

いと思ったのは、まさにそういう見地からだったので、非常にクリアに解説していただいたと思います。

それから、アジアの問題は、昨日、随分語ったのです。加治屋さんが非常に丁寧に、ここ20年の日本におけるアジア、アジア美術というカテゴリー、あるいは言説の使われ方、流通の仕方について、順を追って、1980年代、90年代というふうに分けて分析してくれました。その最初にあったアジアの共通性を見出していこう、みたいなことが、だんだん、後のほうで崩れてくるというようなことがあって、アジア美術とか、アジア性など、アジアという概念が、単純には使われなくなってきた。むしろ、大文字のアジアに対する小アジアというか、もっと違うレベルで、そのようなコミュニケーションのあり方を考えていくというふうになっていると。

しかしもう一方では、中国の范迪安さんが最後に言われていたことが大変印象的なのですが、彼は非常に戦略的に、やはりアジア、アジア性、アジアの共通性みたいなことを、今、希望として考えたいというようなコメントをされていました。そのことはやはり、日本におけるアジア観と中国におけるアジア観のずれがフツと浮かび上がった瞬間だったと思います。そのことを掘り下げて考えることはできませんでしたが、だから、アジアという問題についても、各ローカルの中でアジアという符牒がどのような機能を果たすのかということとは、本当に複雑に絡み合っ、相互影響しながら、なおかつ変貌しつつあるのだという感触を持ちました。

それから、村上について言うと、私が言いたかったのは、村上の作品ではなくて、言説の編成です。『スーパーフラット』の本がありますね。あの中で彼が日本美術史を援用して、しかも、日本美術のDNAというようなレトリックを使って説明します。それはやはり、問題があるのではないかと思います。

| ジャックリーヌ・ベルント | 先ほどの田中さんの発表の中では、シカンダーは作品を通して論じられるのに対して、村上は、あくまでも発言を通して語られたのです。ちょっとバランスの不均衡が生じているのではないのでしょうか。

MC | そういうところはあるかもしれませんが。私は村上の作品については、あま

02 | 作品とそれに関する言説を村上の場合は、確信犯的に交差させながら自己プロモートをする作家なので、その2つの次元を画然と分けることはできず、その意味で彼の言説の編成は、やはり問題がある——村上理解ということ以上に、「日本美術」理解に対する弊害という意味でも——と思う。[林]

り丁寧に考えたことはありませんが、先ほど辻さんがおっしゃったことが非常に気になっています。村上の作品を見るという経験が、自分たちにとっては、それは私だけかもわかりませんが、何か居心地の悪い気分させられるというところは確かにある。そのことはだから村上の作品が欧米で受け取られているのとは全く違った感覚が、たぶん、こちら側にあるからだと思います。そこは我々の無意識の問題ですね。そういうような居心地の悪さがあることは確かで、そのことは気になることです。私自身は、美術作家としてはあまり興味がないということです。[・02]

田中 | ベルトさんのご指摘の、バランスを欠いたところは全くその通りだと思いますが、ただし、今の林さんの指摘と重なるのですが、私が言いたかったことは、村上隆は言葉のレベルでは日本の独自性を語りつつも、実際の作品は私自身にはそういうふうには見えないということです。彼の作品は、とりあえずわかりやすく言ってしまえば、私には十分ハイブリッドに見えます。むしろ、村上がその問題を前面に出して語るという語り方も可能だろうと、個人的には思っています。

MC | もっと問題は、たぶん、これは全体の問題と関わりますが、ベルトさんのお話だと西洋中心で、未だに西洋の言説の借り物で語られているというところに問題があるんじゃないかということでしたが、それは大した問題ではないように私自身は考えています。前のセッションで出た質問にも関わりますが、脱中心化ということは心配しなくても起こる。おそらく必然的にそうなると思います。それはもう、今のグローバルなマーケットの動き方を見ていると、金融資本の編成におけるアメリカの中心性が崩れてくるし、自然とそうなっていくでしょう。ただ、その「脱中心化」は歓迎すべきことなのかという、いいとは思えないというような状況にあると思うのです。それはマーケットの本当に少数の、非常に限られたバイヤーたち、コレクターたちの資本投下によって美術の価値が決まっていくというような状況が、世界的にもっともっと進展していくような、悲観的な展望を持っているからです。だから、西洋が脱中心化されるが、それは決していい方向には行かない、むしろ中心不在のマーケットという怪物

が世界の隅々にまで支配力を増していくというのが、私の感じ方です。

最後にもう一言、ぜひ言いたいということがあれば、一言だけ。

・吉田暁子 | 今日午前中から聞かせていただいて思ったのは、私は作家なので、どうしても現場で、批評力やずれを回収するクライテリアみたいなものが、日本はすごく弱くて、必ず液状化するというふうに関時点を指し示そうとしながらも、出来上がった、その過去をしゃべることになってしまうということはどういうことかと。語る側ではなくて、作る側にも、例えば私たちは、私は日本画出身ですが、その教えられ方も全て西洋的なデッサンに基づいて教えられるわけです。それを作品にしていく時に、そうではない、自分の中で内在する別の、遠近法ではない別の視点が立ち上がってきた時に、しかし、それを作って、批評して、ピックアップする側には、その受け皿がないというところで、取りこぼしが起こってしまうわけです。必ず、そこでピックアップされるもの、作品として作家として成立していく人たちというのは、私から見れば西洋のフォーマットで作っていて、外側からデザインされたアジアみたいなものに反応しているように見えてしまう。

批評力ということ言えば、今日神谷さんが個と総体というものを、二項対立にするのではない方法についてお話になりましたが、個というものを総体との対立項にしてしまうと、私的なのか、ナショナルリティなのかみたいな話になってしまいますけれども、そうではなくて、個を掘り下げることがナショナルリティに繋がるんだというふうにも、もしそれが実際できるのであれば、例えばポリティカル・コレクトネスみたいなものに、エキゾチズムみたいなものに、あるいは西洋の論法の上に回収されることもなく、点を線にしていけるのではないかと思うのです。

ただ、そこでのスキルが、いつまでも鍛えられていないから、ピックアップできないのだろうと、作家側から見えてしまう。

今日、おそらく、その答えになるようなことをおっしゃった方も何人かいらした。表面的という言葉を非常に懐疑的ながらも出されていた金井さん、保坂さんも感情移入という言葉が使われていました。ただ、急に大ぐりなものを個人に戻してくる時に、何か、また私的な匂いが漂ってしまう。だから、それを個と個の間で取り扱いながらも、私的なものに戻さないスキルを鍛えていただくこ

とが、たぶん、今後アジアでの批評力に繋がっていくのではないかと思います。その意味で神谷さんのされてきた活動と発言が、私にはすごくリアルティを持って、今日は聞くことができました。

MC | ありがとうございます。神谷さんからコメントをいただきたいところですが、すみません、時間がありませんので、ここで簡単なまとめをして締めさせていただきます。

まず、個人という問題が今回のシンポジウムの中で何回も出てきました。個人対全体とか、総体とかという二項対立で考えることができない。「態度としてのリアリズム」という言葉もありましたけれども、それを考える時に、共同体が崩壊していったので個人というところに帰るとか、個人から立ち上げていくというような考え方は、ちょっと危ういところもあるのではないかと。

つまり、昨日のセッションで私が言いたかったことは、近代化の末に行き着いたのが、今の孤立した「個人」だと思うのです。個人への追い詰めと言ってもいいかもしれないけれども、むしろ、我々は個人へと呪われていると思うのです。そういう、つまり個人というものを、アブリオリに自立したものとして捉えて、そこから表現を立ち上げるということではなくて、個人そのものが近代化の産物であり、その矛盾を背負い込んだものとして捉え直し、そこから何か新たな共同体を創造していくような力が求められている。それは、今回の話の中で、随分出てきた問題ではないでしょうか。

フローレスさんの言葉で言うと「space of appearance (現れの空間)」、あるいは「strategy of becoming (何者になろうかとする戦略)」という言葉がベーカーさんの発表の中にもありました。それから、保坂さんの発表の中ではマッシーの言葉を引いて、「作られるものとしての共同体」というような言葉が出てきました。つまり、共同体というものを我々に与えられた所与のものとして考えるのではなくて、まさに今、創られつつ解体されつつもある、そのようなものとして考えていく。でも、それを作っていくためには「個人」が(最初から自立したものとしてではなく、他者との関係の中で)「現れ」なきゃいけない。その現れのメディアとして、美術表現が重要な役割を果たすことがあり得るのではないかと。美術表現の越境性とか現れ性ということが、ひとつの可能性として開かれる。それを信じていか

なければいけないと思います。

続けていうと、それは、ピア・トゥ・ピアという考え方に関して加治屋さんがおっしゃいましたけれども、誤解とか様々な軋轢を生んでいく空間なのかもしれない。だけでも、終わりなき誤解と修正の空間をどこかで確保しないと、我々はやはり単純に近代のシステムの中に、それぞれが孤立した個人としてグローバルなマーケットのシステムの中に飲み込まれて終わるだけだろうという気がします。また、共同体を作るといったことに関わって、昨日のセッションで問題になったことのひとつは、ピエンナーレやトリエンナーレのシステムが、この10年ぐらいに非常に活発に行われるようになって、黒田さんが最初の数回は非常にある種の希望を持って見ていたのだけれども、今はエンターテインメントとアミューズメントの空間になってしまっているというように指摘されました。これも重要な点ではないかと思います。

つまり、共同体というのもの、ある意味で消費される対象になっているわけですね。そこでみんなが会って、ある短時間だけ一緒に時を過ごして、いいところだけを見て、悪いところは見ないで、「ああ、楽しかったね」と帰っていく。つまり、共同性(のイリュージョン)自体が商品として消費されているというような世界に我々はある。だとすると、そういうものではない、そこでの出会いというものを、一回限りで消費するだけではなく、違った形で鍛え上げていくというか、継続していくような努力はやはり必要になってくるだろうという気がしています。当たり前のことかもしれませんが、それがもうひとつ、このシンポジウムを経て、わかってきたことなのかなと思います。その意味では、例えば国際交流基金のシンポジウムが6回目であるとか、あるいは「アンダー・コンストラクション」というプロジェクトがアジア各地、まさにピア・トゥ・ピアのコミュニケーションの中で実施されたとか、そういうことがやはり評価されるべき出来事として記憶されなければならないという気がします。

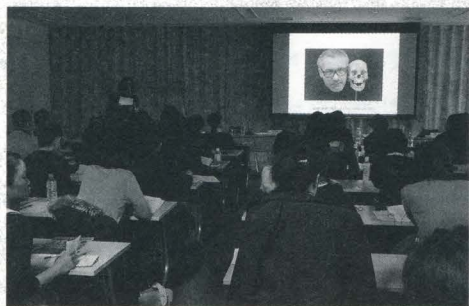
それから、ハイブリディティに関して「インスタレーション」という問題が、2日間出てきました。インスタレーションという方法が、それまでの方法と違って、ある種の現場性だとか、記号の操作性だとか、身体性だとか、いろいろな雑居性を呼び込む装置として、非常に有効に使われてきたという指摘がありましたけれども、そういう意味でのハイブリディティは、今日のファッションの話とも繋が

りますが、やはり重要というか、可能性として考えなければいけない問題だろうという実感を持ちました。

ただ、ハイブリッドということは、もともと生物学の言葉ですが、遺伝子とか、あるいはウイルスが外からやってくる、あるいは交わるというような感覚が往々にしてあると思うのです。つまり、どこか、「私たちの伝統」が外国の文化に侵されるとか、汚染されるとかいう意味が色濃く貼りついている気がします。もちろん、そればかりではないでしょうが、ウイルスとしてやってくる外部性に対して、それをネガティブに捉えるのではなくて、ある喜ばしき交配とか交差として捉えるような、(そして同時に、商品化との距離の中で捉える)批評性や観点が、どこかで大事になってくるという気がします。

というわけで、駆け足で、まとめになったかどうかよくわかりませんが、もう時間も随分過ぎてしまいました。2日間にわたる3セッションのシンポジウムでしたが、パネリストの皆さん、どうもありがとうございました。盛大な拍手をお願いします。そして、長時間、おつき合いいただいた聴衆の方々、どうもありがとうございました。

これで本シンポジウムは終了いたします。



残像点綴

林道郎

今回のシンポジウムの大きなテーマは、「ポストモダニズム」や「ポストコロニアリズム」という概念装置の世界的な流通と平行して起こった「アジア現代美術」への視線の拡大と深まりについて、その問題点をも含めて総括をしてみようということだった。2日間3セッションでそのような大きな課題に十分な解答を出すことはもとより不可能だが、これまでとこれからについて考えるべき問題系とでも言うべきものが、いくつか手ごたえのあるものとして浮き彫りにされたのではないと思う。本来ならば、最後のセッションのまとめの部分でより詳しく全体を振り返ってみるべきだったのだが、時間切れで十分その任を果たせたとは言えず、ここで補足の意味も含めて振り返ってみたい。

セッション1では、加治屋健司氏が日本における「アジア美術」概念の変遷を丁寧な調査をもとに辿ってくれた。質疑応答の時間における会場からの補足発言も含め、今後の研究者たちにとって非常に貴重な成果だったのではないと思う。直観的には誰もが発表されたような経過を取ったのではないかと感じていたかもしれないが、それを具体的な資料によって裏づけた意味は小さくない。「アジア」の共通性を言い当てようという欲求は、そのような前提に対する疑問へと進み、むしろ、「ピア・トゥ・ピア」の関係性を実践的に捉えようという動きへと推移してきたという状況は、パトリック・D. フローレス氏の発表で触れられたアーティスト/キュレーターたちの越境的な仕事と呼応して大変興味深かった。ただ、范迪安氏は、「アジア美術」の共通性を積極的に探求し中国現代美術をアジア・ネットワークの中で考えていきたいという意欲を表明され、微妙な差異を感じたが、その点について、詳しい議論を展開できなかったのが心残りだ。

さて、「ピア・トゥ・ピア」という概念をひとつの契機として、個人という問題、そして、かつて後小路雅弘氏が提案された「態度としてのリアリズム」という概念が繰り返し話題にのぼったことも印象に残る。それと有機的に絡まる問題として、

フローレス氏がハンナ・アーレントの共同体論に触れられ、また、セッション2で議論された「ディアスポラ」という概念も絡まり、様々な角度から、個人とシステム、あるいは個人とネットワークというような問題について言葉が交わされた。それだけグローバルで捉えどころのない怪物のようなマーケット・システムに支配されつつある現代美術の生産と流通と受容に関して、論者それぞれが居心地の悪さを感じていることの表現かとも思えるが、その時に「個人」の日常を、対抗的な価値の土台として前提とすることもやはりできないという不安がどこかで無意識に共有されていたのではないかと、振り返ってみて思う。

例えば、セッション3で保坂健二郎氏が強調された「ドローイング」という極小の営み、しかも、無償の贈答や交換を許すものとしてのドローイングの可能性。その可能性を通じて立ち上がってくる仮設の共同体というような考え方。商品化以前の「作品」としてのドローイング=贈り物と、「個人」というものを絶えず作り変えていく交換、あるいは他者との関係。ここは、もっと議論が必要なところで、課題として残されたままだが、アーレント的な言い方をすれば、「晒し」の行為の原点としてのドローイングの可能性が暗示されていたのかもしれない。その点からセッション2へと視線を折り返せば、同じく、平芳幸浩氏と金井直氏の発表で、黄永砵、スボード・グブタの活動がメディアとしての「身体」を焦点にして語られ、キム・ボッキ氏の発表ではソ・ドホが生活空間としての「部屋」をメディアとして語られていたことが、同じように、「個人以前」または「個人未満」の他者との接触面の「現れ」を扱っていたという意味で、呼応する部分があるのかもしれない。

セッション2では、しかし、この「現れ」が、解釈のコンテキストの様々な力学に晒されている様相が具体的に語られ、しかも、既成のコードによる回収の力を自覚した作家たちが、それと多角的に渡り合っている様に目が向けられた。村上隆の言説上の戦略は、全く議論の俎上にのせられた作家たちとは違った

方向を向いているが、いずれにしても、アジアの作家たちが「世界化」していく過程において、欧米における受容を先取りして自らのポジションを確立する、あるいは安易な「確立」を拒否していかなければならない事情が詳しく紹介され、聴衆にも具体的な手ごたえとして伝わったのではないかと思う。神谷幸江氏のコメントは、さらにその手ごたえを、現場に長く携わってきた方ならではの角度から確かなものにしてくれた。個人的には、メディアとしてのインスタレーションについてはある程度議論が展開されたものの、「身体」という問題については、十分に議論ができなかったうらみが残る。それと注記しておきたいのは、ディアスポラという概念について、コメンテーターの黒田雷児氏から、その危うさについて指摘があったことだ。グローバル化された資本の動きがこれだけ日常化してくると、人間のモビリティも常態化してくる。その中で、本当にあるやむを得ない事情によって追放状態へと追い込まれるディアスポラと、帰るべき家を確認しながら留学などの方法で楽々と国境を超える人々を混同してはいけないということ。当たり前のことだが、ディアスポラという概念の濫用に対する警告として確認しておく必要があるし、ノマドのような概念についても、同じことが言えるはずである。

セッション3では、先に触れた保坂氏のドローイング論に加えて、フロリナ・カピストラノ＝ベーカー氏にフィリピンにおけるファッションの問題、田中正之氏に、シカンダーと村上という2人の作家の仕事を中心にして装飾性の問題を論じていただいた。ジャンルは違ったが、ハイブリディティという概念をめぐる議論など、会場からの声も含めてそれぞれの観点から生産的な意見が多く出たように思う。近代以降に発明された「伝統」とその純粋性を信奉するイデオロギーに対して、ハイブリディティという概念は、その「伝統」の最初からの不純性、雑種性をあぶり出すという啓蒙的かつ批判的な役割を果たすという価値がある一方、もともとハイブリディティが生じる契機として商業活動＝交易があ

るとすれば、それは、最初から商品に付加価値を生じさせることと親和的な関係があり、マーケットの論理の中で、容易に消費アイテム化していきかねないという恐れもある。後者に対する抗体としては、前田恭二氏がコメントの中で、ハイブリッドな現象をフラットな水平面上での出来事としてではなく、支配/被支配の関係を考慮に入れて考えなければならないという発言をされたことが印象に残る。「歴史」あるいは「記憶」の登録面をどのように確保するか。田中氏が触れたシカンダーの方法、インスタレーション的なもの、装飾的なもの、つまり付加物を付加物として「融合」へと解消しないままに見せる方法など、その意味で今後続く議論の種がここにもあったのではないかと事後感じた。

蛇足になるが、このまとめは、あくまでも私個人の偏向した感想に過ぎない。汲みつけていない「宝」が各セッション内に散在しているので、読者諸氏には、じっくりと各発表と議論に目を通していただきたいと思う。発表者の方々、コメンテーターの方々、企画から実現まで中心になって引っ張ってくださった前田氏——前書きでは、「Count 10」の由来をはじめ、本シンポジウムの歴史的コンテキストについて見事な総括をされ、最後まで舵取り役をまっとうされた——、そしてこのシンポジウムを主催された国際交流基金の皆さんに、改めて深く感謝申し上げたい。前述のように、話すべきことはまだまだ多く残されている。アジア現代美術をめぐるシンポジウムはこれで6回目になるというが、まだまだ、しぶとく継続していただきたいものだ。

International Symposium 2018

Count 10 Before You Say Asia

Footnote, Autumn 2008

Maeda Kyoji

For the sake of those who will reading the following pages, I will attempt to record the circumstances in both the art world and society in general that formed the background to this symposium.

Autumn 2008 saw the holding of art biennials and triennials in several Asian cities, including Gwangju, Busan, Shanghai, Yokohama and Singapore. Within Japan, there were also a number of exhibitions focusing on the contemporary art of Asia.

“Avant-Garde China” was held between August and October at the National Art Center, Tokyo, and was set to tour to Osaka and Nagoya. At around the same time, “Emotional Drawing,” which focused on the art of Asia and the Middle East, was a success at the National Museum of Modern Art, Tokyo, and then opened at the National Museum of Modern Art, Kyoto, on November 18. On November 22, the first day of this symposium, the Mori Art Museum opened its exhibition, “Chalo! India.” In addition to hosting these exhibitions, Japan was also scheduled as the venue of the Asian Art Museum Directors Forum and the Asian Museum Curators’ Conference, both of which were also to be held in autumn. The calendar was literally overflowing with events about Asian contemporary art. The Japan Foundation, who was already involved in the organization of several of these exhibitions and events, added this symposium to their list. The format, which was to look back over the last 20 years of historical discourses on Asian art, was designed to contribute an analytical element to the season.

When I was first consulted about the direction the symposium should take — about one year previous, I believe — I have to say I initially expected a lot more debate and interest in Asian contemporary art would be generated than ultimately was.

I get the feeling that the simple increase in the number of biennials being held has detracted from their festive nature. By its very nature the biennial system, which essentially seeks to marry the locality of the host

city with the global art system, tends to have a homogenizing effect. You could turn it around and say that the emergence of more biennials made their inherent homogeneity more obvious. This is of course something that was understood from within the system, too, and thus the Yokohama Triennale, which started on September 13 and continued during the symposium, emphasized performance art in an attempt to give the event a more precise physical and temporal presence. However, it may have succeeded in achieving only a moderate degree of uniqueness within the system. The works, which were brought to the harbor-side area and arranged in neat partitioned spaces, looked a little like containers freshly arrived from overseas that had somehow become detached from the distribution circuit.

The thing that perhaps got more attention this year was the art market. The most prominent symbol here was Murakami Takashi, whose work achieved an artist's record of 15 million dollars at Sotheby's auction in May. At the same time, the auction price of Japanese art, including antiques, hit their peak, and art dealers and publishers created a mood whereby art was consumed as though it was a piece of furniture for the house. Murakami himself anticipated that the market had peaked, and from September he restarted his GEISAI event. It is more or less similar to the Japanese Comic Market exhibition/sales format, but is noteworthy for having achieved significant success despite its bypassing of the conventional art hierarchies. GEISAI also incorporates a prize system for which foreign judges are invited to Japan, but one feels it has a long way to go before achieving its goal of linking the local art world with that of the West. I could mention other artist-run exhibitions that have emerged — all taking the stance of criticizing the recent tendency of receptiveness to the market — but Murakami's efforts will suffice as a symbolic example.

In addition to shows of Chinese and Indian contemporary art, there were

several shows of Brazilian contemporary art this year. We just needed Russia to have all the so-called BRICs economies. With economic development, these national, ethnic and regional units are now able to support their own contemporary art. We must be conscious of this. And perhaps more importantly, locality now has no greater significance than to add value within the global art market. The "Asian contemporary art" framework might now generally be thought of as a concept to distinguish it from the art of the West, but in the market, where both are treated equally, it has no great meaning.

There is one more thing that one year ago we couldn't imagine would become such a serious issue: the financial crisis stemming from the American sub-prime loan problem. It was September, 2008, that Lehman Brothers filed for bankruptcy. The Japanese government used the term "real economy" frequently, but the fact that the American recession and ones own employment, the money game and ones own lifestyle could be so seamlessly connected was really brought home to people. This really is globalism. It's also worth noting that three days after the symposium ended the terrorist attacks on India's financial capital, Mumbai, were perpetrated.

It was within this dynamic that the symposium was held. I think the influence of the art world and larger social circumstances were discernible in every discussion. As you will understand if you read the papers included here, the symposium began with the work of investigating the connections between postmodernism and Asian art, and then sought to answer how the critical stance we have inherited from the postmodern age is functioning in the current age of globalism and whether it retains any validity. Attempts to link art with "Asia" or indeed any external unit necessarily emphasize membership of a particular group. Hence they will always require deep deliberation and caution. On the other hand, severing those links may lead to everything

really being consumed by globalism. And the future of globalism is becoming less and less clear.

To the panelists and commentators who in the face of this situation nimbly exchanged their thoughts in debate, we must offer our sincere thanks. Their texts, provided in advance, were bound in a pamphlet and distributed at the symposium. For handling everything from these tasks to the initial planning of the event, I would like to express my thanks to everyone at the Japan Foundation. As for myself, I must offer my apologies, as there was more I could have done to support Hayashi Michio, and I also remember with some embarrassment making some uninformed statements during the proceedings.

Finally, to conclude, I would like to mention something that is of special importance to me personally. The title for this symposium comes from an expression used by the historian of Chinese art, Toda Teisuke, who is fond of saying you should "Count 10 before you say Japanese art." It is a remonstrance against the Japanese academics who all too hastily label as "Japanese" elements of art that are in fact Chinese in origin. In the past it was China that was the center of East Asian culture, and Japan was merely on its periphery. Such an obvious truth was all but forgotten in the process of modernization. Nevertheless, I do not believe Toda meant to emphasize the superiority of Chinese art. I think simply that, considering his highly refined sensibility to appreciate painting and imagination regarding what should have been in the past, Toda could not bring himself to partake of the imprecise discourse on "Japaneseness." It was only for a short time, but as someone who received Toda's teaching, I personally think "Count 10" was a kind of admonition and at the same time a reminder to approach art with delicacy and delight.



Session 1

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

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

Opening Remarks for Session 1 | Hayashi Michio [Moderator]

Presentation 1 | Kajiya Kenji

Asian Contemporary Art in Japan and the Ghost of Modernity

Presentation 2 | Patrick D. Flores

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

Presentation 3 | Fan Di'an

Chinese Contemporary Art: In Between the Global and the Local

Comment | Kuroda Raiji

Discussion (Q&A)

Opening Remarks for Session 1

Hayashi Michio

Professor, Faculty of Liberal Arts, Sophia University

Hello, everyone. Thank you for coming to the symposium today. As mentioned in the program, this symposium consists of three sessions that will take place over two days. Today, we will start with Session 1. Before we start, I would like to explain the overall objective and the agenda.

Since the 1980s, “multicultural” perspectives have proliferated in the contemporary art world. As a result, non-Western contemporary art has gained recognition in the so-called art world, and has consequently acquired an important and defining role. The aim of this symposium is to pause for a moment and examine the process that led to this shift (in the relationship between the West and the non-West) and the influence that was exerted on the production and representation—representation, with the double meaning of “presenting images” and “presenting positions”—of the artists from and/or in Asian region. By doing so, we should be able to extract concrete issues that need to be considered at this current moment. In dealing with the current issues, we must take a look at the “postmodern” and “postcolonial” discourses that have worked as catalyst in developing and extending the multicultural perspective, on the one hand, and analyze how the concept and the role of “Asia” has been shaped through the intricate discourse development, on the other. Subsequently, we would need to use this opportunity to address a range of questions: Is it productive to persist on the concept of “Asia”? Will “Asia” continue to exist as an imperative for genealogical reasoning? Is “Asia” an outdated concept ready for liquidation? Or is it something we should hold on to,



Hayashi Michio

for its metaphorical implication?

The title “Count10 Before You Say Asia” cautions us not to readily and effortlessly discuss “Asia.” It warns us that, should we discuss the concept, we should pause before the word is articulated, and prolong the pause for as long as possible, so that we can take a closer look at the convoluted issues at hand. A series of archaeological exploration on the discourse of Asia, what it is and how it has been formed, have already taken place. For example, Sakai Naoki has presented a careful analysis on the ideas related to “Asia” during the “Asia in Transition: Representation and Identity” symposium that was organized by the Japan Foundation in 2002. I have also considered this issue in the essay entitled “L’Asie n’est pas une (Asia is not One)” for the catalogue of the “Cubisme: l’autre rive—Resonances en Asie (Cubism: On the Other Side of the River—Résonance in Asia)” exhibition, also organized by the Japan Foundation and held in Paris in 2007. In summary, “Asia” is a concept that was created by Europe, but was later internalized by those in Asia as a concept that counters the West, as well as a process that builds a self-defined idea of Asia within a diverse range of co-existing cultures. The process in itself has been complex, due to the history of Japan and its colonization of Asian countries. So I hope you could refer to past reports and archives for these discussions that have already taken place. What I would like to encourage for the two days, today and tomorrow, is to engage ourselves in an intense discussion on specific issues regarding the development of the discourse, creation of

space, and transformation of system that supports networking of information and people, in the last 20 years in the field of so-called contemporary art. Consequently, we would need to reflect on a broader context and trace back the history of modernity. But, nevertheless, we will keep our focus on the events that occurred in the last 20 years as the framework this time.

As we only have two days and three sessions, there is a limit to how much ground we could cover, but if we do not reach a conclusion, we hope to at least open some doors to probe the issues in the uncharted area, which we need to tackle at the moment, sometimes tracing back to the recent past.

The three sessions are designed so that we first deal with the issue of discourse in Session 1. To be specific, we will examine how the concepts and theories of “Asian art,” “postmodernism,” and “postcolonialism” have operated in the context of contemporary art discourse. In Session 2, we will follow this up by case studies of specific artists. This will enable us to depart from discussing the issue at a theoretical level, and see how the discourse worked on individual artists as they developed their career. I see the agenda for Session 3 is essentially about the media of Asian art. By media, I do not mean computer technology and new media, but media that come in more basic forms, such as drawing, decoration, and fashion. I would like to seek what potentials these “mundane” media have and what kind of issues these media present to us. We will take time for questions and answers in each session, so I hope those of you in

the audience will also take an active part in our discussion.

Now, I would like to open the first session. In this session, we will invite Professor Kajiya Kenji, Professor Patrick D. Flores, and Mr. Fan Di'an for presentation, and then Mr. Kuroda Raiji for his comment on their presentations.

The first presentation will be made by Professor Kajiya, who is an art historian, currently teaching at the Hiroshima City University. He will set the scope and framework for our discussion by mapping out how the concept of Asia has been used in the discourse of contemporary art in Japan. It will involve a degree of self-evaluation, as he will survey events such as the international symposia organized by the Japan Foundation, among others. The second presentation will be by Professor Flores, who teaches at the University of the Philippines and is an art critic and curator based in Manila, actively engaged with the events in the Asian region. He will investigate how the idea of postmodern has operated in Asia, particularly in Southeast Asia. The third presentation will be by Mr. Fan Di'an, the director of the National Art Museum of China who has been involved in the curation of many international exhibitions. He will discuss how the "postcolonial" perspective has deflected the reception of Chinese contemporary art. Finally, we will have Mr. Kuroda, the chief curator of Fukuoka Asian Art Museum, comment on these three presentations.

Asian Contemporary Art in Japan and the Ghost of Modernity

Kajiya Kenji

Associate Professor, Faculty of Art, Hiroshima City University

Rather than entering a period of post-modernity, we are moving into one in which the consequences of modernity are becoming more radicalised and universalised than before.

Anthony Giddens, *The Consequences of Modernity* [•01]

Introduction

In this symposium, which has “Asian Art after Postmodernism” as its subtitle, I will explore the ways in which discourses on Asian contemporary art have changed in Japan since the 1980s, the decade that has been regarded as a period of postmodernism. Dividing the time period into four—the 1980s, the first half of the 1990s, the second half of the 1990s and the first decade of the 21st century—I will examine the formation of the dominant discourses through an analysis of journalism, criticism, exhibitions and symposia. After investigating how the discourses have been transformed after the age of postmodernism, I will also consider whether we can say we have now entered into the age “after postmodernism.” Using British sociologist Anthony Giddens’ discussion of modernity, I will consider how the transformation of the discourses should be characterized in terms of reflexive modernity.

1 | The 1980s

The introduction of Asian contemporary art in Japan began in earnest in 1980 with the exhibition “Contemporary Asian Show,” which was held as the second part of the “Asian Artists Exhibition” at the Fukuoka Art Museum. [•02] The first part, called “Modern Asian Art: India, China & Japan,” had been held the year before, as the museum’s inaugural exhibition. The 1980 exhibition included work by almost 500 artists



Kajiya Kenji

01 | Anthony Giddens, *The Consequences of Modernity* (Stanford: Stanford University Press, 1990), 3.

02 | This paper, which focuses on the movement after 1980s, will not discuss the introduction of Asian contemporary art before then. Just as a note, there was a time in the 1970s when Nakahara Yusuke and Tokyo Gallery had enthusiastically introduced Korean monochrome paintings. I am indebted to Professor Hayashi Michio for reminding me of this fact.

05 | Umesao Tadao is a notable example of the scholars who see Asia in this way. See Umesao Tadao, *Bunmei no seitaishibikan* [Ecological View of Civilization] (Tokyo: Chuō Koron-sha, 1967) and Takeuchi Yoshimi, "Nihonjin no Ajia kan [Japanese's View of Asia]," *Nihon to ajia* [Japan and Asia] (Tokyo: Chikuma shobo, 1993), 92–111. This view of Asia still exists up to now. An article in *Asabi Shimbun* in 1999 mentions an Indonesian "who was surprised to know that in Japan Asia does not include Japan when he first went to Tokyo." Isa Kyoko, "Seio bijutsu tono hikaku koe (ajia ryū) [Asian Way: Beyond Comparison with Western Art]," *Asabi Shimbun*, March 2, 1999, 8.

04 | For the historical context of Fukuoka Art Museum's launching of Asian Art Show, see Kishi Sayaka, "Bijutsukan ga 'Ajia' ni deau toki: Fukuoka Ajia bijutsukan no seiritu to tenkai [When a Museum Meets 'Asia': The Start and Development of Fukuoka Asian Art Museum]," Hirano Kenichiro, ed., *Sengo nihon no kokusai bunka koryū* [International Cultural Exchange in Postwar Japan] (Tokyo: Keiso Shobo, 2005), 240–278.

05 | Aoki Shigeru, "Acknowledgement," *Asian Art Exhibition Part II "Festival: Contemporary Asian Art Show"* (Fukuoka: Fukuoka Art Museum, 1980), 7.

06 | Yasunaga Koichi, "Ajia bijutsuten dainibu Ajia gendai bijutsuten [Asian Art Exhibition Part II "Festival: Contemporary Asian Art Show, 1980]," *Sansai 400* (January 1981): 37. You can find a similar discussion in the exhibition reviews such as "Ajia jusankakoku no gendai bijutsu no doko [Trends in Contemporary Art in Thirteen Asian Countries]," *Asabi Journal*, December 5, 1980, 79; and Miwa Fukumatsu, "Ajia gendai bijutsuten" to iu tenrankai [Art Exhibitions Called "Asian Contemporary Art Exhibition"], *Kokoro* 34, no. 2 (February 1981): 2–4.

from 13 Asian countries, and it was followed by a series of exhibitions on Asian contemporary art at the museum. The 2nd Asian Art Show, Fukuoka (as its name was changed to) was held in 1985 and the 3rd Asian Art Show, Fukuoka in 1989. With these exhibitions, the museum all but single-handedly shouldered the responsibility of introducing Asian contemporary art in Japan for the duration of the decade.

The thing one notices first about the first and second parts of the original Asian Artists Exhibition is their reference to the concept of "Asian art." While this term is common in English, for example, at the time it was rarely used in Japanese, and even today it is not really in the common parlance. In Japan, the art of the Asian region has been symbolized almost exclusively by the art of premodern China under the term "Eastern art." I cannot help but sense a deliberate acknowledgement of a certain reality in the organizers' choice of the term "Asian," which has connotations of politics and economics, over "Eastern," which connotes more traditional forms of culture.

The next thing worthy of note is that Japan is included in this conception of "Asia." As is often pointed out, the term "Asia" is often used in Japan to refer to all other Asian countries except Japan. [-03] By including Japanese artists in the "Contemporary Asian Show," the organizers were clearly declaring their belief that Japan is a part of Asia. [-04]

When you look at this context it is possible to ascertain that the "Asian art" that was the subject of the "Asian Artists Exhibition" was centripetal in nature, in other words it sought to locate similarities rather than differences. For example, in the catalogue for the 1980 exhibition, the chairman of the Part II Subcommittee within the Asian Artists Exhibition Committee, Aoki Shigeru, emphasizes a "common consciousness as Asians" and discusses the need to deepen relations not only in economics but also in arts and culture. [-05] This is consistent with the views of then-chief-curator at the Fukuoka Art Museum, Yasunaga Koichi, who described the theme of the exhibition as the "common consciousness always hidden in the hearts of each country of Asia." [-06]

In the catalogue of the 1985 exhibition Soejima Mikio, who at the time was the museum's deputy-director, contributed a text titled "Cultural Identities in Asian Art." Soejima writes that he came to understand in

the 1980 exhibition that “[Asian contemporary art] poses a chaotic picture” and goes on to emphasize the importance of clarifying the uniqueness of Asian art. He says: “[O]n the part of Asian art, projects should be launched for discovery of [the] genuine essence of Asian art by means of close examination of national, historical, [and] regional identities embodied in Asian art through elimination of miscellaneous impurities and inconsequential factors.” [·07]

In the catalogue of the third exhibition held in 1989, Soejima, who by then had become director of the museum, has contributed another text, titled “In Pursuit of a Genuinely Asian World” in which he outlines a similar position. “One may ask if there is nothing common in the fine arts of diverse Asian countries,” writes Soejima, before suggesting there is “one common characteristic” discernible in the two previous Asian Art Shows.” Soejima argues that “[works] in which forms tell some meaningful contents to the viewer, in other words works pregnant with ‘symbolic visions’” are now common, and that the “Asian mental structure” can be discerned in such works’ combination of symbolism with everyday life. [·08]

In their attempts to show the commonalities and uniqueness of Asian art, the organizers at the same time were conscious that Western art forms were dominating the world. Before long this consciousness would change so that Asian uniqueness would be defined as being different to Western movements. In other words, the question posed in 1985 as to whether “ethnic particularities can survive in a contemporary art that is becoming international and homogenous” [·09] would four years later become the assertion of an “Asian mental structure” that is

“fundamentally different from the rational Western mentality.” [·10]

Later, as Sakai Naoki argues that Asia identified itself through the process of co-figuration, that is, in relation to the West, Asian art also came to identify itself through the process of co-figuration with the West. [·11]

2 | The First Half of the 1990s

The 1980s approach of seeking out a unique Asian-ness was directed at emphasizing its differences with the art of the West. As it became recognized that Asian art was fundamentally different to that of the West, the approach became that of comparing the value of each. This can

07 | Soejima Mikio, “Cultural Identities in Asian Art,” *2nd Asian Art Show, Fukuoka* (Fukuoka: Fukuoka Art Museum, 1985), 9–10.

08 | Soejima Mikio, “In Pursuit of A Genuinely Asian World,” *3rd Asian Art Show, Fukuoka* (Fukuoka: Fukuoka Art Museum, 1989), 27–32. The discursive effects of the exhibition are not limited to the text by its director. In the same catalogue, Kuroda Raiji, a curator of this exhibition, writes that “even symbolicalness in the broader sense of the term is lacking” in Japanese contemporary art, whereas contemporary art in Asian countries (except Japan) has “abundant Asian symbols,” finding the big difference between Japan and other Asian countries. Kuroda seems to deny “one common characteristic” that Soejima discerns, although he admits Japanese artists participating in this exhibition are involved to symbols indirectly by finding excessive sensations that are caused by the absence of symbols. See Kuroda Raiji, “Symbols Transgressing the Border,” *3rd Asian Art Show, Fukuoka*, 270–276. For the ambivalent effect of the 3rd Asian Art Show, Fukuoka, see Yamaguchi Yozo, “Ajia no gendai bijjutsu to ‘bijjutsukan’—‘Ajia bijjutsuten’ ni miru ajia no gendai bijjutsu [Asian Contemporary Art and ‘Art Museums’: Asian Contemporary Art in the ‘Asian Art Exhibition’],” *De Arte: Journal of the Kyushu Art Society* 13 (1997): 86–107.

09 | Soejima, “Cultural Identities in Asian Art,” 9.

10 | Soejima, “In Pursuit of A Genuinely Asian World,” 28.

11 | Sakai Naoki, “Asia: Co-figurative Identification,” *International Symposium 2002 “Asia in Transition: Representation and Identity” Report* (Tokyo: The Japan Foundation Asia Center, 2003), 222–231.

12 | "Dai sankai Ajia bijutsuten: Imi ninai, katari kakeru sakuhingun [3rd Asian Art Show, Fukuoka: Works Bearing Meanings and Speaking To You]," *Yomiuri Shimbun*, Tokyo Evening Edition, December 7, 1989, 9.

13 | Nakamura Hideki, "The Self-Awareness of Human Beings in Flux," *New Art from Southeast Asia 1992* (Tokyo: The Japan Foundation, 1992), 14.

14 | Tani Arata, "Toward an Asian School of Contemporary Art," *New Art from Southeast Asia 1992*, 99.

15 | In the United States, two contrasting exhibitions on Japanese art took place. One was "Against Nature," which toured seven cities in America from 1989 to 1991; this examined the works of Japanese artists working within the Western context. The other was "A Primal Spirit," which toured from 1990 to 1991; the selected works remained within the old Orientalist tradition.

be seen clearly in criticism of the third exhibition (held in Yokohama). The reviewer criticizes Asian artworks, saying "people familiar with the major artistic tendency of this century, formalism, will find it hard to avoid the conclusion that this exhibition represents a major step backwards for 'contemporary art'." [•12] In other words, as the differences with Western art were brought to the foreground, the estimations of the Asian art fell among critics who were applying Western value judgments.

However, come the 1990s and the value system changed. This shift is clearly evident in the 1992 exhibition "New Art from Southeast Asia 1992," which was made by The Japan Foundation's ASEAN Culture Center that had been established two years before. In the exhibition catalogue Nakamura Hideki asserts that the "essence [of Asian art] lies in never creating fixed entities" and that this "can provide an important key for transcending modern European art." [•13] Tani Arata, who refers to Western modernism as just one value system among many and points out the failings of that system, examined each work in detail and came to the conclusion that the mythological expression found in Southeast Asian art attracted attention because of the concurrent "end of Modernism and the advent of Post-Modernism." [•14] Furthermore, this exhibition, which toured four venues around the country starting with Tokyo, sparked the "Asian contemporary art boom" that occupied the media in the mid-1990s.

While this shift was happening in Japan, one can also point out that there was a growing awareness of non-Western art in the West. Of course, such waves of interest had been repeated several times over history, but it is also a fact that one large one occurred at this time. "Primitivism' in 20th Century Art," which was held from 1984 to 1985 at the Museum of Modern Art, New York, had retained a Western-centric approach on non-Western art, but the Pompidou Centre's "Magiciens de la terre," held in 1989, was lauded as the first attempt to treat non-Western culture equally with Western contemporary art. [•15] We must remember that Japan's newfound interest in Asian art involved different factors to the concurrent shift that was occurring in the West. The Japan Foundation established the ASEAN Culture Center in 1990 and began in earnest the introduction of the culture of ASEAN countries in Japan with an eye to deepening mutual understanding. The exhibition

I mentioned above, “New Art from Southeast Asia 1992” in 1992, was one result of those efforts and, through its program of exhibitions and symposia, the Center took on a role alongside the Fukuoka Art Museum as a central conduit for the introduction of Asian contemporary art.

As can be gleaned from the fact that it was the ASEAN Culture Center that was established, the focus of the Japan Foundation’s efforts in the first half of the 1990s was very much on the contemporary art of Southeast Asia. After 1995 the Center became the Asia Center, and from then on China and Indian contemporary art were also introduced. Southeast Asian art was introduced at this time in Tokyo, which marks a sharp contrast with the situation in Fukuoka, where Fukuoka Art Museum covers contemporary art not only from Southeast Asia but also from South Asia.

Let’s return to the problem of the shift in values. In the first half of the 1990s, when Western modern values wavered before latching on to Asian art, there was one art form that was given particular attention in Japan: installation art. Installation first became known through the work in the late-1950s and early-1960s of Alan Kaprow, Claes Oldenburg and Jim Dine, but it was not until the second half of the 1970s that it came to be used as a *term* meaning a particular form. It might seem hard to believe now, but it was in Japan in the mid-1990s that the discourse of installation art being the appropriate descriptor for Asian art was born.

A 1994 newspaper article reports:

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Installation has now become the predominant style of art in the West, but, because it is a relatively new form, in Asian examples one feels it has been able to shed the heavy chains of the West. By heavy chains of the West I mean the overwhelming tradition of Western modernist painting and sculpture that has progressed along the roads of autonomy and purity [...] In other words, with the exception of ethnically specific art, painting and sculpture are originally Western developments, and Asian art has tried to establish itself in alternative modes. [-16]

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Differentiating painting and sculpture from installation, the article says that the former are Western and modern and that the latter corresponds with Asian contemporary art, thus allowing it the potential for dynamic

16 | Sugawara Norio, “Aija gendai bijutsu: kaiga chokoku no waku koe, seiyo ni nai dokujisei [Asian Contemporary Art: Uniqueness, Which Cannot be Found in the West, Beyond the Realm of Painting and Sculpture],” *Yomiuri Shimbun*, Tokyo Evening Edition, October 18, 1994, 10.

17 | Obigane Akio, "Creativity in Asian Art Now," *Creativity in Asian Art Now I* (Hiroshima: Hiroshima City Museum of Contemporary Art, 1994), 18.

18 | Yamamori Eiji, "Insutareshon: jiyu na hyogen, nihon ga tokui [Installations: Free Expressions That Japan Presents with A Pride]," *Asabi Shimbun*, Evening Edition, November 6, 1999, 11.

19 | Tatehata Akira, "A Trap in Multiculturalism," *Symposium: "Asian Contemporary Art Reconsidered" Report* (Tokyo: The Japan Foundation Asia Center, 1997), 171–172.

20 | Soejima Mikio and Tani Arata, "Aja no gendai bijutsu: shinkyu konzai, hi seioteki na nanika ga: bijutsukan renraku kyogikai zadankai [Asian Contemporary Art: Non-Western Something Mixed with Old and New: Dialogue at Art Museum Association]," *Yomiuri Shimbun*, Tokyo Evening Edition, April 18, 1994, 16.

development.

This text was written in response to "Creativity in Asian Art Now," held at the Hiroshima City Museum of Contemporary Art in 1994. That exhibition was divided into three sections: the first on folk art, the second on contemporary painting and sculpture, and the third on installation. While the exhibition curator says these were not meant to correspond to the premodern, modern and postmodern periods, the article quoted above shows it was not difficult to interpret them in that way. [17] What's worth noting here is that Asian art is associated with installation art, which is presented as coming *after* painting and sculpture—both of which are embodiments of Western modernity. Thus a new discourse, whereby Asian art is presented as more progressive than Western art, is born. Later on, this idea was developed so far that it was "hoped" by some that installation was a form that would allow "expression with which Japanese and Asian artists could compete with Western modern art." [18] With installation, a form of expression unfettered by the traditions of Western painting or sculpture would be possible: of course this optimistic appraisal would later be criticized, but nevertheless Asian contemporary art—and not just installation—continued to be praised for rescuing modernism from the blind alley down which it had wandered. [19]

However, we should remember that such praise was not aimed exclusively at the reappraisal of Asia. Japan's role as leader in Asia was often emphasized in such discourse. In a dialogue recorded in April 1994, Tani Arata recognized that in Japan's work with Asian art was an element of cultural imperialism and predicted that "a strong backlash will come from Asia," while at the same time he says that Japan "could stand in the extremely unique position, the position of directing traffic." In response Soejima Mikio says "historically that is a role that only Japan could play." [20]

The backlash predicted here became real just six months later at a symposium held the same year called "Contemporary Art Symposium 1994: The Potential of Asian Thought."

Organized by the Japan Foundation ASEAN Culture Center, the symposium was held in order to "examine the meaning and current status of modernity in Asian art and explore Asia's potential in contemporary art." The first large-scale opportunity for art specialists

from each of the countries to share opinions in an open forum, the symposium brought together 15 art critics and artists from China, Indonesia, Japan, Malaysia, Philippines, and Thailand.

The Thai critic Apinan Poshyananda made a presentation titled “Asian Art in the Posthegemonic World,” in which he criticized the concept of an “Asian Spirit.”^[21] “Asian Spirit” was the term used as the translation of *Ajia shicho* in the symposium’s title before it was officially changed to “Asian Thought.” Apinan said that “Asian Spirit” took Asia as a unified whole and glossed over various social realities and regional activities. In addition, it was liable to give rise to a cultural imperialism by Japan. Apinan voiced discomfort at even participating in the symposium and raised the problem of cultural diversity as distinguished from cultural difference by Homi K. Bhabha. In other words, he was asking whether he had not simply been invited in a type of tokenism—as an “other” to create the necessary diversity to achieve multiculturalism. Further, he suggested that “Asian Thought” was a mere tool to prop up that diversity.^[22] Judging from the report published afterwards, it seems unlikely that Apinan’s questioning, which pre-empted the problems of multiculturalism that came to light in the second half of the 1990s, was given the attention it deserved from his fellow panelists and other observers.

During the symposium, reports were also made on the circumstances of contemporary art in each country and a lively and meaningful exchange of ideas took place. The greatest significance of the event was in the clarification of several issues regarding common discourses through the face-to-face exchange of ideas. At the same time as most of the discourses on Asian art established in Japan during the 1980s and first half of the 1990s (the centripetal concept of Asian-ness; Asian contemporary art as the successor of Western modernist art) were made invalid, the problems that came to be associated with the discourse established in the second half of the 1990s (multiculturalism) were identified in a performative sense.

Meanwhile, from the early to the mid-1990s, there was a parallel movement to look closely at the work of Asian artists, as opposed to getting caught up in the West-Asia dichotomy. Ushiroshoji Masahiro’s contribution to the catalogue of the 1992 exhibition, “New Art from Southeast Asia 1992,” an essay titled “The Labyrinthine Search for Self-Identity: The Art of Southeast Asia from the 1980s to the 1990s,” could

21 | Apinan Poshyananda, “Asian Art in the Posthegemonic World,” *Contemporary Art Symposium 1994: The Potential of Asian Thought* [paper in English] (Tokyo: The Japan Foundation ASEAN Culture Center, 1994), 112–123.

22 | *Contemporary Art Symposium 1994: The Potential of Asian Thought Report* [report in Japanese] (Tokyo: The Japan Foundation ASEAN Culture Center, 1995), 110–113.

23 | Ushiroshoji Masahiro "The Labyrinthine Search for Self-Identity—The Art of Southeast Asia from the 1980s to the 1990s," *New Art from Southeast Asia 1992*, 21–24.

24 | Ushiroshoji Masahiro "Realism as an Attitude: Asian Art in the Nineties," *4th Asian Art Show, Fukuoka "Realism as an Attitude"* (Fukuoka: Fukuoka Art Museum, 1994), 33–38.

be called the first in that movement. [•23] Ushiroshoji skillfully appropriated the term "search for self-identity," which became an often-used keyword from the mid-1990s on. He examined, in particular, the work of Southeast Asian artists who he said became "aware of their isolation from what they ought to be." Ushiroshoji identifies a tendency among artists to express through installation and performance the new subject matter of a changing society, by using things found in their own lives. This, he said, demonstrates "the desire of the artists to engage in the society in which they live and in the real world surrounding them." The "search for self-identity" that Ushiroshoji describes is an individual endeavor distinct from a search for national identity. This focus on the individual found further expression in the 1994 exhibition in which Ushiroshoji was also involved, the 4th Asian Art Show, Fukuoka. The theme of that show was "Realism as an Attitude."

The 4th Asian Art Show, Fukuoka was very different to the three that preceded it. First, works were not exhibited by countries, but by themes. In this way the works of each artist became easier to appraise as forms of individual expression, rather than as elements of national identities. The overall theme, which was "Realism as an Attitude," was distinguishable from "realism as form." It meant "the effort (by each artist) to squarely face reality" and highlighted the tendency of the work to resonate an interest in society and an active participation in immediate realities. [•24]

Ushiroshoji's realism, which resonated with the "realism" long advocated by Hariu Ichiro, captured the unique characteristics of 1990s Asian art and provided the format by which attention could thenceforth be directed at individual works.

3 | The Second Half of the 1990s

The strengths and weaknesses of multiculturalism that Apinan pointed out in the 1994 symposium emerged as an important point of contention in the second half of the 1990s. Along with the concurrent arrival in Japan of cultural studies, the debate over multiculturalism that flared between 1996 and 1997 attracted the attention of the print media, in particular, in Japan and provided those interested in culture and politics both food and tools for thought.

In the context of Asian contemporary art, as I mentioned before, in 1995, the Japan Foundation expanded the ASEAN Culture Center into

the Asia Center. By widening their ambit to include all of Asia, a more pluralistic interest in the art of the region was nurtured. The Japan Foundation was not necessarily involved in all instances, but from this period on, more and more art from Korea, China, India and other non-Southeast Asian nations was introduced, contributing to the progression of a multicultural approach. [•25]

In an essay titled "Art as Criticism" that he contributed to the catalogue of the 1995 exhibition "Asian Modernism: Diverse Development in Indonesia, the Philippines, and Thailand," Tatehata Akira pointed out the dangers of the dominant multiculturalist discourse. [•26] Tatehata criticized the approach of multiculturalism, whereby one treats foreign cultures with equal importance as ones own, saying that from its wariness of cultural exploitation it is liable to generate a narrow-minded insistence that foreign cultures must not be judged within any cultural context besides their own. He was worried that by such logic Western modernism would itself only be allowed to apply to a Western context, and accordingly "Asian Modernism" would become a form of cultural exploitation of the West by Asia. From a desire to respect the culture of the Other, multiculturalism would turn into a discourse of suppression of the imagination of the Other. Tatehata says that in order to avoid falling into that trap of narrow-mindedness, one should not set up "Asia" and the "West" as mutually exclusive value systems. This approach of opposing the two would lead to an even greater wariness against cultural exploitation. While acknowledging multiculturalism as a preferable alternative to an over-arching value system, Tatehata believe it necessary to establish equal terms of negotiation by which each culture can interact with others, rather than see each culture's values proclaimed as absolute. Later, Tatehata read a paper titled "Turning Our Eyes to Individuality" at a symposium in 1999, arguing that exhibitions should focus more on individual artists than regions and countries. [•27] Tatehata hoped to escape the trap of multiculturalism by shifting the conflict between competing value systems from a region or country to the individual.

In the same exhibition catalogue, Indonesian art critic Jim Supangkat discussed the problem of *kagunan*, which can be interpreted as what reveals the limit of multiculturalism. According to Supangkat, Javanese culture has the word called *kagunan*, which means fine arts. This word

25 | The examples include "Kanyu: Nikkan gendai bijutsuten [Circulating Currents: Japanese and Korea Contemporary Art]" at Aichi Prefectural Museum of Art and Nagoya City Art Museum in 1995; "Kyujunendai no kankoku bijutsu kara: Toshindai no monogatari [An Aspect of Korean Art in the 1990s]" at the National Museum of Modern Art, Tokyo and the National Museum of Art, Osaka in 1996–97; "Fang Lijun: Human Images in an Uncertain Age" at the Japan Foundation Forum in 1996; "Immutability and Fashion: Chinese Contemporary Art in the Midst of Changing Surroundings" at the Kirin Art Space Harajuku and Kirin Plaza Osaka, Mitsubishi-jisho Artium in 1997; "Chinese Contemporary Art 1997" at WATARI-UM in 1997; "Art Now in Japan and Korea: Between the Unknown Straits" at Meguro Museum of Art, Tokyo and the National Museum of Art, Osaka in 1998–99, and "Private Mythology: Contemporary Art from India" at the Japan Foundation Forum in 1998.

26 | Tatehata Akira "Art as Criticism," *Asian Modernism: Diverse Development in Indonesia, the Philippines, and Thailand* (Tokyo: The Japan Foundation Asia Center, 1995), 200.

27 | Tatehata Akira, "Turning Our Eyes to Individuality," *International Symposium 1999 "Asian Art: Prospects for the Future" Report* (Tokyo: The Japan Foundation Asia Center, 2000), 171–172. See also Sugawara Norio, "'Indo gendai bijutsuten' ni tsuite," *LR* 12 (March 1999): 14–17. Tatehata Akira, "Sugawara Norio shi no 'Indo gendai bijutsuten' hihan ni kotaete [In Response to Mr. Sugawara Norio's Criticism on 'Contemporary Art from India']," *LR* 13 (May 1999): 6–7.

28 | Jim Supangkat, "The Emergence of Indonesian Modernism and its Background," *Asian Modernism: Diverse Development in Indonesia, the Philippines, and Thailand* (Tokyo: The Japan Foundation Asia Center, 1995), 205.

was coined through the contact with Western culture in the 18th century, but contrary to the Western concept of fine arts, *kagunan* carries a moralistic meaning with it. Supangkat argues that you will find it difficult to understand this concept in the dichotomy of tradition and modernity or that of modernity and postmodernity. Supangkat writes, "Analysis of the development of modern art outside of the context of the West [...] requires a new point of view in my opinion. Besides the conviction of pluralism, this analysis must also differentiate between the discussion of "Western influence" and "the emergence of modernism." [28] Supangkat here argues the importance of understanding Asian modernism that took shape through contact with other cultures not as the consequence of "Western influence" but rather as a kind of hybrid culture. This Bhabhaian approach aims at Asian modern art not in the Western frame of mind or in the Asian one but in terms of postcolonial hybridity, which would be incompatible with multiculturalism whose basis is on the distinction between each indigenous culture. We could say that his argument would precede an increasing interest in hybrid culture that can be found later in exhibitions such as "Cubism in Asia: Unbounded Dialogues" in 2005. What is common between the discussions of Tatehata and Supangkat is their interest in retrieving objects and their interpretations that cannot be necessarily appreciated by multiculturalism. Whether the emphasis is put on individuality or on hybridity, the discussion of Asian art after the modern era tells us about the importance of paying attention to specific objects without resorting to transcendent value systems. I would argue that this argument survived the propagation of multiculturalism in the late 1990s and prepared the emergence of horizontal or peer-to-peer communication that became popular in the 2000s.

4 | The 2000s

As we entered the 21st century major changes occurred in public institutions that deal with Asian contemporary art. The Fukuoka Asian Art Museum opened in 1999, becoming the first art museum in the world devoted exclusively to the modern and contemporary art of Asia. The Asian Art Show, Fukuoka, which had been held by Fukuoka Art Museum once every five years, became the Fukuoka Asian Art Triennale, organized by Fukuoka Asian Art Museum. About the theme of the first

Triennale, "Communication: Channels for Hope," curator Kuroda Raiji writes that "a courageous attempt to actively communicate, without depending on economic and political power, or without sticking to ideology or fundamentalism with various kinds of 'others'" is required, arguing the significance of communication toward difference people in difference regions without recourse to an overarching mediator. [29] His argument, wittingly or unwittingly, manifested itself in the context of the discussion in the late 1990s, we have seen above.

The nature of this kind of communication is not simply to ascertain the characteristics of artworks, but also to feed back into the very selection of artists. What differentiates this Triennale from many other large international exhibitions is that it does not adopt the "director format" whereby a single or group of curators are employed to select the artists. Art professionals in each country or region are asked to make an initial selection of artists, and then through a process of collaboration or consultation between art specialists from each country, the final selection is made. The other interesting thing about the Triennale, the second installment of which was held in 2002 and the third in 2005, is that the process by which the artists are chosen is completely open. One can sense the desire in the organizers that not only large international shows, but normal exhibitions too, explain as openly as possible the unavoidably vertical power structures at play in any selection of artists, and thereby to open up a channel of communication in the sphere of curatorial works.

On the other hand, another change came to the Japan Foundation Asia Center. As the 2000s began, the Center adopted a new policy to promote multilateral cultural exchanges and collaboration works within the Asia region in addition to the development of understanding Asian art in Japan. [30]

It is in pursuit of this policy that the exhibition "Under Construction: New Dimensions of Asian Art" was conceived. Having started in 2000, the project was a collaborative effort by nine young curators from seven Asian countries, seeing seven "local" exhibitions held in locations throughout Asia before a final compendium show was held in Tokyo. [31] The purpose of this multi-year project is to foster mutual understanding between Asian countries through cultural exchange and to solve a common problem by a collaborative effort beyond borders. Further, in

29 | Kuroda Raiji, "On Exhibition Theme 'Communication: Channels for Hope,'" *The 1st Fukuoka Asian Art Triennale 1999* (Fukuoka: Fukuoka Asian Art Museum, 1999), 15.

30 | Komatsu Jun'etsu, "Ajia senta," *Kokusai koryu kikin 30 nenshi hensan shitsu hen* [The Editorial Office of the History of 30 Years, The Japan Foundation], *Kokusai koryu kikin 30 nen no ayumi* [The History of 30 Years of The Japan Foundation] (Tokyo: The Japan Foundation, 2006), 271.

31 | *Under Construction: New Dimensions of Asian Art* (Tokyo: The Japan Foundation Asia Center / Tokyo Opera City Art Gallery, 2002).

32 | *Alternatives: Contemporary Art Spaces in Asia* (Tokyo: The Japan Foundation Asia Center, 2001) and *Alternatives: Contemporary Art Spaces in Asia 2005* (Kyoto: Tankosha Publishing Co., Ltd., 2004).

33 | Komatsu, "Ajia senta," 271.

34 | For example, "Kiro no Ajia, Dai 2 bu: Nihon eno manazashi, 5. Bunka no chikara, manga ya dorama, tsunagi-yaku [Asia at the Crossroads, Chapter 2: Gaze at Japan, 5. Power of Culture, Manga and Dorama as a Joint]," *Asabi Shimbun*, Morning Edition, July 30, 2005, 6.

35 | *The 3rd Fukuoka Asian Art Triennale 2005* (Fukuoka: Fukuoka Asian Art Museum, 2005).

36 | Kuroda Raiji, "Fueru ajia nai bijutsu koryu [Increasing Exchanges of Art in Asia]," *Nishinippon Shimbun*, Morning Edition, November 9, 2008, 25.

37 | "Follow me!: Chinese Art at the Threshold of the New Millennium" at Mori Art Museum in 2005; "Show Me Thai" at the Museum of Contemporary Art, Tokyo in 2007; "Avant-Garde China: Twenty Years of Chinese Contemporary Art" at the National Art Center, Tokyo, the National Museum of Art, Osaka, and Aichi Prefectural Museum of Art in 2008–09; and "Chalo! India: A New Era of Indian Art," at Mori Art Museum in 2008–09.

2001 and 2004, the Japan Foundation published a guidebook to Asian art spaces and organizations entitled *Alternatives: Contemporary Art Spaces in Asia*. [32] It aimed to provide the necessary information to get access to art and related activities in Asian countries. Through the exhibitions and the publications, the Asia Center strived "to cultivate common values in Asia and to formulate a network beyond borders." [33]

People often say that common values are being cultivated by way of the globalization of popular culture and the development of information technology including the Internet. The reception of Japanese anime and manga in Asian countries has frequently been reported in the media since 2000. [34] Meanwhile, there were also movements to point out the difficulties of communication. In its theme "Parallel Realities," the 3rd Fukuoka Asian Art Triennale 2005 sought to examine the complex realities that were in fact impeding communication. [35] The Fukuoka Asian Art Museum had conducted many exchange programs, including artist-in-residences, so when they started addressing the difficulties of communication and collaboration, it had a profound ring of the truth. Although there remain common values to be cultivated, multilateral cultural exchanges are getting more active within the Asia region since the 2000s. In addition to the collaboration for the exhibition "Under Construction," the 2000 Gwangju Biennale including many Asian artists promoted exchanges between Asian arts professionals, and in 2006 three international exhibitions including Singapore Biennale, Shanghai Biennale, and Gwangju Biennale had a joint press conference in Tokyo. Emerging is the horizon of multilateral communication without any transcendent frame of reference. On that horizon, for example, it will not be unusual for a Japanese to think about "Korean people's special interest in Indian culture." [36]

In addition, in the second half of the 2000s, large-scale country exhibitions have made a comeback. [37] This is particularly true of Chinese contemporary art, interest in which has grown with the expansion of its market. This movement is not seen only in Japan. Today, Asian art, especially Chinese contemporary art, is gaining more attention among Asian countries. Contrary to this situation, however, the Japan Foundation integrated the Asia Center into its main body when it converted into a corporation in 2004 to develop the exchange through art and culture beyond regions. The 2002 symposium, "Asia in