probably inevitable that few conclusions could be reached regarding the future of contemporary Asian art at the symposium and that discussions centered on methodology in presenting and organizing exhibitions of contemporary Asia art, and on the reception of contemporary Asian art by audiences in different countries. Possibly the brief for the papers could have stressed the need for the speakers to address the future in more detail. Perhaps there was a little too much time devoted in the papers to past examples rather than speculation about future directions.

I found my involvement in this symposium extremely challenging. I was again forcibly reminded during the debates of the challenges of cultural exchange and the difficulties in reconciling contemporary Asia art practice in the different countries of the region with pre-modern art. But again I was reminded of the excitement of contemporary Asian art and the generosity of those working within this field to share ideas and to move forward. We are at the stage of continuing to process information and recognizing differences but we are also in a new stage of recognizing what we have in common. While inevitably perhaps the symposium focused to the present, new directions were suggested and I felt we did "move on." I learned a great deal from the other speakers and

the discussion, as I am certain was the case for all the participants.

Ushiroshoji Masahiro

In comparison to the last symposium, "The Potential of Asian Thought," (1994) which included a little of everything, I felt that this symposium was effectively narrowed down. Exhibitions of contemporary Asian art have now been held in a variety of venues, and it is evident that a great deal of experience had been gained. However, each speaker tended to report only on his or her own problems, and it would have been better to summarize these problems through discussion in order to achieve a deeper understanding of them. Next time I would suggest taking up specific problems and discussing them more intensively. I have participated in similar symposiums at the International Research Center for Japanese Studies in Kyoto and Queensland Art Gallery in Brisbane, and I think we have arrived at a stage where it is possible to have more in-depth discussions based on actual experience.

The Japanese are not used to viewing Japanese art in the context of Asian art and they need to develop a different point of view and build up experience in doing this. The conditions necessary for understanding this context have been lacking from the Meiji era to the present, so the Japanese are unable to speak of Asian art with the necessary self-awareness. I feel that it is necessary for the Japanese art world to escape from Eurocentrism, get used to looking at contemporary Asian art with an unprejudiced gaze, and organize exhibitions based on a concept of "Japanese art as Asian art." The symposium made me more aware of the heavy responsibility and the important role to be played by our new Asian Art Gallery.





ジョン・クラーク

1946年、グリムズビー(イングランド)生まれ。ランカスター大学卒業後、東京大学へ留学。クロイドン・カレッジで美術を学び、シェフィールド大学で博士号取得。現在シドニー大学アジア学研究所準教授。当初中国と日本の近代美術の研究者として出発したが、1992年以降東南アジアを視野に入れたアジア全域の近代美術の研究をすすめており、この方面での国際会議の企画や発表も多い。主な著作に『Modernity in Asian Art』(編著、1993年)、『Modern Asian Art』(1998年出版予定)など。九鬼周造『いきの構造』(1997年)の翻訳者でもある。日本とオーストラリアで開催予定の「モボモガ/日本の近代美術 1910-1935」展(1998年)をコ・キュレーターとして水沢勉氏と共に準備中。シドニー在住。

John Clark

Born in Grimsby, U.K., 1946. Currently, associate professor at the School of Asian Studies, The University of Sydney, Australia. He studied in Japan at The University of Tokyo, as foreign research student, after graduating from Lancaster University, U.K. He obtained a postgraduate certificate in Fine Art from Croydon College, U.K. and a Ph.D. from University of Sheffield, U.K. His current research is on the development of modern art in China and Japan, and also the problems of modernity in India, Indonesia and Thailand. He has written extensively on art-related subjects in the Asian region, as editor and contributor to *Modernity in Asian Art* (1993), author of the forthcoming book, *Modern Asian Art* (to be published in 1998), and translator of Kuki Shuzo's *The Structure of 'Iki'* (1997), and is also widely involved in conferences and exhibitions related to the region. He is co-curator, with Mr. Mizusawa Tsutomu, of the "MOBO, MOGA/Modern Boy, Modern Girl: Japanese Modern Art 1910-1935" exhibition, which will be shown in Japan and Australia in 1998. He now lives in Sydney, Australia.



ヴィシャカ・N. デサイ

アーメダバード(インド)生まれ。ムンバイ(ボンベイ)大学卒業後、ミシガン大学アンアバー校にて美術修士号、博士号取得。ボストン美術館インド・東南アジア・イスラーム・セクションを経て、1990年よりニューヨークのアジア・ソサエティ・ギャラリーの館長兼文化事業副代表。1996年同館で開催された「Traditions/Tensions」展(インド、インドネシア、タイ、フィリピン、韓国の現代美術展)を組織する。また1998年には中国現代美術展「Inside/Outside」を開催予定。主な著書に、『Gods, Guardians, and Lovers: Temple Sculpture from North India, A.D.700-1200』(1993年)がある。ニューヨーク在住。

Vishakha N. Desai

Born in Ahmedabad, India. Director of the Galleries since 1990, and also vice president for Cultural Programs at the Asia Society in New York since 1993. She obtained her Ph.D. in the History of Art from the University of Michigan, Ann Arbor, U.S.A., after graduating from the University of Bombay. She was with the Museum of Fine Arts, Boston, between 1981 to 1990, as the assistant curator in charge of the Indian, Southeast Asian, and Islamic collections. She organized the "Traditions/Tensions" exhibition in 1996 at the Asia Society, which exhibited contemporary works from India, Indonesia, Thailand, the Philippines, and Korea. She is currently planning for the Chinese contemporary art exhibition, "Inside/Outside," to be held in 1998. Also author of *Gods, Guardians, and Lovers: Temple Sculpture from North India, A.D.700-1200*(1993), she lives and works in New York, U.S.A.



クオク・ケン・チョウ

1955年、シンガポール生まれ。南洋美術専科学院、ノヴァ・スコシア美術大学卒業後、ブリティッシュ・コロンビア大学にて修士課程修了。1996年1月開館のシンガポール国立美術館設立に準備段階から参加。現在同館館長。開館記念展のひとつ「A Century of Art in Singapore」展の企画を始め、第23回サンパウロ・ビエンナーレ(1996年)のシンガポール・コミッションナーなどを務める。シンガポール国立美術館は、国際的レヴェルの展覧会の開催と、東南アジアの近・現代美術作品の収集と研究を通じて、東南アジア地域のアートセンターを目指しており、その中心人物として活躍。シンガポール在住。

Kwok Kian Chow

Born in Singapore, 1955. He was involved in the opening of the Singapore Art Museum in January 1996 and became the first director of the museum, which was established to promote national interest and also to function as an arts center for the Southeast Asian region. He obtained his M.A. from the University of British Columbia after obtaining a B.F.A. from Nova Scotia College of Art and Design. He served as curator of the inaugural exhibition at the Singapore Art Museum, "A Century of Art in Singapore," and has worked as the Singaporean commissioner of the 23rd Biennale São Paulo in 1996. He now lives and works in Singapore.



李龍雨(イ・ヨンウ)

1947年、ソウル(韓国)生まれ。延世大学国文学科卒業後、弘益大学で美術修士号を、オックスフォード大学で美術博士号を取得。現在高麗大学美術学部教授。90年代に入り活発に海外へ紹介されるようになった韓国現代美術の代表的なキュレーターとして、「Information and Reality」展(1995年/エディンバラ)や第46回ヴェネツィア・ビエンナーレ特別展「Tiger's Tail」(1995年)を企画。また韓国の第1回光州ビエンナーレ(1995年)の芸術監督を務めるなど、韓国現代美術界の国際派として活躍。著書に『ナムジュン・パイク』(1992年)、『Information and Reality』(1995年)など。ソウル在住。

Lee Yongwoo

Born in Seoul, Korea, 1947. He graduated from Yonsei University, obtained an M.A. in Art History from Hong-ik University, Seoul, and a Ph.D. in Art History from the University of Oxford, U.K. He is now professor in the Department of Art Education, Korea University. He is a prominent figure in contemporary Korean art, and served as the artistic director of the first Kwangju Biennale, Korea (1995). He is active in curating contemporary Korean art exhibitions overseas, such as the "Information and Reality" exhibition at The Fruitmarket Gallery, Scotland (1995) and special exhibition "Tiger's Tail" at the 46th Venice Biennale (1995). Also author of *Nam-June Paik* (1992) and *Information and Reality* (1995), he now lives and works in Seoul, Korea.



ホン・リュウ(劉虹)

長春(中国)生まれ。北京師範学校卒業後、中央美術学院大学院修士課程を経てカルフォルニア大学サンディエゴ校へ留学し修士号取得、そのまま米国に留まる。現在はミルズ大学準教授。美術家。文化大革命時の下放経験など多難な中国現代史と現代のアメリカ文化を経験する中から、歴史、文化、女性問題、移民、アイデンティティなどハイブリッドな関心を持ち作品のテーマとする。最近は特に、歴史の中に生きた中国人女性と現代に生きる中国人女性をテーマに、メディアとして写真を用いた作品が多い。日本では「ジェンダー(記憶の淵から)」展(1996年/東京都写真美術館)、「アメリカン・ストーリー」展(1997年/世田谷美術館他)に出品。オークランド在住。

Hung Liu

Born in Chuang Chun, China. She is a practicing artist now based in Oakland, California, and also associate professor of art at Mills College, California. She initially studied in Beijing, China, at the Beijing Teachers College (B.F.A.) and Central Academy of Fine Arts (M.F.A.), then obtained an M.F.A. from the University of California, San Diego, U.S.A. (1986). Her varied interest in genders, cultures, languages, and epochs in her works root from her experiences in China during the Cultural Revolution and her life in the U.S.A. as a Chinese-born American female artist. Her works have focused on Chinese women in historical photographs, but have recently shifted to photographs of everyday scenes. She has exhibited in Japan in "Gender: Beyond Memory" (1996) at the Tokyo Metropolitan Museum of Photography and in "American Stories: Amid Displacement and Transformation" (1997) at the Setagaya Art Museum. She is now resident in California, U.S.A.



水沢勉

1952年、横浜市生まれ。慶応義塾大学文学部哲学科(美学美術史専攻)卒業後、同大学大学院修士課程修了。1978年より神奈川県立近代美術館学芸員として勤務し、現在同館主任学芸員。特にドイツ語圏および日本の近・現代美術に関心をいづく。第6回(1993年)、第8回(1997年)の Bangladesh・アジア現代美術ビエンナーレの日本コミッショナー、また「アジアのモダニズム」展(1995年)のフィリピン部門のキュレーターを務め、アジアの現代美術への関心も高い。著書に「この終わりのときにも」(1989年)、「点在する中心」(共著、1992年)など多数。最近の展覧会としては神奈川県立近代美術館において「アントニー・ゴームリー」(1996年)、「若林奮」(1997年)などがある。現在ジョン・クラーク氏と共に「モボ・モガ/日本の近代美術 1910-1935」展(1998年)を準備中。

Mizusawa Tsutomu

Born in Yokohama, Japan, 1952. Currently chief curator at The Museum of Modern Art, Kamakura, Japan, where he has worked since 1978. He obtained an M.A. in the History of Art from Keio University, Japan, and his main areas of interest are German art and modern and contemporary Japanese art. He worked as the Japanese commissioner of the 6th and the 8th Asian Art Biennale Bangladesh (1993, 1997) and curated the Philippine section of the "Asian Modernism" exhibition (1995) at the Japan Foundation Asia Center in Tokyo. He is the author of *Kono Owari no Toki ni mo* [Even Now at the End of Time] (1989) and co-author of *Tenzai suru Chushin* [Scattered Centers] (1992). He has also curated many exhibitions at The Museum of Modern Art, Kamakura, including "Anthony Gormley" (1996) and "Wakabayashi Isamu" (1997). He is currently preparing for the "MOBO, MOGA/Modern Boy, Modern Girl: Japanese Modern Art 1910-1935" exhibition as co-curator with Dr. John Clark. He lives in Yokohama, Japan.



グレアム・マレー

1946年、アリス(スコットランド)生まれ。エディンバラ美術大学で彫刻を学んだ後、ギャラリーを主宰し(1976-92年)、1992年よりエディンバラのフルーツマーケット・ギャラリーの館長。イギリス人作家の展覧会を開催する一方で、最近は「Liquid Crystal Futures : Contemporary Japanese Photography/液晶未来」(1995年)、「Information and Reality : Korean Contemporary Art」(1996年)、「Reckoning with the Past : Contemporary Chinese Paintings」(1996年)など日本、韓国、中国の現代美術展を各国のキュレーターと共に企画し定期的に実施している。現代美術がいかにその文化に根ざしているか、また異文化間の接触と現代美術との関係などに関心を持つ。エディンバラ在住。

Graeme Murray

Born in Alyth, Perthshire, Scotland, 1946. He studied sculpture at Edinburgh College of Art and was the director of the Graeme Murray Gallery in Edinburgh from 1976 to 1992. Director of The Fruitmarket Gallery, Edinburgh, since 1992. The Fruitmarket Gallery is a venue at which selected contemporary artists, including those from the Asian countries, are shown in exhibitions such as "Liquid Crystal Futures : Contemporary Japanese Photography"(1995), "Information and Reality : Korean Contemporary Art"(1996), and "Reckoning with the Past : Contemporary Chinese Art" (1996). Co-curators have been invited from Japan, Korea, and China for these exhibitions. He lives and works in Edinburgh, Scotland.



中原佑介

1931年、神戸市生まれ。京都大学理学部物理学科卒業後、同大学大学院理学研究科終了。現在京都精華大学美術学部教授。湯川研究室で理論物理学を専攻していたが、1950年代後半から美術評論を始め、以来現代美術評論の第一線で活躍。第37回(1976年)、第38回(1978年)ヴェネツィア・ビエンナーレの日本コミッショナーを始め多くの展覧会の企画に携わるが、特に1970年にコミッショナーを務めた第10回東京ビエンナーレ(通称)の「人間と物質」展は、国際展のあり方だけではなく展覧会というものの全般のあり方に大きな問いを投げかけることになった。著書に、「見ることの神話」(1972年)、「現代芸術入門」(1979年)、「ブランクーシ」(1986年)、「現代彫刻」(1987年)、「一九三〇年代のメキシコ」(1994年)など多数。

Nakahara Yusuke

Born in Kobe, Japan, 1931. He is the key art critic in Japan who has curated critical exhibitions in the history of post-war Japan. He initially graduated from the Faculty of Science, Kyoto University, where he studied theoretical physics in the classroom of Nobel laureate, Dr. Yukawa, and then turned to an art critic career in the mid-1950s. He curated the "Between Man and Matter" exhibition as the commissioner for the 10th International Art Exhibition, Japan (known as Tokyo Biennale '70), which is considered an important milestone in the history of postwar exhibitions in Japan. He has also worked as the Japanese commissioner in the 37th and 38th Venice Biennales (1976, 1978). He has written extensively and is the author of many books, including *Mirukoto no Shinwa* [Myth of Seeing](1972), *Gendai Geijutsu Nyumon* [Introduction to Contemporary Art] (1979), *Brancusi* (1986), *Gendai Chokoku* [Contemporary Sculpture](1987), and *Mekishiko no 1930-nendai* [Mexico in the 1930s](1994). He lives in Kamakura. He is professor at Kyoto Seika University in Kyoto.



アピナン・ポーサーヤナン

1956年、バンコク(タイ)生まれ。エディンバラ大学で学士・修士号を、コーネル大学で美術博士号を取得。1991年よりチュラーロンコン大学で教鞭を取り、現在同大学準教授。アジア各国の現代美術を積極的に調査し、1996年、ニューヨークのアジア・ソサエティ主催「Traditions/Tensions」展(現在巡回中)のチーフ・キュレーターを務める。その他、「アジア・パシフィック・トライエニアル」(1993、96年/ブリスベン)、ヨハネスブルグやインスタンプールのビエンナーレ等多くの国際展に参画。著書として『Modern Art in Thailand』(1992年)、『Western-Style Painting and Sculpture in the Thai Royal Court』(1993年)など。バンコク在住。

Apinan Poshyananda

Born in Bangkok, Thailand, 1956. He has extensively researched contemporary art in Asia and is now one of the leading art critics in the region. He obtained a Ph.D. in the History of Art at Cornell University after obtaining an M.A. from Edinburgh University, Scotland. He was invited as chief curator of the "Traditions/Tensions" exhibition organized by the Asia Society in New York (1996), and has also been involved in many international exhibitions such as the Asia-Pacific Triennial of Contemporary Art (1993, 1996), Johannesburg Biennale (1995), and Istanbul Biennale (1995). His published books include *Modern Art in Thailand* (1992) and *Western-Style Painting and Sculpture in the Thai Royal Court* (1993). He lives in Bangkok, where he is associate director at the Centers of Academic Resources at Chulalongkorn University.



建畠 哲

1947年、京都市生まれ。早稲田大学文学部卒業後、国立国際美術館研究官(1976-91年)を経て、1991年より多摩美術大学教授。現在、現代美術の評論活動のほか詩人としての活動も多い。展覧会企画では、「絵画の嵐・1950年代」(1985年/国立国際美術館)、「ドローイングの現在」(1989年/同)、第44回(1990年)、第45回(1993年)ヴェネツィア・ビエンナーレの日本コミッションのほかに多くの国内外展に参画。アジア美術関係では、「アジアのモダニズム」展(1995年)のインドネシア部門や、中国の「方力鈞」展(1996年)などのキュレーターを務める。著作に評論集「問いなき回答」(近刊予定)、詩集「余白のランナー」(1991年)など。

Tatehata Akira

Born in Kyoto, Japan, 1947. Art critic and a poet. After graduating from Waseda University, he worked as a curator at the National Museum of Art, Osaka, from 1976 to 1991. He is now professor at Tama Art University in Tokyo. He has curated many exhibitions at the National Museum of Art, including "Action and Emotion: Paintings of the 1950s"(1985) and "Drawing as Itself"(1989), and has also worked as the Japanese commissioner for the 44th and 45th Venice Biennales (1990, 1993). He has been invited by the Japan Foundation Asia Center as guest curator for the Indonesian section of the "Asian Modernism" exhibition (1995) and "Fang Lijun"(1996), a solo exhibition of a Chinese artist. He has published a book of his collected poems, *Yohaku no Rannah* [Runner in the Marginal Field](1991). His new essays in criticism, *Toi Naki Kaito* [Answer without Question] is forthcoming. He lives in Kawasaki, Japan.



キャロライン・ターナー

プレトリア(南アフリカ)生まれ。オーストラリア国立大学卒業後、同大学大学院で修士課程修了。またクィーンズランド大学で博士号取得。1979年よりクィーンズランド・アート・ギャラリーのキュレーターとして勤務。現在は同館副館長。1993年と1996年に開催した「アジア・パシフィック・トライエニアル」の責任者としてコンセプトの立案から実施までを担当。『Tradition and Change: Contemporary Art of Asia and the Pacific』(1993年)などアジア太平洋地域の近・現代美術に関する著作も多い。トライエニアルの成果をふまえ、アジアの近代美術の成立と現代美術とは何かという問題をめぐって、来る2000年には「Asian Modernism」展(仮題)を開催予定。ブリスベン在住。

Caroline Turner

Born in Pretoria, South Africa. She joined the Queensland Art Gallery in Australia in 1979 and became deputy director and manager, Exhibitions and Cultural Development in 1987. She has worked as manager and co-curator of the Asia-Pacific Triennial of Contemporary Art (1993, 1996) since its inception. She obtained an M.A. with honors from the Australian National University and was awarded a Ph.D. from the University of Queensland. She has written extensively on modern and contemporary art in the Asian and the Pacific region, including *Tradition and Change: Contemporary Art of Asia and the Pacific* (1993). She is now preparing for the "Asian Modernism" (tentative title) exhibition for the year 2000, to commemorate the birth of modern and contemporary Asian art. She lives and works in Brisbane, Australia.



後小路雅弘

1954年、北九州市生まれ。九州大学文学部哲学科(美学美術史専攻)卒業後、1978年より福岡市美術館の学芸員として過去4回の「アジア美術展」の企画を担当。現在、福岡市が1999年春に開設予定のアジア美術館開設担当課長。1997年5月より福岡市美術館を皮切りに国内を巡回した「東南アジア-近代美術の誕生」展の企画など、特に東南アジアの近・現代美術に詳しく、多数のアジア近・現代美術関連の論文がある。現在は福岡市アジア美術館(仮称)の創設と開館記念展である「第1回福岡アジア美術トリエンナーレ」の準備に奔走中。

Ushiroshoji Masahiro

Born in Kita-Kyushu, Japan, 1954. Curator of the Fukuoka Art Museum since 1978, after obtaining a degree in the History of Art from Kyushu University. He has been responsible for the past four "Asian Art Show, Fukuoka" of the museum. He is currently working on the Asian Art Gallery Project (scheduled to open in 1999) and concurrently preparing for the First Fukuoka Asian Art Triennial, which will be held as the inaugural exhibition. The most recent exhibition he curated is "The Birth of Modern Art in Southeast Asia: Artists and Movements," which went on tour in Japan after its first showing at the Fukuoka Art Museum in May 1997. He has contributed many articles to exhibition catalogs and journals in the field of modern and contemporary Asian art. He lives and works in Fukuoka, Japan.

*所属・役職は1997年10月現在

パネリストは姓のアルファベット順

*Panelists' profiles as of October 1997.

Panelists are listed in alphabetical order by family name.

国際交流基金アジアセンター主催
美術事業一覧

1990年

- 1.「物語の棲む杜 アセアンの現代美術」
国際交流基金アセアン文化センター・ギャラリー
- 2.タイ—究極の聖性への希求「タワン・ドゥチャナー展」
福岡市美術館、国際交流基金アセアン文化センター・ギャラリー
- 3.「伝統—インスピレーションの源泉」展
福岡市美術館、国際交流基金アセアン文化センター・ギャラリー
- 4.「変貌する社会の新世代—シンガポール現代美術2人展」
国際交流基金アセアン文化センター・ギャラリー

1991年

- 1.インドネシア現代版画展
国際交流基金アセアン文化センター・ギャラリー、三重県立美術館、
北海道立函館美術館
- 2.マレーシア—悲劇の舞台・美術「タン・チン＝クアン展」
福岡市美術館、国際交流基金アセアン文化センター・ギャラリー
- 3.フィリピン現代美術「エドガー・タルサン・フェルナンデス展」
国際交流基金アセアン文化センター・ギャラリー
- 4.タイ現代美術のニューフェイス「モンティエン・ブンマー展」
国際交流基金アセアン文化センター・ギャラリー、三菱地所アルティウム

1992年

- 1.マレーシア現代美術展
国際交流基金アセアン文化センター・ギャラリー
- 2.「美術前線北上中 東南アジアのニュー・アート」展
東京芸術劇場展示ギャラリー、福岡市美術館、広島市現代美術館、
キリンプラザ大阪
- 3.「花宇宙～生命樹 アジアの染め・織り・飾り～」展
福岡市博物館、ラフォーレミュージアム原宿、アルパーク天満屋、
キリンプラザ大阪

1993年

- 1.日本・シンガポール現代美術展「カオスと向き合う絵画の諸相」
国際交流基金アセアン文化センター・ギャラリー
- 2.日本・タイ現代美術展「ビヨンド・ザ・ボーダー(境界を越えて)」
P3 art and environment、シンラパコン大学アート・ギャラリー

1994年

- 1.現代美術シンポジウム1994「アジア思潮のポテンシャル」
国際交流基金国際会議場

1995年

- 1.「幸福幻想—アジアの現代美術作家たち」展
国際交流フォーラム
- 2.「アジアのモダニズム—その多様な展開：インドネシア、フィリピン、タイ」
国際交流フォーラム、マニラ・メトロポリタン美術館、バンコク国立美術館、
インドネシア教育文化省美術ギャラリー

1996年

- 3.「方力鈞—物語なき時代の人間像」
国際交流フォーラム

1997年

- 1.「東南アジア1997 来るべき美術のために」
東京都現代美術館、広島市現代美術館
- 2.「インドネシア・リアリズム絵画とその変容」
国際交流フォーラム
- 3.シンポジウム「再考：アジア現代美術」
国際交流フォーラム

注：

- 1.国際交流基金アセアン文化センターは1990年1月に国際交流基金の一部として設立され、
1995年10月より名称を国際交流基金アジアセンターとし、対象地域、事業内容ともに拡大した。
- 2.展覧会名、会場の順に記載したが、巡回の場合開催年が次年にまたがる場合がある。

The Japan Foundation Asia Center
Visual Arts Programs and Exhibitions

1990

1. "Narrative Visions in Contemporary ASEAN Art"
The Japan Foundation ASEAN Culture Center Gallery
2. "Thawan Duchanee: Thailand—In Quest of the Ultimate Sacredness"
Fukuoka Art Museum, The Japan Foundation ASEAN Culture Center Gallery
3. "Tradition, the Source of Inspiration"
Fukuoka Art Museum, The Japan Foundation ASEAN Culture Center Gallery
4. "The New Generation in Contemporary Singaporean Art"
The Japan Foundation ASEAN Culture Center Gallery

1991

1. "Contemporary Indonesian Prints"
The Japan Foundation ASEAN Culture Center Gallery, Mie Prefectural Art Museum, Hokkaido Hakodate Museum of Art
2. "Malaysia: Stage Art of Tragedy—Tan Chin Kuan"
The Japan Foundation ASEAN Culture Center Gallery
3. "Edgar Talusan Fernandez—Contemporary Art of the Philippines"
The Japan Foundation ASEAN Culture Center Gallery
4. "Contemporary Thai Artist: Montien Boonma"
The Japan Foundation ASEAN Culture Center Gallery, Mitsubishi-jisho ARTIUM

1992

1. "Today's Malaysia Seen Through Art: Contemporary Malaysian Art"
The Japan Foundation ASEAN Culture Center Gallery
2. "New Art from Southeast Asia 1992"
Tokyo Metropolitan Art Space Exhibition Gallery, Fukuoka Art Museum, Hiroshima City Museum of Contemporary Art, Kirin Plaza Osaka
3. "Floral Cosmology—Tradition in Dyeing, Weaving, and Ornaments"
Fukuoka City Museum, Laforet Museum Harajuku, Tokyo, Alpark Tenmaya, Hiroshima, Kirin Plaza Osaka

1993

1. Contemporary Painting from Singapore and Japan "Facing the Infinite Space"
The Japan Foundation ASEAN Culture Center Gallery
2. Contemporary Thai/ Japanese Art Exhibition "Beyond the Border"
P3 art and environment, Silpakorn University Art Gallery

1994

1. Contemporary Art Symposium 1994 "The Potential of Asian Thought"
The Japan Foundation Conference Hall

1995

1. "Visions of Happiness—Ten Asian Contemporary Artists"
The Japan Foundation Forum
2. "Asian Modernism: Diverse Development in Indonesia, the Philippines, and Thailand"
The Japan Foundation Forum, Metropolitan Museum of Manila, The National Gallery, Bangkok, Gedung Pameran Seri Rupa, Departemen Pendidikan dan Kebudayaan

1996

1. "Fang Lijun: Human Images in an Uncertain Age"
The Japan Foundation Forum

1997

1. "Art in Southeast Asia 1997: Glimpses into the Future"
Museum of Contemporary Art, Tokyo, Hiroshima City Museum of Contemporary Art
2. "The Mutation: Painsaking Realism in Indonesian Contemporary Painting"
The Japan Foundation Forum
3. Symposium: "Asian Contemporary Art Reconsidered"
The Japan Foundation Forum

Notes:

1. The Japan Foundation ASEAN Culture Center was founded in January 1990 as part of the Japan Foundation. It changed its name to the Japan Foundation Asia Center in October 1995 to expand its target area and programs.
2. Exhibition names and venues are listed in order of the year the first show was held. Some exhibitions have toured and continued over a year.

シンポジウム「再考：アジア現代美術」
Symposium: "Asian Contemporary Art Reconsidered"

主催 国際交流基金アジアセンター Organized by The Japan Foundation Asia Center

