

り思えない。たぶん、アジアでも今後美術館がどんどん建設されていくだろうと思うのですが、その虚しさみたいなものを、日本の現状を見ていて感じてしまいます。アピナンさんはそのことについてどう思われますか。

**ポーサーナン:** 東南アジアの状況は日本には遥か遠く及びませんけれども、美術館を建てただけではダメだということは私も認識しています。美術館というのは美術の寺院のようなもので、コンセプトが大切なのだと思います。西洋の美術館のコンセプトを取り入れただけの美術館の中には、特別展をやっている時は入りが良いけど普段はガラガラで、メンテナンスにお金ばかりかかるというところも多いのではないのでしょうか。東南アジアは日本の失敗から学んで、巨大な箱物は作らないようにすべきだと思います。アジアで必要なのは、美術活動があちこちで音楽や工芸、舞台芸術とクロスしながら行われるアートセンターのようなものではないでしょうか。お寺やモスクのように人が好きな時に行って楽しめるような場所です。それならばそれほど予算もかからないでしょう。

**建昌:** アートセンターというのは可能性のひとつとしてありますね。しかし、美術館ということ考えた時には、アジア的美術館というものがあり得るのでしょうか。それとも、美術館という概念そのものが欧米のものなのだから、アジア的美術館というものはあり得ないのでしょうか。

ひとつ思い出すのは、1997年のシンポジウム(『再考:アジア現代美術』で評論家の中原佑介氏が、福岡市美術館がきれいにペインティングの施されたバングラデシュのリキシャを購入したことについて、リキシャ・ペインティングは街の中を走っているからこそ生き生きしているのであって、美術館の中に入れてしまっただけでは本来の意味を失ってしまうであろうと発言したのです。それに対してアジア・ソサエティ・ギャラリーのデサイ館長が、いや、これは立派なアートなのだからそれを美術館の収集の対象にしないというのは偏見だと言った。これは非常に微妙な問題で、私はどちらが正しいとも言えないと思うのですが、お2人はどう思われますか。

**ポーサーナン:** まず、そのリキシャをいくら出して買ったかが問題でしょう。美術品として買ったのか、単にリキシャとして買ったのか。また、作った人はそれが美術品として扱われていることを知っているのか。

**エリオット:** それは、美術館の役割が何なのかという問題に関わってくると思いますが、美術館の大切な役割は、作品を調

査して収集することです。ですから、どんな作品を集めるかは美術館のビジョンであり、機能なわけです。例えば国立美術館だったら国の理念を示すことが機能でしょうし、その他にも、美術館にはさまざまな文化的役割があるはずで、古い時代の物を保存するタイムカプセルとしての役割、そして貴重な美術品を保管しておく収納場所としての役割。ですから、もちろんリキシャをコンテクストから外して美術館に収容すれば生命を奪うことにもなるでしょう。だからこそ、美術館の間には、避難通路や収容人数という現実的な課題をクリアしながらも、その作品のコンテクストを保つよう工夫しなければならないのです。

**ポーサーナン:** 建築家の中には自分が芸術家だと勘違いして、使い勝手の悪い彫刻のような美術館を造る人もありますね。

**エリオット:** 過去約20年間に、機能重視のものと、外観で観客を惹きつけようとするものという2種類の美術館が発展してきたと思います。最近では後者のタイプに人気があるようですが、何が優先事項かということをきちんと吟味しなければいけないと思います。美術館のビジョンなのか、それとも話題になって観客がたくさん入ればそれで良いのか。話題になれば5年や10年は人が入るかも知れませんが、核になるビジョンがなければそう長くは続かないでしょう。アジアで美術館を建てる際には、ただ欧米と競争するために作るのではなく、きちんとビジョンを持った美術館を作りたいと思います。

**建昌:** その通りだと思いますね。今日は美術展、美術館のあり方について、お2人に貴重なご意見をいただきました。今後もアジア美術に関する議論を深めていきたいと思っています。どうもありがとうございました。

(1999年8月22日収録、『アジアセンター・ニュース』No.13、国際交流基金アジアセンター、1999年、pp.10-13初出)

## Looking Back at Asian Contemporary Art during the 1990s

### An International Exhibition Boom in Asia

**Tatehata Akira:** Today, I have asked you to join me in looking back at the 1990s and discussing the situation surrounding Asian contemporary art which has changed dramatically in the past ten years. Not only the artworks, but also the institutional support through exhibitions and art museums has progressed rapidly. For example, international exhibitions, such as the Asia-Pacific Triennial of Contemporary Art in Brisbane, Australia, the Taipei Biennale in Taiwan, and the Kwangju Biennale in Korea, have emerged in the region during this time. The Japanese organizers have continued to be active on the scene; the First Fukuoka Asian Art Triennale was held for the inauguration of the new Fukuoka Asian Art Museum and, furthermore, new activities are planned, such as the Yokohama Triennale due to open in 2001. But it is obvious that the activities outside Japan have been more dynamic. I would be interested in hearing your views on this sudden rush of international exhibitions.

Dr. Poshyananda, when the Asia Center held its first symposium on Asian contemporary art in 1994, you were rather alarmed by the fact that the Japanese were taking the initiative in introducing Asian art in the region. What is your comment on the changes that have occurred since then?

**Apinan Poshyananda:** I thought that in those days there was not enough or hardly any mutual understanding between the Japanese and others in Asia regarding the process of selection, or the role that Japanese curators were exploring, or the method for working as counterparts in Southeast Asia. When I came at that time, I had seen many exhibitions initiated by Japanese curators in which their Southeast Asian neighbors became Japan's "other" and they went over and did what they wanted to do, and took back and selected whatever worked for the Japanese audience. Control was always initiated by Japanese choice. So, I just thought that it had to be understood a little better that we do have a voice and that we do have our own curatorial rationale.

Things have changed quite a bit since then. Looking back at those years, there has been a lot more mutual understanding and rapport in co-curatorship.

**A. Tatehata:** I think that the Japanese presence on the scene has comparatively become less prominent as the activities outside of Japan have become more vigorous.

**A. Poshyananda:** I agree. There are more de-centered centers in Asia now and many exciting things are going on almost every year. There is almost a kind of cultural industry, where there is supply and demand and artists have many choices. I feel that regional exhibitions could be very enriching and they offer alternative arenas and stages for up-and-coming artists, not having to rely on those outside the region.

**A. Tatehata:** Mr. Elliott, as a person from Europe who has long focused on Asia, how do you see this boom in international exhibitions in the Asian region?

**David Elliott:** I think it has been a very important part of a process by which Asian art has foregrounded itself, or has been foregrounded within the region. For instance, this really has not happened in Africa. I think art in Asia has evolved over the past nine or ten years in such a way that not only has the art itself changed but also the way it is displayed has changed. It is much more sophisticated. No longer are people showing something that is new that has been taken from outside and put down as a new presentation. But rather this is part of a process and commitment to show that work. And that's quite important, it's a commitment that didn't really exist before.

**A. Poshyananda:** Well, like many things in life, it comes in a package. Artists don't have to rely on only going to Japan because they have the choice of being able to go to Taipei or Kwangju. But these biennales are also giants in themselves. Going back to my idea of entertainment centers, they attract an audience that buys tickets to see the exotic objects. The infrastructure of these exhibitions is in a package, and art and artists only come as part of it. Sometimes the artists and the artwork are selected because they have been preconditioned. They are chosen because they have entertainment value. I pointed out that there are now some dangers or some serious considerations that need to be taken in the way some artists change their styles or do certain artworks in order to comply with curatorial needs.

**A. Tatehata:** I agree that sometimes I see works which I think have been influenced by the trend in the international exhibitions. For example, in Asian contemporary art, installation perhaps emerged because they are now the mainstream in international exhibitions and they are cheap in terms of material cost, easy to ship, and also easy to build. I think international exhibitions have a lot to do with how installations have become part of Asian contemporary art.

**A. Poshyananda:** Another problem is that even if the selection is done by co-curatorship, the organizers and the hosts have control in the decision-making and the actual selection of the artwork. The artists who are chosen from say Southeast Asian or South Asian countries are sometimes used

as vehicles to fit into certain master plans that they don't know about. Because of a lot of these exhibitions don't travel back to those Southeast Asian countries, only those who attend really know what is going on. There is a lopsidedness in the process.

So from that point of view, we have to be aware of the dangers of hegemony again because now we know that information is the best tool, and knowledge the best form of power. Japan has accumulated a lot of information regarding contemporary Asian art. The next country that I see that has been sending their curators to this region is Australia. I don't see Taiwanese or Korean curators traveling to these regions. So from that point of view, those curators who don't travel rely on secondary resources. Nevertheless, I think that international exhibitions are useful and could be very enriching, so the more these happen, the more choices there are.

#### **Asian Contemporary Art in Europe and the United States**

**A. Tatehata:** At the Venice Biennale, Harald Szeemann's curation for the Aperto and his selection of more than twenty Chinese artists attracted much attention. Did this reflect Europe's view or demand for Asian contemporary art? Do Europeans think that China's the next trendsetter?

**D. Elliott:** The Venice Biennale was a complete disappointment in terms of what is going on in the discussion of Asian art, because it showed Asian art as if there were only Chinese in the previous decade. I think the curation had nothing to do with the art world. Maybe it was based on a crude political decision that since China is waking up, in the last biennale of this millennium, they will put China in to signify the new dawn of the future.

**A. Tatehata:** Mr. Elliott, you have introduced quite a number of contemporary Asian artists in Europe. How have the response and the acceptance of Asian art in general been in Europe?

**D. Elliott:** I guess it has been fairly muted. There haven't been so many exhibitions. I think the only exhibition that has taken on the issue of Asianness has been "Cities on the Move" which has been traveling since 1997. There have been quite a lot of exhibitions of different countries such as China, Japan, and India but nothing really taking on the issue of Asia.

**A. Tatehata:** What about the reception in the United States? Dr. Poshyananda, what has your experience of curating shows in the States been?

**A. Poshyananda:** In America there has been this follow-up show for "Traditions/Tensions," a show that I curated in 1996 with the Asia Society in New York. The follow-up show titled

"Inside Out" was also organized by the Asia Society. It showed contemporary art from mainland China, Hong Kong and Taiwan. This exhibition opened in New York and traveled to various venues in the States. Now it is showing in Mexico. "Inside Out" has not been selected with the same curatorial rationale as a biennale. It is more like a reflection in a historical sense, so there may be no newness, but it gives a sense of where the Chinese are today through looking back at what has been developing for the past ten years. I think it has contributed to showing the "other" to the American audiences.

"Traditions/Tensions" has had its own problems; there were many questions regarding the choice of the countries. Why only five countries? Why not show China and Japan? The intention was to show the audience that there are other artists from Asia other than Japan, China and Korea. So we fall into the same trap again as what Mr. Elliott was saying earlier about the Chinese spotlight, to give Chinese art the spotlight in Venice and a lot of viewers might say "this is Asia." This preconception of what is Asia has really got to be changed.

#### **Developing a Discourse on Asian Contemporary Art**

**A. Poshyananda:** One of the reasons that the West looks at Asia in a certain fixed way, for example, is that they don't know enough about it, because they don't have access to certain texts or written materials. Catalogues are good, but they are also disjointed. The important step that the Japan Foundation should take now is to move on and think of publishing a series or volumes of texts where people in Asia as well as non-Asians can study about the evolution of contemporary Asian art. This could lead to changes in perceptions and even in curatorship.

**D. Elliott:** It seems to me that the situation in Japan is that there is a lot of criticism but not much theory. I think the difference between Australia and Japan is that in Australia, there is a much more active level of theory about contemporary art in general. So their exhibition slots into this, and work by different artists can also be taken out and born in this theoretical framework. In Japan, part of our difficulty in establishing a language to talk about art is the fact there is no shared theoretical base whereby if we use a term we would automatically know what it meant. For example, we have various ideas about what the "inner others" means—a term which one Japanese speaker used in the conference. I can understand what that means in a poetic sense but, in a theoretical sense, it absolutely has no meaning whatsoever.

**A. Tatehata:** I agree that we need to establish a common language so we can share the ideas. But then again, we would face the issue of hegemony in the language or who will control that language. I think this same issue came up in the process of modernism in the West when the New York School emerged. If Japan were to take charge in creating a common

framework, we may experience a strong resistance from other Asian countries.

**D. Elliott:** The role of theory is not to establish a law or canon that things should be a certain way, but to create a forum for discussion of different approaches. I think the point of having a theoretical base has nothing to do with hegemony. If the theory is inappropriate or inadequate, it can always be discussed and revised. What we are talking about is art and it's a big enough box so that many things can be put in it. Historically, we have established different mindsets in which one puts things into different boxes, but we need to open up the discussion and examine this once again based on a common theoretical framework. When we talk about contemporary art, we are talking about contemporaneity, and within this contemporaneity, can be found traditional art and Western-style art, and we need to be moving toward a direction that can take all of these things in within the same discussion. There is not really one separate discussion for traditional art and another for contemporary art. There may be traditional artists who are innovative and should be seen alongside the best of what artists make in other fields. And of course there are others who create traditional work which is academic or dead and could only be fascinating from an anthropological point of view but not in terms of an organic and living aesthetic.

**A. Poshyananda:** So the discourse can also be breaking these pigeonholes. Before we had "Asian art," things were very jumbled, and we fixed it by taking the Western discourse and creating our own pigeonholes and categorizing things into visual art, fine art, low art and high art. So now, for instance, we may know in depth about visual art but nothing about music, yet this blending and crossing over should be encouraged more.

#### **Museums in Asia**

**A. Tatehata:** I would like to now discuss the infrastructure that supports the development of contemporary art in Asia. For some time, we have believed that we must build art museums for the sake of nurturing contemporary art. For example, we have seen a surge in the number of art museums in Japan in the past twenty years. But this is not to say that contemporary art has gained more support among the general public or that we have seen more talented artists in that twenty years time. Other Asian countries will probably follow the same path and build more art museums, but after the experience in Japan I feel that we are making a vain effort.

**A. Poshyananda:** In the case of museums in Southeast Asia, I feel that the quantity and quality are far from the infrastructure in Japan. In any case, I agree that building a cube is not enough. Museums are like temples of the arts, and just taking the concept of museums from the West will cause

problems. Sometimes you have special exhibitions that have good attendance but other times you cannot fill the building and the cost in maintenance adds up. In Southeast Asia, we should learn from the Japanese mistake and restrain ourselves from building giants. I think what we need in Asia are not so much these temples of the arts or these cubes, but art centers with many lively contemporary activities that cross over between music, crafts and visual arts. These do not need to have very big budgets. This is almost going back to the Asian way when people visited temples or mosques. Art centers can essentially be a place where people mix and become alive again.

**A. Tatehata:** Establishing art centers is an idea for the future. When we speak of museums, I wonder if there can be such a thing as an Asian museum. Or is the idea of a museum a Western concept that cannot be redefined in Asian terms?

I remember during the Asia Center's symposium in 1997, "Asian Contemporary Art Reconsidered," the art critic Nakahara Yusuke criticized the acquisition of a painted rickshaw from Bangladesh at the Fukuoka Art Museum. According to him, rickshaws are given life when running through the streets and not as a display in a museum. Vishakha Desai, director of the Gallery of Asia Society, disagreed and mentioned how rickshaws can be an example of good art and how it is a prejudice not to see them as collectible items. I think this is a very delicate issue, and I cannot judge one to be correct and the other to be wrong. What are your opinions?

**A. Poshyananda:** First of all, let me ask how much in yen you paid for that painting? Was it bought as a rickshaw or was it bought as an artwork? This is where the commodification of the object comes in. Now we are opening up the issue of who was a craftsman, and when did the craftsman cross over the border of becoming the artist. Did he know it?

**D. Elliott:** The important part of the function of a museum is, of course, to collect and research. What you collect is part of the vision and function of that museum. So, if it is a national museum, its function is to present some view of the nation, both through the work it has from the country in question, but also through the other things it collects that are attractive from the outside. They have quite a specific cultural function in being a time capsule or a repository. Of course, this can lead to what is regarded as a deadening effect when, for example, a rickshaw is being taken out of its context and put into a museum. The problem for the museum professional is how keep that context in the museum — which has to be safe, have fire exits, and other serious limitations — and make the place ultimately a stimulating and exciting place to visit, rather than just a symbol.

**A. Poshyananda:** The architect comes into it as well because sometimes the architect's ego dominates, and he thinks that he is the artist and builds a sculpture that is dysfunctional.

**D. Elliott:** They have developed two kinds of museums over the past twenty years—the museums that are built to function according to their visions and then those that are built to be an event in and of themselves. The latter became the more popular because they are there to attract the public from the outward form of the building. The fact that it is an event means that it becomes a kind of a pleasure park rather than a place which is dedicated to the showing of art. There is nothing bad about people enjoying themselves in this way but it is more a matter of what is the most important thing: is it the function and the vision of the museum, or is it just to get an audience regardless because it's news? Of course, if you choose the latter you are not going to be news always, only news maybe for five or ten years. And unless the core activity is strong, the attraction is not going to stay. The goal is not to build museums to compete with the West, but to realize a vision.

**A. Tatehata:** I agree. Thank you for your contributions today. I would like to further encourage in-depth discussion on this topic in the future.

(Recorded on August 22, 1999; first appeared in the *Asia Center News*, No.13, October 1999, issued by the Japan Foundation Asia Center)

パネリスト・プロフィール

---

Panelists' Profile



\*所属・役職は1999年8月現在  
\*発表者と司会者はセッション順

\*Panelists' titles are as of August 1999.  
\*Speaker and chairperson names are listed in order of Sessions I, II, and III.



冷林 (ロン・リン)  
美術評論家/中国

1965年北京生まれ。北京中央美術学院において美術史を専攻し、同大学修士課程修了。現在は中国社会科学院文学研究所に勤務する傍ら、若手のフリーの美術評論家、キュレーターとして多くの現代美術関連の展覧会企画に携わる。昨年企画した展覧会「是我!(It's Me! —A Profile of Chinese Contemporary Art in the '90s)」はオープン直前に中止され、話題を呼んだ。著書として『中国現代絵画』(1993年)などがある。北京在住。

Leng Lin  
Art Critic / China

Born in Beijing, 1965. He obtained a M.A. in art history from the Central Academy of Fine Arts, Beijing. He holds a position as a researcher at the Chinese Academy of Social Sciences, but is also involved in numerous new contemporary art exhibitions as freelance art critic and curator. His exhibition "It's Me!—A Profile of Chinese Contemporary Art in the '90s"(1998) drew attention as it was forced to cancel prior to its opening. He is the author of *Chinese Contemporary Oil Paintings* (1993). Lives in Beijing.



徐成縁 (ソ・ソンロク)  
安東大学教授/韓国

1957年ソウル生まれ。弘益大学美術学部で絵画を学んだ後、同大学修士・博士課程において美学美術史を修了。専門は韓国の近・現代美術。最近の展覧会では、第1回光州ビエンナーレ(1995年)の特別展「韓国の現代美術」やサンパウロ・ピエンナーレ(1996年)において韓国のコミッションを務める。著書に『Contemporary Art of Korea』(1994年)、『Issues of Contemporary Art』(1995年)などがある。ソウル在住。

Seo Seongrok  
Professor, Andong National University / Korea

Born in Seoul, 1957. After studying painting at Hong-Ik University, he studied aesthetics at the same university's Ph.D. course until 1995. He specializes in Korean modern/contemporary art. The special exhibition of Korean contemporary art in the first Kwangju Biennale (1995) and São Paulo Biennale (1996) are among his recently curated exhibitions. He is the author of *Contemporary Art of Korea* (1994) and *Issues of Contemporary Art* (1995). Lives in Seoul.



ジム・スパンカット  
美術評論家/インドネシア

1948年ウジュン・バンドン生まれ。バンドン工科大学美術デザイン学部卒業後、アーティストとして出発したが、その後美術評論家として活躍。近年の展覧会としては、「インドネシア・リアリズム絵画とその変容」(1997年)、インドネシア国立美術館開館記念展(1999年)などがある。また、「アジアのモダニズム」展(1995年)やアジアパシフィック・トライエニアルなど日本やオーストラリアなど国際的な現代美術展に多く参画。ジャカルタ在住。

Jim Supangkat  
Art Critic / Indonesia

Born in Ujung Pandang, 1948. Trained at the Department of Fine Arts and Design, Bandung Institute of Technology, he started his career as an artist but eventually became a prominent art critic. He has curated exhibitions such as "The Mutation: Painstaking Realism in Indonesian Contemporary Painting"(1997) and the inaugural exhibition of the National Gallery in Indonesia (1999). He is also extensively involved in international exhibitions including "Asian Modernism" (1995) in Japan and the Asia-Pacific Triennial of Contemporary Art in Australia. Lives in Jakarta.



ランジット・ホースコテー  
美術評論家/インド

1969年ムンバイ(ボンベイ)生まれ。ボンベイ大学で文学・美学の修士号を取得。インドの代表的な新聞であるタイムズ・オブ・インディア紙の文化部記者として勤務する傍ら、インドの若い世代を代表するキュレーターとして「Hinged by Light」展(1994年)や「Private Languages」展(1997年)などの展覧会企画に携わる(現在はヒンドゥー紙勤務)。また訳書に『A Terrorist of the Spirit』(1992年)。著書に『Pilgrim, Exile, Sorcerer: The Painterly Revolution of Jehangir Sabavala』(1998年)がある。ムンバイ在住。

Ranjit Hoskote  
Art Critic / India

Born in Mumbai (Bombay), 1969. He obtained a M.A. in literature and aesthetics from the University of Bombay. He contributes articles to the leading Indian newspaper, *Times of India*, as assistant editor (currently works for *The Hindu* newspaper). As one of the emerging young critics, he has curated exhibitions such as "Hinged by Light" (1994) and "Private Languages" (1997). He is the translator of *A Terrorist of the Spirit* (1992) and the author of *Pilgrim, Exile, Sorcerer: The Painterly Revolution of Jehangir Sabavala* (1998). Lives in Mumbai.





デヴィッド・エリオット  
ストックホルム近代美術館館長/スウェーデン

1949年プレストベリー（イングランド）生まれ。ダーラム大学で近代史を専攻後、ロンドン大学修士課程において美術史を修める。1976年より20年間オクスフォード近代美術館館長を務め、1996年より現職。当初より非欧米諸国の近現代美術に関心を持ち、80年代から日本やインド、中国などのアーティストを取り上げた近現代美術展を企画。その分野での著作や講演も多い。また美術館という制度の今日的役割についても発言している。国際美術館会議（CIMAM）会長。ストックホルム在住。

David Elliott  
Director, Moderna Museet, Stockholm / Sweden

Born in Prestbury, England, 1949. He obtained a B.A. in modern history from University of Durham and an M.A. in history of art from Courtauld Institute of Art, University of London. He was director of Museum of Modern Art, Oxford for twenty years from 1976, and assumed his current position in 1996. His main interests and curated exhibitions concern modern/contemporary art in non-Western countries including Japan, India, and China. He has lectured and published numerous books and catalogues relating to these areas. President of CIMAM. Lives in Stockholm.



ラーナ・デヴェンポート  
クィーンズランド美術館/アジアパシフィック・トライエニアル  
シニア・プロジェクト・オフィサー/オーストラリア

ブリスベン生まれ。クィーンズランド工科大学卒業後、グリフィス大学修士課程にて美術史を専攻。大学卒業後、美術や舞台芸術の教師を務め、クィーンズランド美術館のアジアパシフィック・トライエニアル（APT）企画に第1回目（1993年）から参画。インド、タイ、インドネシアなどアジア各国への現代美術調査も多い。ブリスベン在住。

Rhana Devenport  
Senior Project Officer, Third Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery / Australia

Born in Brisbane. She completed her B.E. at Queensland University of Technology. She started her career as an art and theater educator, and has worked for the Asia-Pacific Triennial of Contemporary Art (APT) since its first exhibition in 1993. She has traveled to various Asian countries, including India, Thailand, and Indonesia on research. Lives in Brisbane.



アフマド・マシャディ  
シンガポール国立美術館学芸員/シンガポール

1966年シンガポール生まれ。シンガポール国立大学卒業。1996年、開設されたシンガポール国立美術館に開館準備段階から参加、現在同館のキュレーターとして活躍。専門はシンガポール現代美術。最近の展覧会では「Imaging Selves」（1998年）や、「Trimurti & Ten Year After」（1998年）があり、シンガポールにおけるマルチカルチュラルリズムの問題などを取り上げた。シンガポール在住。

Ahmad Mashadi  
Curator, Singapore Art Museum / Singapore

Born in Singapore, 1966. He obtained a B.A. from the National University of Singapore. He has worked as one of the opening members of the Singapore Art Museum. Recent exhibitions curated/co-curated include "Imaging Selves" (1998) and "Trimurti & Ten Years After" (1998) which focus on issues such as multiculturalism and identity. He has also worked as a member of the curatorial team for the "Nokia Singapore Art 1999." Lives in Singapore.



中村英樹  
名古屋造形芸術大学教授/日本

1940年名古屋市生まれ。名古屋大学文学部卒業。現在名古屋造形芸術大学で教鞭を執る傍ら、現代美術評論活動を展開。1986年、1991年のインド・トリエンナーレや1986年のバンガラデシュ・アジア現代美術ビエンナーレのコミッショナーを務める。90年代初めより「美術前線北上中」展（1992年）など国際交流基金アジアセンターの展覧会企画に関わり、90年代を通じてアジア現代美術に深い関心を寄せる。「ハイブリッド・アートの誕生」（1996年）など著書多数。

Nakamura Hideki  
Professor, Nagoya Zokei University of Art and Design/ Japan

Born in Nagoya, 1940. He graduated from the Faculty of Literature at Nagoya University. Currently writes critiques on contemporary art while teaching at Nagoya Zokei University of Art and Design. He was the commissioner for the Triennale India in 1986 and 1991, and Asian Art Biennale Bangladesh in 1986. He has taken part in organizing exhibitions at the Japan Foundation Asia Center including "New Art from Southeast Asia 1992," and has continued to be concerned with Asian contemporary art throughout the 1990s. He is the author of *Hybrid Art No Tanjo* [The Birth of Hybrid Art] (1996). Lives in Nagoya.

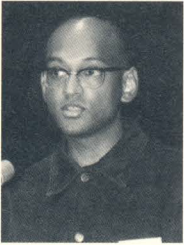


アピナン・ポーサヤーナン  
 チュラーロンコン大学アカデミックリソースセンター副館長  
 /タイ

1956年バンコク生まれ。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執る傍ら、アジア各国の現代美術を積極的に調査・紹介し、「Traditions/Tensions」展(1996年)のキュレーターや1998年のサンパウロ・ビエンナーレのアジア地域担当コミッショナーなど多くのアジア域内外の国際展に参画。著書として『Modern Art in Thailand』(1992年)などがある。バンコク在住。

Apinan Poshyananda  
 Associate Director, Centers of Academic Resources,  
 Chulalongkorn University / Thailand

Born in Bangkok, 1956. He obtained a Ph.D. in history of art at Cornell University after obtaining an M.F.A. from Edinburgh University, Scotland. He has taught as associate professor at Chulalongkorn University since 1991. He has curated an extensive number of international exhibitions introducing contemporary art from Asian countries. He was guest curator of the "Traditions/Tensions" exhibition (1996) and commissioner for the Asian section for the São Paulo Biennale in 1998. His published books include *Modern Art in Thailand* (1992). Lives in Bangkok.



ニランジャン・ラジャ  
 美術評論家/マレーシア

1961年ジャフナ生まれ。ロンドン大学その他で経済学と法学を学び、ロンドン大学ゴールドスミス・カレッジにて美術修士号取得。1995年からマレーシア・サラワク大学講師として美術理論を教える。インターネットを駆使して、東南アジアの現代美術を、豊富な政治・経済の知識を活かし批評する、新世代の論客として国内外で活躍。「第1回エレクトロニック・アート」展(1997年)や、第3回アジアパシフィック・トライエンナル(1999年)の企画にも携わる。サラワク在住。

Niranjana Rajah  
 Art Critic / Malaysia

Born in Jaffna, 1961. He studied economics and law in London, then obtained an M.A. in fine art from Goldsmiths College, University of London in 1993. He has been a lecturer in art history and cultural theory at Universiti Malaysia Sarawak since 1995. Internationally active as an emerging young art critic, he effectively utilizes Internet resources to critique on the contemporary art of Southeast Asia. He has organized the "First Electronic Art Show" (1997) and is involved in the Third Asia-Pacific Triennial of Contemporary Art (1999). Lives in Sarawak.



建島 哲  
 多摩美術大学教授/日本

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)を経て現職。展覧会企画として、1990年、1993年のヴェネツィア・ビエンナーレの日本コミッショナーのほか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)、中国の「方力鈞」展(1996年)、「インド現代美術展」(1998年)などのキュレーターを務める。評論集『問いなき回答』(1998年)や詩集など多数の著作がある。

Tatehata Akira  
 Professor, Tama Art University / Japan

Born in Kyoto, 1947. After graduating from Waseda University, he worked as curator at the National Museum of Art, Osaka (1976-1991), prior to taking his current position. He has curated many exhibitions in and outside Japan, including working as the Japanese commissioner for the Venice Biennales in 1990 and 1993. He has curated exhibitions of Asian art such as "Asian Modernism" (1995), "Fang Lijun" (1996), and "Private Mythology: Contemporary Art from India" (1998). He is author of many publications including a book of his collected poems and essays in criticism, *Toi Naki Kaito* [Answer without Question] (1998). Lives in Kawasaki.



三木あき子  
インディペンデント・キュレーター/日本

東京都生まれ。米国ワシントン大学美術史学科卒業後、パリ第4ソルボンヌ大学美術考古学研究所修士課程修了。ICAロンドンヴィジュアルアーツ部門に長期調査滞在。近年手掛けた主な展覧会に、「トランスカルチャー」展(第46回ヴェネツィア・ビエンナーレ公式後援企画)、「不易流行—中国現代美術と身の周りへの眼差し」展(1997年)、「1998台北ビエンナーレ欲望場域」展(1998年)などがある。

Miki Akiko  
Independent Curator / Japan

Born in Tokyo. She completed her B.A. in art history at Washington University, U.S.A., and obtained an M.A. from Université de Paris IV, Sorbonne, France. She took a research residency at the Visual Arts Department in ICA, London. Co-curator of exhibitions "TransCulture" (1995) at the 46th Venice Biennale, "Immutability and Fashion: Chinese Contemporary Art in the Midst of Changing Surroundings" (1997), and the 1998 Taipei Biennale "Site of Desire." Lives in Paris.



南條史生  
インディペンデント・キュレーター/日本

1949年東京都生まれ。慶應義塾大学経済学部・文学部卒業後、国際交流基金勤務を経て、現在は美術評論家、インディペンデント・キュレーターとして国際的な展覧会企画に多く参画。最近では1997年のヴェネツィア・ビエンナーレの日本コミッショナー、「1998台北ビエンナーレ欲望場域」展(1998年)のコミッショナーなどを務める。「新宿アイランド・アート計画」(1995年)をはじめパブリック・アートの分野でも活躍。著作は『美術から都市へ』(1997年)など。

Nanjo Fumio  
Independent Curator / Japan

Born in Tokyo, 1949. He worked as an officer at the arts department of the Japan Foundation after he graduated from Faculty of Economics and Faculty of Literature at Keio University. He currently works as an art critic and is involved in many international exhibitions as an independent curator. He served as the Japanese commissioner for the Venice Biennale in 1997 and the commissioner for the 1998 Taipei Biennale "Site of Desire." He has also worked on public art projects such as "Shinjuku I-Land" (1995). He is the author of *From Art to the City* (1997). Lives in Tokyo.



水沢 勉  
神奈川県立近代美術館主任学芸員/日本

1952年横浜市生まれ。慶應義塾大学文学部卒業後、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に勤務する。日本、ドイツの近・現代美術が専門。1993年、1997年のバングラデシュ・アジア現代美術ビエンナーレの日本コミッショナー、「アジアのモダニズム」展(1995年)のキュレーターを務め、アジア現代美術への関心も高い。日本の近代をテーマにした「モボ・モガ/日本の近代美術1910-1935」展(1998年)では、第10回倫雅賞を受賞。

Mizusawa Tsutomu  
Chief Curator, Museum of Modern Art, Kamakura / Japan

Born in Yokohama, 1952. He obtained an M.A. from the Faculty of Literature at Keio University, Japan. He joined the Museum of Modern Art, Kamakura in 1978. Although a specialist in modern and contemporary art in Japan and Germany, he has taken part in the Asian Art Biennale Bangladesh (1993, 1997) as the Japanese commissioner and the "Asian Modernism" exhibition (1995) as guest curator. He curated the highly-acclaimed "MOBO, MOGA/ Modern Boy, Modern Girl: Japanese Modern Art 1910-1935" exhibition in 1998. Lives in Yokohama.



清水敏男  
インディペンデント・キュレーター/日本

1953年東京都生まれ。東京都立大学人文学部卒業後、北アフリカ滞在を経て、パリのエコール・ド・ルーヴルで美術史、博物館学を学ぶ。東京都庭園美術館学芸員、水戸芸術館現代美術センター芸術監督を経て、現在フリーの美術評論家、キュレーターとして活躍。フランス、アジア、アフリカの現代美術作家を積極的に紹介している。最近の展覧会企画として、「アフリカ・アフリカ」(1998年)、「パリのインスピレーション」(1999年)などがある。

Shimizu Toshio  
Independent Curator / Japan

Born in Tokyo, 1953. After obtaining a B.A. from Tokyo Metropolitan University, he traveled to northern Africa and then studied museology at École du Louvre in France. He has previously worked at the Tokyo Metropolitan Teien Art Museum and the Contemporary Art Center, Art Tower Mito as artistic director. He currently works as an independent curator and an art critic. His particular focus is on introducing contemporary artists from France, Asia, and Africa. Curator of "Africa Africa" (1998) and "Paris in Creation" (1999). Lives in Tokyo.



塩田純一  
東京都現代美術館学芸部長/日本

1950年東京都生まれ。東北大学文学部卒業後、同大学院修士課程修了。栃木県立美術館、世田谷美術館を経て、1993年より現美術館勤務。専門は現代美術。最近の展覧会企画としては「日本の現代美術1985-95」(1995年)、「東南アジア1997 来るべき美術のために」(1997年)など世界各地の現代美術展を多数企画。1999年のヴェネツィア・ビエンナーレの日本コミッショナーを務めた。現代美術関係の著書多数。

Shioda Junichi  
Chief Curator, Museum of Contemporary Art, Tokyo/Japan

Born in Tokyo, 1950. He obtained an M.A. from the Faculty of Literature at Tohoku University. He has worked as curator at the Tochigi Prefectural Museum of Fine Arts, Setagaya Art Museum, and assumed his current position in 1993. He specializes in contemporary art. He has curated exhibitions focusing on various regions such as "Art in Japan Today" (1995) and "Art in Southeast Asia 1997: Glimpses into the Future" (1997). He was the Japanese commissioner for the 1999 Venice Biennale. He is author to many publications in the field of contemporary art. Lives in Tokyo.



谷 新  
宇都宮美術館館長/日本

1947年長野県生まれ。千葉大学卒業。1970年代初頭より現代美術評論で活躍。1982年、1984年のヴェネツィア・ビエンナーレの日本コミッショナー。アジア美術関係では、1990年から国際交流基金アジアセンターの東南アジア現代美術調査や、「美術前線北上中」展(1992年)などの展覧会企画に携わる。韓国の第3回光州ビエンナーレ(2000年3月)のアジア地域担当コミッショナー。著書に『北上する南風—東南アジアの現代美術』(1993年)などがある。

Tani Arata  
Director, Utsunomiya Museum of Art / Japan

Born in Nagano Prefecture, 1947. He graduated from Chiba University. His career as art critic took off at the beginning of the 1970s. He was the Japanese commissioner for the Venice Biennale in 1982 and 1984. He was invited by the Japan Foundation Asia Center to do research on contemporary art in Southeast Asia, and took part in curating "New Art from Southeast Asia 1992." He is the commissioner of the Asian region for the third Kwangju Biennale (2000). He is the author of *The Contemporary Art of Southeast Asia* (1993). Lives in Utsunomiya.



後小路雅弘  
福岡アジア美術館学芸課長/日本

1954年北九州市生まれ。九州大学文学部卒業後、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。また「東南アジア—近代美術の誕生」展(1997年)の企画や、1999年3月にオープンした福岡アジア美術館の開設に中心人物として携わり、「第1回福岡アジア美術トリエンナーレ」を実施した。専門は東南アジアの近・現代美術で、その分野で多数の論文がある。

Ushiroshoji Masahiro  
Chief Curator, Fukuoka Asian Art Museum / Japan

Born in Kita-Kyushu, 1954. He graduated from Kyushu University and became curator of the Fukuoka Art Museum in 1978, where he organized the past four exhibitions of "Asian Art Show, Fukuoka." He has curated the "The Birth of Modern Art in Southeast Asia: Artists and Movements"(1997). He has been the key figure in opening the Fukuoka Asian Art Museum in March 1999 and organizing its inaugural exhibition, the First Fukuoka Asian Art Triennale. He has contributed many articles to exhibition catalogues and journals in the field of modern and contemporary Asian art. Lives in Fukuoka.