

read and speak Sanskrit — the language of the gods. That was how they consolidated their power and retained their hold over the populace. One had to go to them for the performance of various rites and rituals. It was caste that determined who spoke Sanskrit and who spoke in the vernacular. In contrast, English has hitherto been spoken in India by an economic elite. It has thus been a marker of class, not caste. But this is changing now. With popular cinema and television serving as its vehicle, Hinglish, and its parallels in other Indian languages, is beginning to be spoken by other sections of the population, not just the privileged classes. One can foresee English, in this new avatar, eventually losing its association with class, losing its status as a language linking only the elites across the country, and perhaps even becoming the dominant language of the streets.

**Moderator (N. Sakai):** In the pre-modern era, *kanji*, in English literally Chinese, or classical Chinese, served the same role as that of Sanskrit. It was a language that was used only by a small number of elites. Therefore it had universal characteristics that enabled it to be used in Korea, China, Mongolia, and Vietnam. The disintegration of such linguistic commonalities marked the beginning of modernity. I think we should not dwell on this subject too much.

Could we have Professor Tatehata comment on the issue of triennials?

**A. Tatehata:** There was a question on how large-scale international exhibitions, such as biennials and triennials, could work as a cultural apparatus for the public. There was also a question on the relationship between art for the public and pure art. Also, there was a question about multiculturalism, which was originally an ideology for living together, and whether it is actually operative in biennials and triennials.

First of all, as to whether these international exhibitions are cultural institutions oriented to the general public, I would say that they are. But that does not mean that they are merely entertainment. In most cases, large-scale international exhibitions

are expected to attract a large number of visitors. The quality of art is not directly correlated with the number of visitors, and this is often true for art museums. The public orientation of a triennial is inevitable, and this kind of exhibition is not worth organizing unless there is a large turnout. But in order to compare the art in triennials with pure art, it is necessary to define pure art.

For example, we could say that the most radical example of pure art is minimal art. Its inorganic form is the ultimate in self-reflexive art. This is true from a formalist point of view, but it can be seen in a completely different way. Most minimal art is made of materials like stainless steel or ordinary steel that are common in postwar industrial society, so it can be seen as emerging because of changes in sensibility that appeared in postwar society, reflecting the nature of industrial materials or industrial production in which the same forms are repeated over and over. So this is a difficult problem.

But it is true that international exhibitions are expected to be a cultural institution that serves a large general audience. If we agree on this, then international exhibitions are different from many other art exhibitions because they are meant for the general public and operated as one-time festivals.

I am not so optimistic as to imagine that the visitors to Gwangju Biennale and Yokohama Triennale will become aware and take a strong interest in contemporary art and eventually become enthusiastic members of the art audience just because of seeing these shows. But I do agree that there is some meaning in having a cultural institution that appeals to the general public. We talked about multiculturalism and how it is an ideology for harmonious living. I think that a situation in which a variety of cultures are spread out in a disorderly fashion constitutes a kind of social criticism. Even if this does not increase the number of fans for contemporary art, it would certainly raise the public's consciousness and provide them with new perspectives. In reality, the site of artistic production is not very multicultural. It may be that multiculturalism is fabricated to a certain extent in order to fill the large, empty spaces of a triennial exhibition. To

say this implies self-criticism. We need to be very careful, but the possibility of this happening remains.

There was also a question on whether or not there are too many biennials. The 1980s was the era of art museums, while the 1990s was the era of biennials and triennials. There may be some problems involved in this phenomenon. There may be some art that is created to fit the imperatives of biennials or triennials. What can we do about this? In reality, I think we have to let natural selection operate. If things get boring, they will stop.

Exhibitions can explore social commitment in art through a self-critical process. For example, the current exhibition, "Under Construction" sees art or culture as something that is always under construction. If this kind of art is brought into an art museum setting, the urban culture of the streets is directly transplanted into the exhibition space and it rejects the aura of the museum or the white cube. However, disappointment with the space must be expressed in the space in some cases.

The same situation may be seen in the film *Not One Less*, although this may not be a perfect analogy. When the violent structure of the medium of television was introduced in the film, the whole film screen became a television medium. There is an element of self-criticism in this irony. Self-criticism could be taken as masochistic. But my point is that the masochism should be thought of positively.

As to the last question regarding a good audience nurturing good art, and how the audience is still in the development in Asia. This is like the problem of the chicken and the egg. Nurturing a good audience may be the mission of an art museum or an art critic. But why do we need to develop a good audience? Is it to make art flourish? If so, is it not mistaking the means for the end? Can viewers become enlightened, become better people, have a better life, or gain a greater critical awareness of society through art? This probably isn't true. We are — or rather, I am an art professional. But do I have a better life, a better personality, or a greater ability to criticize society? I doubt it. Rather than putting off an answer, I would probably have to say no.



5. Yoshimi: I think this issue also concerns Professor Bennett.

T. Bennett: Yes, I'm also interested in the question about whether or not biennials extend the social reach of art. I do not know what the answer to this question is, but maybe I could suggest a slightly different way of approaching it. I do not know what is the case in relation to the biennials that were mentioned earlier this afternoon, but there is a difference between saying that biennials, art festivals and similar kinds of activities attract a large number of people, and saying that they are successful in extending the social reach of art. To extend the social reach of art is about reaching new kinds of people, those who, in terms of their social characteristics, are unlikely to be reached by art museums. In other words, it may well be that biennials reach a large number of people, but only those social and cultural elites who already go to art museums, offering them a concentrated period of artistic involvement and appreciation. In which case, you have not really extended the social reach of art at all. You have just given those who are already involved in the institution of art an intensive and concentrated art experience. As I said, I do not know whether this is or is not the case. But I think that whether new forms of art exhibition and practice extend the social reach of art is not just a question of how many people are attracted to them; we also need to know about the social characteristics of those people. In a way, if all you do is get more people in the seats, but they are the same *types* of people, you have not really extended the social reach of art. You have just heightened the experience of those who are already involved in the social institution of art.

Secondly, I would like to resist the suggestion — in relation to any kind of art institution — that the expansion of its audience is something which takes place at the expense of art as an end in itself. For I don't think the notion of art as an end in itself, or art for arts' sake, is a coherent one. I am not sure doing anything for its own sake is either plausible or intelligent. And it's noteworthy that this discourse of art as an end in itself is now only rarely supported by art producers. They are usually involved in producing art for a particular reason — political, ideological,



aesthetic, etc. — which is not the same as art as an end in itself. Usually the discourse of art for art's sake is associated with a particular ethos of arts consumption, one with its roots in Western art theory, especially Kantian aesthetics in the stress it places on the need to attend to art disinterestedly as an end in itself. I just wanted, then, to recall Pierre Bourdieu's argument that this notion of art serves as a powerful ideology of artistic consumption through which those whose educational, social and cultural backgrounds give them a privileged access to the arts distinguish themselves from the vulgar. Whenever people say that art is an end in itself, that claim disguises a powerful process of social division that art institutions have been, and continue to be, involved in.

My third point is a reflection on whether quality art needs quality audiences. I really enjoyed the way the question was put, and also enjoyed Professor Tatehata's response, in questioning that the notion that involvement in the institutions of art is necessarily something that produces a good person. However, one thing that happens in institutions of art is that certain kinds of historical art get stored up and made available to us in the present. But it does require particular forms of training to be able to take part in debates concerning art's value and role. Again, I should like to recall Bourdieu here, for he offered a very powerful answer to the question of whose responsibility it is to make this training generally available to all groups within society. For while Bourdieu always argued that art did have a distinctive kind of value, he was also always emphatic that it was the responsibility of the institution of education to equalize access to the means of artistic appreciation. Whenever you are talking about art and access, you cannot leave education out of the picture.

T. Mizusawa: I would like to add to Professor Tatehata's comment.

I sense that Professor Tatehata's comment turned cynical because he got worn out working as the artistic director for the Yokohama Triennale last year. As to the discussion on how biennials and triennials may have the potential to change the

existing system, as mentioned in Professor Lee's presentation, I would say that we have been aware of this for some time now. I think we had that kind of notion already at the beginning of the 20th century, when exhibitions emerged as modernism began to spread throughout the world. Since 1910 or so in Europe, regardless of their scale, exhibitions were seen as a media that could carry a message of liberation, or a new framework that could transcend existing academic discourses.

This movement unfolded with political implications, and rose to new heights in exhibitions such as "Sonderbund Internationale Kunstausstellung" in Cologne or the "Armory Show" in New York. People eventually began to share the concepts of modernism through these developments.

Ironically, this culminated in the exhibitions organized by the Nazis. In 1937, the Nazis organized the "Entartete Kunst (Degenerate Art)" exhibition in Munich Hofgarten, presenting over 500 artworks and attracting 2 million visitors. This must have been the largest contemporary art show held in the first half of the 20th century. They only had three weeks to prepare this show. Goebbels ordered Hans Ziegler, president of the National Art Academy, to organize an art exhibition of degenerate art, giving him only three weeks of preparation.

This is an example of the ideas about time that Professor Lee discussed. The Nazi government made a list of degenerate art. The authorities knew where these artworks were stored, so they gathered the works from public museums that owned them to put on the show. To counter this exhibition, the government organized its official "Great German Art" exhibition. These two exhibitions were organized to be presented at the same time. The official show also attracted 600 thousand visitors in three months. Although this number is small compared to the "Degenerate Art" exhibition, it is still strikingly large. If we got a turnout like this today, we would fall off our chairs from astonishment. There were 2.6 million people in total who went to see the two shows. The sheer scale of these experiences had their consequences in German history. For example, Documenta in Kassel was founded as a means of healing the wound of such wartime experience. Its

powerful message of freedom lives on in the people who present contemporary art.

I must say that as the number and scale of international exhibitions continue to grow, we are starting to lose direction and face problems that are outside of our control. I think that this is something we need to think about and discuss, hopefully leading to a productive debate.

Moderator [N. Sakai]: Thank you. This probably has something to do with what we have been talking about. There was a question of whether or not contemporary art will be carried on in the future. I would like to pass this question on to Professor Koizumi and Professor Bennett.

5. Koizumi: I may be repeating what Professor Tatehata said, but I think that the issue is whether or not there is any culture that lasts. In other words, all we need to do is to see if something that is said to have been carried on actually has. For example, does it matter is if *ukiyo-e* is still being done today? I believe that contemporary art should be done as a form of 20th century art beyond any consideration of whether it is being carried on or not.

T. Bennett: I would put the matter differently. Rather than





speaking of art or culture as an inheritance, I would say that each generation — through particular institutions of memory — organizes those aspects of the past that are judged by its members to be relevant to their present concerns. This involves something different from inheritance for — and this is to rehearse the view that many scholars, like Raymond Williams, have argued — any tradition is an active selection of the past made within the present. It is not something that is simply handed down by people from the past and received passively by people in the present, as if they had no alternative. If there is one thing that is clear in the history of art, for example, it is that the history of evaluation of artistic practice is not constant. We alter the place that works of art occupy relative to one other within aesthetic hierarchies. It is usually not the case, of course, that there is a complete reversal and overthrowing of hierarchies from one period to another — although there are periods of such radical re-evaluation. But it is equally not the case that the judgements of one period carry over and prevail, and are carried over like a sedimentary rock formation into the next generation. We re-value the works of the past as we relate them to contemporary concerns that are always linked up with political, ideological, and contemporary current cultural processes.

Б. Mohamad: Allow me to comment on the issue of exhibitions and biennials. I think Professor Tatehata mentioned the centers. The different kinds of biennials have created different kinds of centers, if I understood you correctly. The more you have this kind of thing, the more you create a constant de-centering of possibilities of the art. The question is whether this kind of constant de-centering will create a democratic experience or access to artistic products. My hunch is that in art in the realm of ideas, there is always a perpetual production of elites, whether you like it or not.

In the social history of resources, there are two kinds of wealth. One is democratic wealth, which is theoretically accessible to everybody. The other one is oligarchic wealth, which could only be attained by a very small number of people or even one single

person.

So even if Van Gogh's *Sunflower* painting has been reproduced in millions of postcards and calendars, there would be a person who wants to own the original and spend much time to obtain it. It is not about the aura of the art, as Walter Benjamin said, but it is about a kind of social impulse that produces this perpetual production of elitism.

Moderator (N. Sakai): So now we are talking about the issue of appreciation of art, but this issue and the issue of representation, which we have been talking about over and over today, are closely related.

There are two questions which are closely related to our current discussion. One is on tokenism, as pointed out by Mr. Elliott. The other is about why Singapore and Malaysia are not taking part in the "Under Construction" exhibition. The "other" in Asia, which is outside Japan — how is this represented in this current exhibition? I think these two questions are closely related, so I would like to ask them together.

Could I ask Mr. Elliott first, to start with the issue of tokenism?

D. Elliott: When I mentioned tokenism, I was talking about, in big international shows, whether in museums or biennials, you have your token someone from outside the charmed circles — from some part that used to be called the "developing world." I am afraid Japan was included in this, because it was not Western Europe or North America. The system continues a little bit. I think the last Documenta quite consciously tried to overturn it, but it did not manage with regards to Asia, because it almost totally disregarded this vast continent. Africa did quite well in these stakes, so the African stock is going up. We have not yet reached a level really where all parts of the world are considered on an equal plane. Why should they be considered on an equal plane? Because they are all part of the same discussion now. That was what I was trying to say. But there is one discussion, and it is not just focused on the West, but it is everywhere. That is a

discussion which relates to contemporaneity.

When I was trying to do with this metaphor of “art and trouser,” — and perhaps I should say in parenthesis, is that the largest empire in the world, the one that lasted for the longest time was that of Genghis Khan which lasted 450 years and stretched further out than the British Empire or the German or the French — and if the Mongolian Empire had continued into the modern period the name of my talk would have been “Art and Horses,” because, as we all know, horses figure very strongly in Mongolian culture and art. But no, I wrote about “Art and Trousers.” I was trying to use the “trouser” as a kind of an indicator of what still remains from colonialism in postcolonialism. It is this underlying element that you do not question, and is part of you now, because you cannot go back. I think you cannot go back to doing *ukiyo-e*, unless some amazing person completely rethinks *ukiyo-e*. *Ukiyo-e* now in Japan is photography and *manga*. I think that one has to try to get hold of that in this discourse: that we might not understand each other, we might be wildly different, but we are all in the same discussion. And we get out of it what we put into it.

About Singapore and Malaysia. .... Poor Singapore and Malaysia! The Mongolians are very mad, too, because they were not in the exhibition. Genghis Khan is going to declare war on the Japan Foundation. I am sorry, I not being rude about the question. I do not think that the exhibition was about representation. For me, it is about process. That process is empowering curators in different parts, and it could have been Malaysia or somewhere else, to do something and bring it all together and see what happens. The exhibition has all the strengths and all the weaknesses of the process happening. But it is a very good process — perhaps more important than the exhibition itself. I think it is the first time it has been done, and it is a great experiment.

Could I say something quickly about audience and art? I do not think Kant ever said art was an end in itself. That came hundred years later. The point that he made was that art is autonomous. If it is autonomous unto itself, how is it intelligible?



Kant's solution to that was that it was about beauty. Art had to be beautiful. How do people know what beauty is? Beauty for Kant was a moral entity. Everyone, whether they are bad or good, has an innate relationship to morality. I am not talking about a bourgeois sense of morality, but I am talking about morality in the sense of moral philosophy, not about sexual morals or moralism. That is the point about art. It is related to life. Why bother about audience? They have a life, too. It is the art and culture of their times. Obviously, if you are committed to art, you want to share it with other people.

The important thing about art is that it critiques and subverts the use of many of the channels by which you usually understand things, as in communication. And this is an important function. It is often internally contradictory. It is not making a single statement but many statements, some of them conflicting with each other on different levels. And that is how we are. That is its richness and that is its beauty — or part of its beauty.

**Moderator (N. Sakai):** I think the issue Mr. Vellani brought up as part of the Indian problem, at the level of different states within the nation, is closely related to the problem of Asia as a whole and its relationship with the different parts of Asia. If we look at the issue from this perspective, we may link it to the issue of tokenism. On the contrary, there may be a problem in Japan of representing the Asia as a whole, and countries in Asia could resist being cast outside as the "other." These issues may be related, or may not be related. Could I have a comment on this please?

**A. Vellani:** When would we say that an act of representing or including — say an artist or a country or an art form — smacks of tokenism? It is when we perceive the act to be nothing more than a symbolic gesture, one that does not reflect the true beliefs or convictions of the author of the action.

An act of representing or including in one realm might suggest tokenism because it runs contrary to how that agency has consistently acted in the past or in other realms. Consider a

multicultural country where the State organizes dance festivals that give representation to the movement expression of all the different regions and ethnic groups. Its economic and social policies, however, point to a strong bias in favor of groups representing mainstream rather than minority cultures. One could rightly conclude that the government's inclusion of minority culture in its dance festivals is a form of tokenism, and that its so-called commitment to cultural diversity is more rhetorical than ideological.

Or take a specific example. The Indian government has given very little recognition to the various ballet groups in the country, whose work springs from the innovations of Uday Shankar in the late colonial period. This is because the Indian ballet tradition that he created is seen as foreign in its inspiration. But during the 100th anniversary of his birth, the government did sponsor a festival of the work of Indian ballet groups and discussions on Uday Shankar's contribution to dance. This was clearly a case of tokenism because it flies in the face of the nationalist discourse that otherwise informs the State's cultural policies. My point is that one makes token gestures to appear politically correct, when one feels under pressure or finds it expedient to publicly uphold principles or beliefs that are not one's own.

In an exhibition of Asian art, the art of a particular country



may be represented by too few or inadequate examples. But it would be wrong to conclude on that basis alone that the art of that country has been tokenized. This is because thoughtlessness or incompetence might explain the under-representation. Tokenism is an intentional act of making small concessions for reasons that have nothing to do with one's core beliefs or perspectives. Therefore to damn the exhibition for tokenizing a country's art, we would need the support of arguments that show that the exhibition organizers subscribe to views or policies that indicate that this is an instance of tokenism. Their past record might tell us, for instance, that they consider that country to be not at the heart of Asia but at its periphery. Or that their idea of Asia excludes that country altogether.

T. Mizusawa: There was a question, which mentioned that it was perhaps Asia who was "co-figuring" itself. When we speak of Asia, it depends on what samples we select to represent it. The dynamics of co-figuration — the acknowledgement of an entity through its relationship with an external entity — and its propensity to project an integrated representation, when underwritten by a cultural apparatus, is a modernist phenomenon. So the example of the fascist representation in the exhibitions of 1937 is a case of such a dynamic demonstrated in an extreme way. On the contrary, a force that counters this dynamic motivates us to create our exhibitions today. It is the source of our energy. Yet because the same problem still remains, we are trying to understand this issue now.

In relation to the issue of modernity, I would like to introduce the example of the discovery of Japanese crafts in modern times. Craft existed before modern times, but by calling it *mingei*, it was reinvented in a co-figurative scheme in which it was opposed to art forms such as *yoga* and *nihonga*.

Yanagi Soetsu, an international figure of the generation following Okakura Kakuzo, discovered *mingei*. This is how we have come to acknowledge *mingei* today. Yanagi, in a co-figurative framework, claimed that something called "Eastern beauty" could be found in *zakki*, or ordinary crockery, produced



by anonymous artists. This created a nested concept of tradition. Yanagi commented on tradition from a modern perspective.

The dynamic created by making this comment was in itself a modern phenomenon. Prior to that time, the Japanese were most likely unaware of “anonymity.” Once “anonymity” was called “anonymity,” anonymity is lost. Once these artists we recognized as “unknown,” they were no longer unknown. This paradoxical dynamic gave birth to *mingei* in Japan, and it was a dynamic that supplemented the salon-type exhibitions organized by the government at the time. Eventually, *mingei* developed into a self-reinforcing system in which it endorsed itself. To touch on a very sensitive issue, Yanagi became the authority who decided what constituted *mingei* in Korea. His system of endorsement reached Okinawa, and even Mexico through his follower, Hamada Shoji.

This phenomena could be seen as a cell splitting into two, where the object that was pure — doubtful as this may be — acquired a second life with the help of the dynamics at work. This may be analogous to how the situation of Wei in *Not One Less* was transformed when she let tears roll down her cheeks on the television screen. Something had changed completely at that particular moment. In other words, the unknown craftsman was transformed as soon as craft became known as *mingei*. I think there is a kind of modernist program at work in the background, which forces us to articulate and share a common representation.

There were not many museums in Japan at the time, so Yanagi established his own private museum called Nihon Mingeikan (Japanese Folk Arts Museum). He had to do so in order to create a space where he could share his idea of representation.

Moderator (N. Sakai): Thank you, I would like to turn now to Mr. Mohamad, and then to Professor Chow, who has done interesting research on tokenism.

Б. Mohamad: As I understand it, many ideas of multiculturalism in the United States, and maybe in Europe, too, imply that identity is a form which is basically a group phenomena — either

nation, race, or religion. In other words, it is identity that represses difference. The importance of difference is that it can speak something that does not come from the group identity. If there is no Singaporean artist, maybe the organizer was not concerned with group identity as much as individual expression.

The problem is the distorted notion of multiculturalism on a larger scale. There was an incident in the United States, in which the father killed his daughter because she rebelled against him by marrying a person he did not like. The defending claim was that it was culturally okay for the father to kill the daughter who rebelled against the father. The notion of multiculturalism is usually tolerance, but it gives no freedom for the woman to be different from the difference. In France, years ago, they tried to prevent three girls from wearing *jilbabs*. Some intellectuals defended this by claiming that these girls should have the freedom to be different from their identity. The idea of difference as a kind of emancipation against identity should be part of the agenda today.

R. Chow: I would like to briefly say that the whole question of multiculturalism in the United States indeed makes the question of tokenism a very urgent one, and it seems to not go away. There are mainly two issues. I think it is highly problematic that it is only certain people who tend to be treated as tokens, racially, ethnically or something in terms of gender. The criticism of tokenism along those lines is very clear to all of us. You single out a few members of those races or ethnicities or genders and make them represent the entire group. So the whole issue of group is in question. It is as if a certain group of race or ethnicity could be represented by one or two people.

On the other hand, since I have found myself in the position of being a token a lot of the time, I also understand that a certain kind of power comes with tokenism. I, for one, would not like to *not* use that power. If this is the only opportunity I have, I think it is much better that I use it rather than letting it go altogether because of being overly critical. So I think I am slightly schizophrenic on the whole issue of tokenism.

In the West, for a person of color to have any agency in speaking, you are always, in spite of who you are and what you intend, you are always perceived as a token, whether or not you like it. So if we speak as tokens, we do so with the full knowledge that we are implicated in the system of tokenism. I do not think that any person individually could overcome this.

Moderator (N. Sakai): Now, I would like to take questions from the floor in response to the previous comments by the panelist, or anything that is related to the whole symposium.

Question: My question may be abstract, but while listening to Professor Chow's presentation, I thought that in the situation of Asian film directors there is an inconsistent or contradictory force that is at work within the individual film director or the audience. I felt that it was important to re-examine the conflicting forces at work here which are more fluid than a single locus of power which is usually revealed by cultural studies.

If this is the case, a representational artwork, particularly film, is a unique medium which moves in the direction of embracing a variety of conditions. I thought that the Asia in transformation is related to this.

When we turn our eyes to Japan, there are not many places in which artworks can be viewed in terms of multifaceted criticism. There is not enough information. But at today's symposium, I found much new information. I think it is important to have places like this to discuss the issues. Would you care to comment?

R. Chow: I think that those of us, Professor Sakai and myself who are perceived as token in America, are not going to be tokens when he is in Japan and I am in the Chinese-thinking world. I am not sure. I think this is a very different question. I do not want to give a facile answer, so with your permission, I would have to defer from the question.

Moderator (N. Sakai): I think you are saying that cultural studies



cannot be applied to situations in which political relationships are so obvious. This is hard to know. It seems that cultural studies in Japan needs to be connected to a place where various kinds of forces are in conflict. I think the best person to answer this question is Professor Yoshimi.

5. Yoshimi: In relation to the problem of site, the problem of a site which makes representation and criticism possible, I was just thinking about how a space in which art is represented — particularly the art of Asia or avant-garde art — developed significantly in the period after World War II.

Let us look at the relationship between art and the State in the postwar period of the 1950s and 1960s and after. In contrast to this morning's discussion on the Gwangju Biennale, I would like to talk about a Japanese example, the Osaka Expo of 1970. I had an opportunity to interview video artist Yamaguchi Katsuhiro and musician Akiyama Kuniharu, and they told me that many of the avant-garde artists who were active in the 1960s became involved with, or were coopted by, Expo '70. One might ask, today, why so many of these artists became part of the system with Expo '70. At the time, many of them had hopes that the site or space of Osaka Expo would give them an opportunity to achieve something. The sites of national politics and artistic representation came together in Osaka Expo, which attracted 60 million visitors, but the experience of the artists who took part in Expo led to disillusionment and despair. I have heard that they had difficulty moving forward for the next decade or so.

In looking back at the period of the 1970s and 1980s, I think about the places that provided alternative venues for presenting art to young people in the context of urban culture. Sogetsu Hall was important, of course, but the venues run by the Saison group was another example. For example, the Seibu Art Museum was founded in line with Tsutsumi Seiji's department store business strategy. Studio 200 in Ikebukuro emerged and presented avant-garde art in a relationship with commercialism. I believe Studio 200 and Seibu Art Museum were venues that introduced Asia art at a very early stage. I think there were two sides to these

ventures, and it would not do to criticize them just because they had a commercial aspect.

In the 1990s, we saw the Japan Foundation Asia Center organizing symposia, or supporting exhibitions such as "Under Construction." We need to think of what this means. So to answer the question, the place where we can shed light on the issue of the relationship between art and politics in Japan is, for example, here in this space. Could we not see how sites for artistic representation evolved by looking at the flow from Osaka Expo to Saison, Saison to the Japan Foundation Asia Center? This issue could be addressed in terms of the structure of Japanese art during the period after World War II, particularly during the period of the Cold War. During the same period, the decentralization of art, taking it away from government venues, has been a persistent issue. I think we can find our current position in this context.

Moderator (N. Sakai): Thank you. We have another five minutes until closing. Are there any other questions?

Question: This is another question addressed to Professor Chow and Professor Yoshimi.

First, to Professor Chow. I understood the analysis in your paper today as a kind of allegory explaining the transition from directness to abstraction in the film. Your critical essay itself could be read as a somewhat abstract allegory rather than criticism with a realistic message that can be read directly. It seems to me that the structure of your critical analysis is analogous to that of the result of your analysis.

If this is the case, I think the transition to a more abstract, commercial or media-bound world in the film is accompanied by a sort of yearning for a direct engagement, which gets marginalized in the process. How do you look at directness in the process of shifting to abstraction? What is the source of your feelings toward direct engagement?

R. Chow: When I see the film now, because I see Zhang Yimou's

work very well, I am not a naïve reader of his films. When I see his film, I know that a certain coming is always in his style. Because of that I tend to be much more alert to the fact that everything on the screen may be seen in a dual way. So that was what my paper was about. In other words, how he managed to make a film under censorship; the Chinese authorities thought it is was about realism, it is about the poor people in the countryside and he did a fine job. But at the same time, if you look at the film language that he used skillfully, I think that you can see a very different set of message.

How I am moved by the film? I am precisely moved by that level of coming, so that you can in fact engage with the film at both levels. I was very touched by the sentimental story. It made me cry. But at the same time there are more things going on in the film that speaks to us about the complexity about the new media in China now — how exploitative it can be.

**Question:** I guess you are attracted to the artistic qualities of the director.

**R. Chow:** Yes.

**Question:** I would like to ask Professor Yoshimi something in relation to the previous topic. When thinking about representation and identity, you say that Asia's representation is two-sided or ambiguous and proceed to analyze the pluses and minuses. Then you said that it is important how we actually see Asia after this analysis, from this stage on. What motivates you, in your position as a critic, to take case studies from everyday life in Asia?

**5. Yoshimi:** I probably cannot give a general answer to your question. In this symposium, I particularly found Mr. Mohamad's presentation extremely interesting. I think you can find the answer to your question in his presentation. I was also stimulated by Mr. Vellani's presentation of the Indian context. Mr. Mohamad and Mr. Vellani talked about very different



things, but what they discussed in both the Indonesian context and the Indian context offers a kind of answer to your question.

For example, "Under Construction," at a different level, gives an example of what young artists are thinking about in their everyday life. I think we have to study each case individually to look for a practical answer to the question, so I think that Mr. Mohamad or Mr. Vellani would be able to provide a more adequate answer.

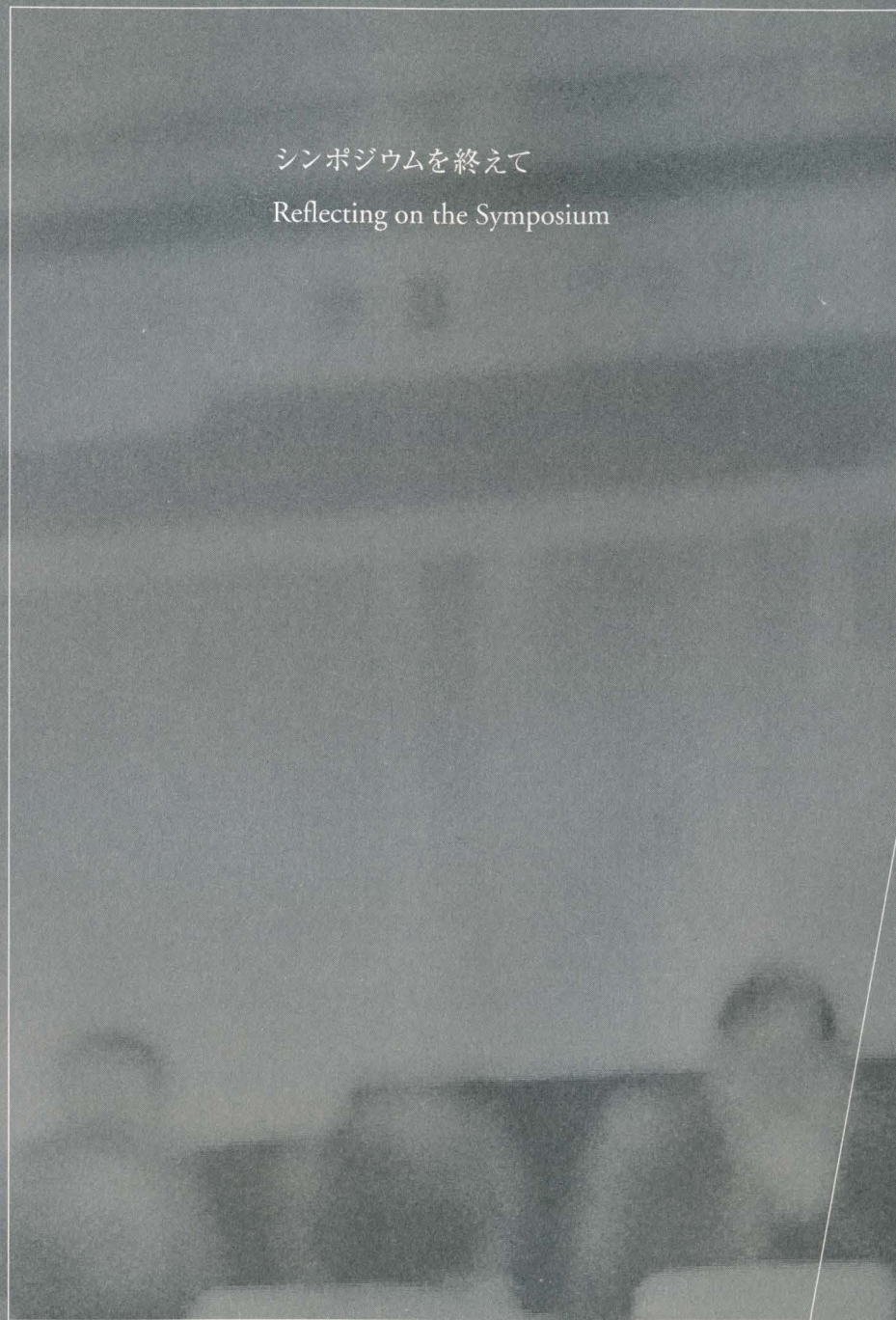
Moderator (N. Sakai): Thank you. It is already past 7 o'clock now. I would like to continue, but it is impossible so we shall conclude. Thank you.

(The End)



シンポジウムを終えて

Reflecting on the Symposium





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酒井直樹

報告：シンポジウム「流動するアジア」

2001年に国際交流基金アジアセンターの依頼を受けてから、組織者の側からは主として古市さん、帆足さん、また美術展の専門家の側からは水沢さん、建畠さん、神谷さんから成るこのシンポジウムの計画チームの一員として協力することになった。この企画に協力するにあたって、美術専門家ではなく、文化研究、思想史、文学研究、ジャーナリズム、映画研究等の分野の人々のうちで、広い意味での美術の制度（美的趣味判断、博物館、美術館、美術市場、知覚の制度、マスメディア等を含む）やアジアでの文化活動や思想史で優れた仕事をしている人達を紹介し、これらの参加者の間で建設的な議論を作り出す準備を組織者と協力して行うことが、私の役割であると了解していた。その結果、その仕事内容を知っていたアジア、ヨーロッパ、北アメリカの知識人を推薦したが、そのうちトニー・ベネット、レイ・チョウ、吉見俊哉、汪暉が東京に来ることができた。また、かつて、私が国際交流基金のシニア・フェローであった1997～98年にアジアセンターの紹介で逢ったことのある、グナワン・モハマドも参加されることになった。現存の美術のジャンルだけでなく、視覚文化一般とアジアという地政的な範疇の関係と問題を論ずることをこのシンポジウムの主題と考え、この主題が十分に展開できるように私自身の報告を準備し、討論では他の報告者の報告と私自身の主張との調整を行うように努めた。

シンポジウムでは重要な新しい問題が提示され、美術展の持つ政治性やモダニズム、民族主義と植民地主義の共犯関係といった美術にとって重要な問題でありつつ、美術についての議論ではこれまで比較的語られることのない論点が論じられたのは大きな収穫であったと思う。特に、組織者の周到な調整と準備とは、今回のシンポジウムの成功の基礎



を作った。また、今回の討論は決してこれだけで済むものではなく、将来の議論へと新たな可能性を切り開くものであったのではないかと思う。古市・帆足・水沢・建島・神谷さんが提示したのは「アジアとは何か」という問いであったが、この問いはアジアの知識人だけでなく、ヨーロッパやアメリカの知識人にとっても重要な主題であって、美術を入り口にしてそれ以外の分野の人々を巻き込む力を持っている。国際交流基金設立30周年記念の「アンダー・コンストラクション」展と同時開催された2002年12月の今回のシンポジウムは、私自身にとっては十分に満足のできるものであったと感じている。(2003年1月)

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### 水沢勉

複数の「アジア」セッション I の司会者として

今回のシンポジウムは、大きな枠組みにとらわれることを相対化することを可能にしてくれたように思われる。「西欧」に対する対抗的な布置として「アジア」を設営することには、これまでの国際交流基金主催による、一連の「アジア」をめぐるシンポジウムでも何度か疑問が提示されていたものの、今回のシンポジウムでは、それがひとつの基調となった。

もちろん、そのことは、まさしく「基調講演」である、コーネル大学酒井直樹教授による熱のこもった発表の説得力によるところが大きい。「対一形象化」というヨーロッパから発動した「地図作成的な」思考法の図式を超えて、みずからを「アジア人」と呼びうる可能性はあるか、という問いに、その問題提起は集約されよう。この図式に無自覚的にとらわれているかぎり、大声で唱えられる「アジア」が「対一形象化」を強化するかたちで、悪無限的に連鎖することになる。最初の発表となった小泉晋弥氏の岡倉天心についての発表は、「アジアは一つ」という、その「アジア」が天心にとって、むしろ、「空虚」であった、といった大胆な仮説を提示し、「アジア」のイデオログとしての天心像とは別の、融通無碍の「アジア人」としての天心を浮かびあがらせた。つぎに、汪暉氏は、経済思想史の観点から、中国を中心とする朝貢体制の経済圏が独自のアジアの豊かな文化を作り出していたことをスケッチする気宇壮大な史的展望を描き出した。ただ、司会の誘導の下手際もあり、その分析が導く、「21世紀の『新帝国』の秩序及び論理を打破」する可能性の提言を明確に参加者と

ともに発表でもパネル・ディスカッションでも十分に共有することができなかったことが残念だった。最後の、インドネシアから参加したグナワン・モハマド氏の発表は、アジアによって「痛み」を測ることをインドネシアの矛盾に満ちた事例を挙げながら繊細な史的分析を施した。この「痛み」という視点は、酒井氏の基調講演と呼応しながら、パネル・ディスカッションでの「傷ついたアジア」という表象に結実することになった。

「解放」と「支配」の両面を持つ「アジア」に「痛み」を感じ取ろうという視点は、むしろ、「対一形象化」の図式からこぼれおちた無数の、つまり、複数の「アジア」を浮かびあがらせる可能性を秘めたものではないのか。二日目のセッションⅡ、Ⅲでの発表にも、いくつかこの「傷ついたいくつものアジア」に呼応する事例が報告されていた。この「傷」は癒されないかもしれない。しかし、それをしっかりと確認すれば、少なくとも、再び「傷つける」危険には敏感になれるに違いない。

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#### 小泉晋弥

私の参加したセッションでは、日本、中国、インドネシアでの「アジア」概念の形成を歴史的に検討することになっていた。「アジアの多様性」ゆえに、アジアという言葉では、実は何も説明できないのではないかという予想は、半分は当たり半分は外れた。

汪暉教授の「中国ではアジアをめぐる論争は起きていない」という指摘は、そのまま歴史的に展開され、近代の歴史観では捉えきれないアジア的制度の例として「朝貢システム」につなげられた。「朝貢システム」には周縁と中心という単純な概念はないのだが、「条約制度」による近代ヨーロッパ型の国際関係からみれば、ヘーゲルですら停滞と見なさざるを得なかったという。それらが日本の歴史学者の1940年代の論考から導き出されていたのは私にとって刮目すべきことだった。

モハマド氏のインドネシアの「アジア」意識を痛みと捉える視点もまた新鮮なものだった。日露戦争によって生まれた「アジア像」は実体ではなく、パフォーマンスであったという指摘は、そのまま同時代の岡倉天心と見事につながる。また、タゴールによってもたらされた「文化的独自性」というエクスペリメンタルなアジア観が、インドネシアの神智学協会によって広められたというのも新知見であった。特に神智学協会というもう一つ

の「西洋によって発見されたアジア」を中核に置いた思想グループの意味を、改めて思い知らされた。特にインドにおいては晩年の教育学者モンテッソーリが深く関わり、ボストンでも天心が関係したグループの近くにその影響はあったはずである。しかも、インドネシアの神智学協会が日本軍の占領を歓迎したという事実は、同時期の天心の思想の扱われ方や、ナチズムとドイツの神智学協会との関係をも連想させるものだった。

最終日の共同討議で水沢勉氏は、ナチスの「退廃美術展」と「大ドイツ美術展」の例によって、モダニズム自体に全体主義的なものが内包されていることを指摘した。それを受けたモハマド氏が「美術というものは思想の領域にあつて、好むと好まざるとに関わらず恒常的にエリートを生み出すシステム」であること、また、「アイデンティティは基本的に集団的現象の一形態だ」という考え方に基づいている」ので、刃向かわないといけないという局面もあると語っているのを聞きながら、私は晩年のラヴレーターの中で、自己の惨めさを語る天心のことを考えていた。

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#### 汪暉 | ワン・フイ

中国は、アジア国家のひとつである。しかし、中国ではアジアに関する議論は非常に少ない。私がこの論文を書くにあたって考えていたのは、日本と韓国はアジア論を大きく発展させたのに、なぜ中国ではこれに関する議論が少なかったのかという問題であった。私は、シンポジウムのプレゼンテーションでいくつかの答えとなり得る次の意見を提示した。第一に、「アジア」の概念、あるいは一種の共通認識の資源となるこの概念は19世紀の産物である。その時の中国人の基本的な考え方は、中国対西洋の二元論の枠組みから発展させたものだった。第二に、中国の近代の変化、特に20世紀の歴史的变化は、社会革命の過程を経て展開した。近代の共通認識が形成される過程では、階級、民族、国際主義などに関する議論がアジア論よりはるかに重視された。毛沢東時代には、アジア、アフリカ、ラテンアメリカの重要性は彼らのそれぞれの歴史と文化にあるというよりは、むしろ、帝国主義時代におけるこれらの地域の位置付けにあると考えられた。第三に、19世紀末、特に20世紀初めにおける日本植民地主義の「大東亜共栄圏」という名のものに行われたアジア(中国を含む)への拡張がこれらの地域のアジア概念の発展を阻



んだ。それによって、芽生えたばかりのアジアの共通認識は、次第に窒息してしまった。第四に、中国近代のイデオロギーには、西洋中心主義の烙印が押された。だが、この「西洋中心主義」の表現形式は、往々にして中国における中華思想でもある。この中華思想の構造において、アジア内部の交流関係は疎かにされてしまった。さらに付け加えるべきなのは、戦後の東西の冷戦構造の中で、アジアが世界の覇権主義者によって二つの世界に分けられ、そこでアジア国家間の交流の多くが隔てられたことである。この構造は、今日のアジア内の交流と関係に相変わらず重要な影響を及ぼしている。従って、アジア問題を議論する前提のひとつは、冷戦構造と植民地主義の影を取り除き、新植民地主義の可能性のいかなる形式からも抜け出すことにある。

東京でのシンポジウムは、改めてアジア問題の議論を活発化するフォーラムを提供してくれた。アジア内部の交流は、我々各自の社会に大きな影響をもたらす。「アンダー・コンストラクション」展は、芸術創作の分野におけるこの地域の芸術家の活力を見せてくれた。中国では、アジアに関する議論は始まったばかりである。かかる議論は私たちの中国社会に対する新たな自己認識の形成に役立つばかりではなく、中国知識人のほかのアジア諸国の社会に対する真の関心を呼ぶことになると、私は強く信じている。国民国家は、私たちの自由な交流を制限する境界線になるべきではない。アジアに関する議論が芸術、社会運動、知識創造やその他の具体的な社会交流の形態と結びつくことを、私は心から願っている。

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#### ゲナワン・モハマド

「アジアとは何か？」という問いは、エドワード・サイードの代表的な著書『オリエンタリズム』が出版されて以来問い続けられてきた「オリエントとは何か？」と同様、これまで何年にもわたって検証されてきた。このテーマはすでに議論し尽くされていると感じていたので、プレゼンテーション・ペーパーの準備当初は苦勞した。まずは、「アンダー・コンストラクション」展と関連性をもたせるためにこの問いを美学や政治の問題として取り上げようと考えた。しかし、残念ながら「アジア」について発表できるようなペーパーの調査研究が十分できなかったため、アジアに関する

テーマをインドネシアのモダニティの問題と関連づけることにした。

本シンポジウムは、私の予想を超えて、はるかに面白いものとなった。芸術をテーマとしたプレゼンテーションもあり、多くを学ぶことができた。パネリストも非常に良かった。ただ問題は、聴衆対策である。主催者がよく陥るジレンマではあるのだが、参加人数の増加に伴い(しかも今回は奇跡的にも大勢の聴衆が来場したので)、様々なレベルの問題意識を持つ人が集まることになるため、参加者が議論に参加する時間が十分に取れないという問題に直面したからである。

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### 吉見俊哉

このシンポジウムでは、「アジア」を表象・展示することの両義的な可能性について、西欧列強による植民地支配から日本の帝国主義的侵略に向かう歴史の流れの中で、また今日のグローバル化と資本、文化、表象が加速度的に国境を越えていく状況の中で、立体的で厚みのある洞察が深められていった。たとえば、セッション I で、グナワン・モハマドは、オランダの植民地支配の中で他者化されることを通じ、インドネシア知識層の中に「アジア」へのまなざしが浮上してくることや、そうした中で「日本」や「インド」への屈折した欲望が喚起され、日本の帝国主義が受け入れられていく過程をきわめて鮮やかに描き出した。植民地主義やオリエンタリズムの文脈が、裏返され、反復され、食い破られていく。「近代」という大きなコンテキストの中で、誰が、どのように「アジア」を語り、あるいは語らず、そのことが脱植民地主義やナショナリズム、そして冷戦体制やグローバルな資本主義といかなるねじれた関係を結んでいくのか。この「近代」と「アジア」をめぐる複雑で重層的な関係に、可能な限りの深く鋭い問いが発せられていった。

私が司会を担当した2つのセッションについて言うならば、セッション II では、展覧会やビエンナーレ、トリエンナーレといったアートが展示される空間に、またセッション III では、映画、演劇といったジャンルまで視座を広げながら、それらの表象の場の政治学の中で、「アジア」が現在、いかに表象・展示されているのかを問い返していった。李龍雨と建帛哲、あるいはデーヴィッド・エリオットの報告は、自らの実践的な経験を踏まえつつ、「アジア」が展示され、またアートが多文化主義的に展示される機

会が広がっていくことの複雑な諸相を描き出した。グローバル化の中でアート・イベントが増殖し、これらが起爆剤となってアートの世界に風穴が開けられていくこと、しかしそれがまさにグローバルな資本や国家の戦略の一部をなしていること、あるいは多文化主義的なアートの展示が広がっていくことが、これまでの西欧中心主義的なアートへのまなごしを揺るがしていくこと、しかしアートの展示における多文化主義が、まさしくグローバルな脱文脈化を推進していること、これらの論点に具体的に鋭い考察がなされていった。

2日間のシンポジウムに参加して、きわめて水準の高い、しかも具体的にアクチュアルな報告や議論が、密度ある形で展開され、大いに得るところがあったと思う。

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李龍雨 | イ・ヨンウー

アイデンティティに関する幅広いディスコースの意義

芸術と社会科学の関係者が一堂に会して同じ主題を議論するという機会はいまにない。しかし、アイデンティティというテーマは、まさにそのような場で活発に議論されるべきテーマである。

アイデンティティ研究の最前線では、単一的な人種の集団とそれぞれの異なる主張が重視される。にも関わらず、これまでアイデンティティは国別に定義されてきた。ある国家や人のアイデンティティを大陸ごとに分けて見た例で成功したものはない。国家、国民、社会、個人をもとにアイデンティティの境界線を引くという考え方を大陸という単位に移行できるとしたら、それはどのような意味合いを持つのだろうか。韓国のアイデンティティ、あるいは日本のアイデンティティというテーマではなく、アジアのアイデンティティというものが現在の議論の中心的テーマであるとしたら、「アイデンティティ」という言葉にまつわる政治的緊張は続くだろうか。また、ある地域、宗教、人種、国民の均質性をあらかずアイデンティティを語り続けることに価値はあるのだろうか。

国際交流基金アジアセンターによって主催された今回のシンポジウム「流動するアジア—表象とアイデンティティ」は、国民や国家の概念、あるいは、言語や人種という概念の基づいたアイデンティティのディスコースの限界線を拡張し、アジアに関する素晴らしい議論を引き出すめったにな



い機会となった。また、このような議論が共感を呼び、生産的なものになることを確認できる重要なきっかけとなった。本シンポジウムと同時期開催の国際交流基金アジアセンター主催の展覧会は国家的レベル、国際的レベル、そして将来的なアイデンティティの問題への回答となる重要な資料となるだろう。

私は批評家として、また人文科学の専門家として、これまでもアイデンティティを議論する機会があった。しかし、今回は、これまでにないような経験をしたように思う。これまでの議論ももちろん真剣なものであったが、正直なところ、既定の結果を導いたに過ぎなかった。つまり、それは過去の再現に過ぎなかった。しかし、今回の議論は、いろいろな疑問を我々自身に投げかけた。アジア人は皆同じか？異なる文化的背景をもつ30億もの人々が居住するアジア大陸は、果たして、同じような歴史を辿ってきたのか？これらの質問は、一方であまり重要ではないように見えるが、他方で、現在のアイデンティティに関するディスコースを地球上で統合できるのではないかと仮定している。我々は、引き続き仮説を立て、これらの質問を問い続けていかなければならないだろう。幅広い、具体的な対話を通じて、アジアの民族と文化の歴史の上に仮説を立てて行くことは重要なのである。

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### 建畠哲

ここ十年ほどの間に、何度かアジアセンター（当初はアセアン文化センターと称していた）主催のシンポジウムにパネリストや一観客として参加してきたが、今回がもっとも生産的な討議の場であったように思う。これまでのパネリストは私も含めて美術の研究者やキュレーター、アーティストが中心であり、回を重ねるに従って、いささか話題が堂々巡りの状況になってきていたからである。西と東の美術の概念の違いやモダニズムの捉え方を巡る議論が、二項対立の図式から抜け出せなくなっていたといってもよい。

今回は映画、パフォーマンスアーツの専門家やカルチュラル・スタディーズの論客が参加したことで、アジアの問題をより広範な視野で再検討することが可能となった。特に酒井直樹氏の基調講演の「対一形象化」という視点は、二項対立の図式の背後にある構造を浮かび上がらせ、シ

ンポジウム全体の枠組みを風通しのよいものにすることに貢献していたように思われる。

アジアが内在的な共通点を持たないにも関わらず、繰り返し問題にされるのは、私なりに言い換えれば、アジアという概念が不可能(impossible)であるにも関わらず不可避的(inevitable)であるということである。中近東、インド亜大陸、東南アジア、東アジアなどに分けて考えれば、内在的な共通点の有無は、一応、まともな検討の対象となりうるだろう。しかしそのことをもってアジアを終わらせることはできない。西洋が意識される限り、アジアという言葉はいくら否定しても亡霊のように立ち上がってきてしまうのである。従来のアジアのモダニズムを巡る議論の悪循環もそこに起因していたはずだが、対一形象化はその不可避性の構造こそをアジアの問題として照射してみせたわけである。

私自身が加わったセッションでは、アジアが展覧会というシステムの中でいかに扱われ展示されてきたかという問題を制度的、政治的に考察するという、直接的な美術の状況を離れたクールな分析がなされた。90年代から現場のキュレーターとしてアジア美術の紹介に関わってきた身には、その背後に機能している文化的な力学に思いを向ける貴重な機会であり、他の発表者からも啓発されることが多かった。実りの多いシンポジウムに参加できたことを感謝したい。

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トニー・ベネット

アイデンティティを議論する

私は、シンポジウムを締め括る最後の全体討論の場で、パネリストに対して聴衆から投げかけられた最後の質問が、「アジアとは、一体全体何なのか?」だったということに驚いた。と同時に、内心うめき声をあげた。殆どのパネリストが同じ気持ちだったのではないかと思う。このような質問がいまさら出るとは。というのも、発表論文を通してある認識が会場では共有されていたと思われたし、また、それはシンポジウムの導入部分で行われた酒井直樹氏の基調講演で提示されたように、現在、あるいはいかなる時にでも、ヨーロッパやアメリカをひとつの定義で括ることができないように、アジアをひと括りに「正しく」定義する方法があるわけではないと了解されていたと思ったからだ。

これは地域ごとの文化的アイデンティティは、ほかのアイデンティティ同様、相互の関係の上に立脚し、形づくられていくという理由からである。つまり、関係そのものが常に変化し、流動的であるため、アイデンティティも絶え間なく再形成され、新しい角度や意味を見出しているのである。現在のアジアのアイデンティティは、これまで行われてきたアイデンティティ形成に関わる無数の表象の中でも、とりわけ、ヨーロッパとの関係をどのように描いてきたかに依拠する。しかし、そのヨーロッパの姿も現在のものは、過去のものとは異なる。特に現在行われている欧州連合の拡大という議論の中では、ヨーロッパという概念さえもアジアのアイデンティティの参考となるような、固定された一定の基準点を提示することができない。

しかしながら、私は質問をした人の気持ちにも同情できる。本シンポジウムでは、アイデンティティは継続的な対話と相互的な関わり合いの中で捉えるべきだというメッセージをその中心に据えていたのにも関わらず、シンポジウムの進行そのものは必ずしもそれを実践していなかったからだ。2日間にわたるプログラムの中で、プレゼンテーションに時間をかけたため、質疑応答にはわずかの時間しか残されなかった。また、司会者によって質問票がふるいにかけられてしまったため、パネリストと聴衆との対話は最小限に抑えられてしまった。その結果、パネリストと聴衆のアイデンティティや役割は本来のより流動的かつインタラクティブで対話的であるはずが、そのような証拠を残すことはなかった。

本シンポジウムにおいて、マーシャル・マクルーハンの言え、メッセージとそのメディアの不一致さえなければ、そのメッセージはもう少し伝わりやすかっただろう。

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#### デーヴィッド・エリオット

本シンポジウムは、歴史、社会学、カルチュラル・スタディーズなど幅広い分野を取り入れた点にメリットはあったが、(基調講演を除いては)アジアとして語られる対象が必然的に東アジア、インド(少々)、そして東南アジアの代表としてのインドネシアに絞られてしまったため、展覧会(「アンダー・コンストラクション」展)に展示されたアジアの国々よりさらに限定的になってしまったように思う。また、不思議なことにアジアを論じるにあたって、本シンポジウムでは、宗教に関する議論、あるいは、そのよう



な議論の欠如について誰も殆ど触れなかった。世界的な関心からすると、宗教は、タイムリーかつアジアを論じる上で最も重要な要素のひとつであるにも関わらずだ。同様に経済的側面についてもあまり論じられなかった。将来のシンポジウムでは、文化を文化だけの範疇で捉えるのではなく、宗教や経済など、文化を育む枠組みという大きな議論の中に位置付けていくべきではないのだろうか？

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### アンモル・ヴェラニ

まず最初に、「流動するアジア―表象とアイデンティティ」という非常に重要なテーマを論じるために各国から学者、キュレーター、批評家を集めて、複雑かつ野心的なシンポジウムを主催した国際交流基金アジアセンターに敬意を表したい。ただもう一方で、1日半という短い日程でこれだけ広範な問題を取り上げるという試みは、欲張りすぎだったのではないかとも思う。とは言え、与えられた時間の中で議論された内容には感心した。これは国際交流基金アジアセンターによる熟慮されたスピーカーの選択、組織力、ディテールへの配慮といったことに起因している。

スピーカーは、全員が事前にまとめたペーパーに沿って発表したわけではなかったが、もともとペーパーは比較的結論を明示しない、概略的なものであった。スピーカーのひとりに論点の背景を説明するペーパー、あるいはより完全なコンセプト・ノートを参考資料として準備するように依頼していれば、プレゼンテーションの論点が整理され、相互に密接に関係するようにまとめることができたのではないかと思う。セッション毎に行われたプレゼンテーションの内容は幅広く、また多様な論点に言及していたので、討論では、司会者が論点を定着・活性化させ、整理していくことが困難であったのも理解できる。結果的に、討論は散漫になり、まとまらない傾向にあったように思う。

シンポジウムでは、美術に関する論述が中心となり、その傾向はスピーカーの選択にも現われていた。従って、聴衆も各セッションの終わりの質疑応答の内容を見る限りでは、美術への関心が高いグループのようであった。国際交流基金アジアセンターが少なくとも近年主催してきたセミナーや展覧会の傾向からもうかがえるように、アジアセンターは継続的に美術に関わってきたわけであるから、その理由は理解できる。しかし、今

回は、ほかの芸術分野に関連づけて本シンポジウムのテーマをより深く探求する貴重な機会を逸してしまったようにも思う。映画やパフォーマンスに関する議論は、今回のシンポジウムではトークニズム(見本主義)的な扱いしか受けなかったと言ってもいいのではないだろうか。

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レイ・チョウ | 周蕾

本シンポジウムは、非常に組織力の行き届いたものだったので、心から楽しむことができた。発表論文はどれも国境を越えた多様な文化様式を介して現われる「アジア」について考えさせられる内容で非常に印象深く、また多くを学ぶことができた。聴衆の高い関心と主催者のプロフェッショナルな対応とホスピタリティにも感謝している。プレゼンテーションのあとにもう少し議論の時間があればよかったかと思うが、過密なスケジュールの中ではそのようなことが難しかったということも理解している。全体としては、高く評価できるシンポジウムであり、好意をもって記憶に残るだろう。

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Sakai Naoki

Report: Symposium "Asia in Transition"

In 2001, I was invited by the Japan Foundation Asia Center to participate as a member of the planning team of this symposium, which consisted of Y. Furuichi, A. Hoashi as organizers, and T. Mizusawa, A. Tatehata, and Y. Kamiya as members who are experts on art. My role was to first introduce leading professionals in the respective fields, other than the visual arts, such as cultural studies, history of ideas, literature, journalism, film and others, whose interests are in the area of the arts in its widest sense (aesthetics, museum, art museum, art market, institution of knowledge, mass media, etc.), as well as cultural activities and history of thoughts in Asia. Consequently, I was to be involved in the preparation of creating a stage for participants to hold a constructive discussion. Tony Bennett, Rey Chow, Yoshimi Shunya, and Wang Hui were among the recommended intellectuals from Asia, Europe, and North America who were able to join this discussion in Tokyo. Goenawan Mohamad, with whom I became acquainted when I was invited as senior fellow from the Japan Foundation in 1997-98, also joined us. I considered the relationship between the visual culture, not limited to the field of visual arts, and the geographic scope of Asia as the main agenda of the symposium. Therefore, I prepared my keynote speech so that we could develop our discussion with this focus, and made an effort to coordinate other presentations with my own assertions.

We were able to discuss new and important issues, such as those on politics and modernism in art exhibitions, complicity of nationalism and colonialism. As these issues were discussed in contexts that had not been covered so extensively in the visual arts discourse before, I found this to be a great achievement. Careful



planning and preparation by the organizers provided the grounds for our success. But I believe that this debate did not conclude this time and, rather, opened new doors for further debate in the future. The question posed by Y. Furuichi, A. Hoashi, T. Mizusawa, A. Tatehata, Y. Kamiya was: "What is Asia?" This theme is important to intellectuals, not only in Asia, but also in Europe and America. It retains a dynamism that could potentially involve professionals in other fields, as the issues in the visual arts give way for others to join in. I found this experience to be very satisfying. (January 2003)

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Mizusawa Tsutomu

On Multiple "Asia" — as Moderator of Session I

I believe this symposium enabled us to make an analysis relative to a larger framework in discussing Asia. In the past symposia organized by the Japan Foundation Asia Center to discuss this topic, the process of establishing an "Asia" as a countering concept to the "West" had been questioned several times. But this time, this became one of the key agenda in our discussion.

This was more so, as Professor Sakai Naoki of Cornell University kicked off the sessions with a "keynote speech" with fervor and conviction. The issue that was addressed could be encapsulated in the question: Is there any possibility of calling "us" as "Asians," beyond the "cartographic" construct that was initiated by the schematism of "co-figuration" of Europe? If we continue to keep ourselves ignorant of this construct, the dominant idea of "Asia" could reinforce the "co-figuration" construct and perpetuate its viscous cycle. In the first presentation of Session I, Professor Koizumi Shinya, projected a daring hypothesis that the "Asia" that Okakura imagined in his words, "Asia is one" was an "empty space." This theory illustrates an alternative image of Okakura to that of an Asian idealogue, and transpire a versatile image of Okakura as an "Asian." In the next presentation, Professor Wang Hui from a perspective on economic history, rendered a macroscopic historical view of Asia whose rich culture was generated by an economic sphere developed through a tributary system centered around China. Regrettably, I was not able to navigate the discussion well enough as moderator, and could not