

# GEIDAI ARTS SUMMIT 2012

FROM ASIA TO THE WORLD

— THE DEVELOPMENT AND COOPERATION —

10/10/2012

Tokyo University of the Arts

## 参加大学 University Invited

Central Academy of Fine Arts	中央美術学院
Central Conservatory of Music	中央音楽学院
Academy of Arts & Design, Tsinghua University	清華大学美術学院
Shanghai Conservatory of Music	上海音楽学院
China Academy of Art	中国美術学院
Xinjiang Arts Institute	新疆芸術学院
Shanghai Institute of Visual Art, Fudan University	復旦大学上海視覚芸術学院
Tainan National University of the Arts	台南芸術大学
National Taiwan University of Arts	台湾芸術大学
Taipei National University of the Arts	台北芸術大学
College of Fine Arts, Seoul National University	ソウル大学校美術大学
College of Music, Seoul National University	ソウル大学校音楽大学
Korea National University of Arts	韓国芸術綜合学校
Daegu University	大邱大学校
Korean Academy of Film Arts	韓国映画アカデミー
Korea National University of Cultural Heritage	韓國傳統文化大學校
Mongolian State University of Arts and Culture	モンゴル国立文化芸術大学
Institut Seni Indonesia Yogyakarta	インドネシア芸術大学ジョグジャカルタ校
Institut Seni Indonesia Denpasar	インドネシア芸術大学デンパサール校
Vietnam University of Fine Arts	ベトナム美術大学
Ho Chi Minh City University of Fine Arts	ホーチミン市美術大学
Vietnam National Academy of Music	ベトナム国家音楽学院
Silpakorn University	シラパコーン大学
LASALLE College of the Arts	ラサール芸術大学
National Academy of Arts, Culture & Heritage	国立芸術文化遺産大学
Aichi Prefectural University of Fine Arts and Music	愛知県立芸術大学
Okinawa Prefectural University of Arts	沖縄県立芸術大学
Kanazawa College of Art	金沢美術工芸大学
Kyoto City University of Arts	京都市立芸術大学
Tokyo University of the Arts	東京藝術大学

# Contents

89	President's Foreword
90	Schedule of Geidai Arts Summit 2012
91	Three-Way Conversation "The Future of Arts and Culture in Asia"
92	Topic 1 "Creative Developments in Art in Asia"
114	Topic 2 "Asian Art – Cooperative Ways into the Future"
136	Introduction of Institutions
166	History of the Tokyo University of the Arts
170	Overseas Affiliated Universities / Institutes



Handwritten signatures and names in various scripts (Japanese, Korean, Chinese) surrounding a central logo.

Top row: 松本 空田孝平 久建二 朱宗慶

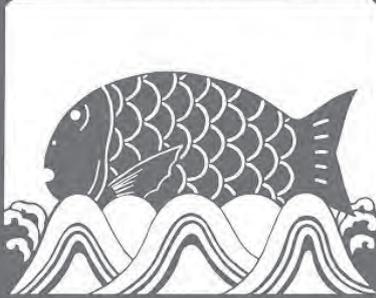
Second row: (M.V.A) 北郷 悟 堀越謙三

Left side (vertical): 輝天 植田克己 渡辺健二 建島 哲

Right side (vertical): 李肇修 金영욱 田中 敏 河野 五

Bottom row: 池田政治 佐久本嗣男

Center logo: GEIDAI ARTS SUMMIT 2012



FROM ASIA TO THE WORLD  
THE DEVELOPMENT AND COOPERATION

Designed by Noriyuki Yamashita

## President's Foreword

Since ancient times, people from different parts of Asia have been traveling across the region using land and sea routes that connect their respective countries. Such traffic generated rich communication and exchange. While arts and cultures rooted in the respective local traditions developed independently in each country, they continue to influence each other as a result of ongoing exchange between the different cultures. Art is one valuable means for bringing out a human being's rich sensitivity, embedded in deep contemplation.

In 2012, the year that marks the 125th anniversary of the establishment of Tokyo University of the Arts, principals from 30 art-related universities across Asia come together to discuss in depth yet on friendly terms possible creative developments and future ways of cooperation in the realm of art in Asia. I believe that this will be an opportunity to work out a wide range of international exchange programs and deepen multilateral communication, with the aim to foster a new generation of distinguished artists through border-crossing exchange, and contribute to the development of arts and culture from Asia out into the world.

Up to now, Asian art universities that concluded exchange agreements with our school have organized exhibitions, performances and joint research projects in collaboration between students and teachers. The various previous exchange activities were highly fulfilling and helped us gain a deeper understanding of the diverse course of history and culture in Asia. The fact that exchange is in full swing still in this moment surely is a result of the great efforts of all individuals involved in these programs, and I am expecting productive exchange with synergistic effects and further developments in collaboration also with art universities that will conclude exchange agreements with our school in the future.

I believe that this Geidai Arts Summit will be a favorable opportunity to contribute to the creation of new art and culture in Asia, promote international exchange through the medium of art, and develop a range of international exchange programs. The significant results will not be limited to the realm of art alone, but they will certainly prove beneficial for international cultural exchange on a nationwide level.

Finally, I would like to express my sincere gratitude to the officials at the Ministry of Education, Culture, Sports, Science and Technology, the Agency for Cultural Affairs, and the Ministry of Foreign Affairs, as well as all other individuals whose support was essential for making the Geidai Arts Summit 2012 possible.

Ryohei Miyata  
President  
Tokyo University of the Arts



## Schedule of Geidai Arts Summit 2012

9:00	Reception
9:30	Opening Ceremony
10:00	Three-Way Conversation "The Future of Arts and Culture in Asia"
11:00	Topic 1 "Creative Developments in Art in Asia"
13:30	Lunch Break
14:30	Topic 2 "Asian Art – Cooperative Ways into the Future"
17:00	Coffee Break
17:15	Conclusion

Date | October 10, 2012

Venue | Asakusa View Hotel

# Three-Way Conversation

## "The Future of Arts and Culture in Asia"

Mr. Tamotsu Aoki, a cultural anthropologist who has been specializing in relationships between Asian nations for a long time; Mr. Koji Yamamura, a professor at this university working in the field of animation that has been rated as representative of contemporary Japanese culture; and Ryohei Miyata, president of Tokyo University of the Arts, and at once a consultant to the Education, Science and Technology Ministry, and chairperson of the Council for Cultural Affairs, discuss possible future ways of fostering arts and culture in Asian countries, in reference to various phenomena and issues that give exchange in the realm of arts and culture a whole new significance.

### Speakers



#### Tamotsu Aoki

Director General, The National Art Center, Tokyo, Special University Professor, Graduate School of Cultural and Creative Studies, Aoyama Gakuin University / Former Commissioner for Cultural Affairs (Japan)

Aoki Tamotsu was a professor of Cultural Anthropology and Cultural Policy at Osaka University, the University of Tokyo, National Graduate Institute for Policy Studies and Waseda University. He served as a Commissioner for Cultural Affairs from April 2007 to July 2009. He was a visiting scholar at Harvard, a visiting professor at L'Ecole Hautes Etudes en Sciences Sociales, Paris and Konstanz University, Germany. He has carried out extensive field-research in Thailand, Sri Lanka and other Asian countries and Europe. He was awarded Suntory Academic Prize and Yoshino Sakuzo Prize and he is the Recipient of Medal of Purple Ribbon of Japanese Government. His publications include "Symbolism of Ritual (Girei no shochohousei)," "The Change of Discourse on Japanese Culture in Post-war Japan (Nihonbunkaronn no henyuu)," "Orientalism in Reflection (Gyakkou no orientarizumu)," "Understanding other Cultures (Ibunkarikai)," "Writers are on the Move (Sakka wa idosuru)" and many others. His most recent publication is just published "The Age of Cultural Power (Bunkaryoku no jidai)" (IWANAMI SHOTEN, December 2011).



#### Ryohei Miyata

Metal artist. Born in Sado, Niigata Prefecture, as the third son of metalworker Rando Miyata II. In 1972, he received his M.F.A. in Craft (metal-smithing) from the Graduate School of Fine Arts, Tokyo National University of Fine Arts and Music. He has shown his "Springen" series themed around dolphin motifs, as well as other works, at various occasions in Japan and abroad, including the "Ryohei Miyata Exhibition" (solo show).

Miyata won numerous prizes including Prime Minister Awards at "Nitten (Japan Fine Arts Exhibition)" and "Nihon Gendai Kogei Bijutsuten (Japan Contemporary Arts and Crafts Exhibition), and the Award of Japan Art Academy in 2011.

At present, he runs Tokyo University of the Arts as President, while still continuing his spirited creative work as an artist. Other activities include posts as councilor at Nitten, director of the Modern Crafts Arts Association, commissioner of The Japan Association of National Universities, board member (chairman) of the Council for Cultural Affairs (Agency for Cultural Affairs), and member of the Japan Sumo Association's "Yokozuna Promotion Council".



#### Koji Yamamura

Born 1964. Graduated from Tokyo Zokei University. In 2002, his film Mt. Head won grand prizes at six major animation festivals including Annecy and Zagreb and was nominated for an 75th Academy Award. His film Franz Kafka's A Country Doctor won grand prizes at seven festivals including Ottawa and Stuttgart. His films has thus far in his career won more than 80 awards. Work on the film Muybridge's Strings, a coproduction with the National Film Board of Canada, was completed in 2011. He won the Distinguished Artist Award of 2006 Asian Animation Film Festival, the Albin Brunovsky Honorary Medal in 2008, and the 30th Kawakita Prize in 2012. He is sub-chairman of the Japan Animation Association and the board of directors of ASIFA Japan, president of Yamamura Animation, Inc., a visiting professor of Tokyo Zokei University since 2004 and a professor of Graduate School of Film and New Media, Tokyo University of the Arts since 2008.

## Topic 1 "Creative Developments in Art in Asia"

### Moderator



Tokyo University of the Arts  
Vice President

Satoru Kitago

### Speakers



Central Academy of Fine Arts  
President

Gongkai Pan



Academy of Arts & Design, Tsinghua University  
Dean

Xiaobo Lu



Tainan National University of the Arts  
Head of Graduate Institute of Applied Art

Chingyuan Chang



National Taiwan University of Arts  
President

Yungcheng Hsieh



Daegu University  
Chair of Department of Industry Design,  
College of Arts and Design

KilSoon Lee



Korean Academy of Film Arts  
Executive Director

Equan Choe



Mongolian State University of Arts and Culture  
Vice president for academic affairs and research

Altantsetseg Chuluun



Institut Seni Indonesia Denpasar  
Rector

I Wayan Rai

## Outline

Within the endemic conditions in each country, the various traditional cultures in the Asian realm have produced a variety of creative arts and crafts. These art forms, developed while influencing each other over the long course of history, have been strongly dependent on the respective regional and cultural settings they were shaped by.

"Internationalization" is a keyword that defines one position for unique creative arts to unfold, and it is at once a difficult test in exposing creative work beyond its underlying culture to foreign viewpoints.

- What is necessary for the development of new forms of art in Asia?
- Where could we possibly find a further advancement of unique creative arts in Asia?
- How should this Asian cultural heritage be developed in order to contribute to a true enrichment of "mankind"?

We hope that our collaboration with each university will help shed light on the new forms of art born out of Asia.



Vietnam University of Fine Arts  
Lecture from the Faculty of Painting  
Trieu Khac Tien



Ho Chi Minh City University of Fine Arts  
Vice-Principal  
Truong Phi Duc



Silpakorn University  
Vice-President for Art and Culture  
Thavorn Ko-udomvit



LASALLE College of the Arts  
President  
Steve Dixon



Aichi Prefectural University of Fine Arts and Music  
President  
Teruo Isomi



Kanazawa College of Art  
President, Kanazawa College of Art  
Kenji Kuze



Kyoto City University of Arts  
Professor / Faculty of Music, Graduate School of Music  
Ayako Tatsumura



Tokyo University of the Arts  
Dean of the Faculty of Fine Arts  
Seiji Ikeda

## Topic 1 "Creative Developments in Art in Asia"

### Tokyo University of the Arts

#### The creation of values beyond global and local

Tokyo University of the Arts was established 125 years ago, against a backdrop of conflicting artistic and philosophical theory and praxis resulting from the clashing of East and West in the process of modernization within the Japanese society.

Up to that point, each Asian nation had developed its own culture, formed by history and tradition of more than a thousand years, incorporating aspects that have been passed from generation to generation as traditional culture. In the course of exchange between these Asian countries, their respective artistic and cultural habits have developed into unique cultures that have been influencing and benefiting from each other in various ways. The resulting arts are deeply rooted within the identities and cultures of the local communities that created them.

This Asian creative ability sublimed the configuration of human communication with society and nature into art and culture, and in contrast to art and culture informed with the human-centered ideas of Western art and philosophy, this culture was characterized by the structural features of "harmony" and "relationship" between society and nature that involves the human individual. At the very zenith, the art forms accomplished under these particular circumstances shared one universal quality one may refer to as an archetype of Asian creativity.

In the process of world cultural history, the rolling wave of globalization led to a marginalization of the various local, genuinely creative arts that emerged in Asia, due to their special regional characteristics. With the advance of globalization, regional values began to change, as a result of which (the value system of) mythology as a supporting pillar of local culture and its expressions is collapsing. Furthermore, it seems that it has not evolved into a culture with current validity.

Since 1990, the system of globalization was especially accelerated by the explosion-like development of information and the multinational expansion of economic and industrial activities. This promotion of trade unbound by cultural and economic factors has stimulated the establishment of close relationships between different parts of the world, and is increasingly causing a decline of importance of national boundaries between various social structures.

In terms of the international fluidization of information on people and things, one may consider scientific, technological, constitutional, legal and infrastructural developments to be contributing to this fluidization, while on the other hand causing various social problems especially in the cultural realm, where the decay of the creative cultural community is progressing. Originally, culture is a local matter that is largely dependent on regional history and culture, and as cultural enjoyment against the backdrop of the current global-capitalistic developments is rather unlikely, regional characteristics in the generation of culture cannot be ignored no matter how far the globalization of the world may develop.

However, now that we are facing this problem, we have to approach this old local (regional) quality as a problem that must be overcome. In order to do so, we need to re-examine once again issues of locality and globality, find new definitions for both, and make a shift toward an open kind of locality while preserving the identity and originality of each culture. What is needed now is the creation of a new model from a viewpoint beyond global and local. In order to promote Asian potential artistic and cultural creativity on the international stage, we would like to propose ways of looking for new shared platforms that mediate between both.

The new globality has to be redefined as a foundation for a framework that is based on the acceptance and coexistence of multiple value concepts. In other words, this means to build a gradually yet dynamically connecting shared network without a center, in which the respective regional cultures are opened to the outside on the premise of mutual understanding, while maintaining their own creativity and level. We believe that this is a starting point that will provide us with an indicator toward a possible "Asian creativity" that manifests itself in new artistic forms of expression. An additional perspective we will have to consider in our discussion is the function of art. If we take the first step toward the creation of a new model, the structure of which highlights the organizational ability to communicate it on a worldwide scale; and if the Asian nations work closely together with an open mind in regard to the culture of each nation, then we will surely be able to take this hurdle. Standing on top of the cultural structure that has been kept alive through the generations up to the present day, it is necessary to review this perspective once again, and to aim to construct a stage for the new kinship within the community.

## Central Academy of Fine Arts

### Originality of Asian Art

In recent years, Asian art has become the focus of international attention, so the issue of its originality has also been put forward.

An understanding of Asian culture must be involved in order to talk about the originality of Asian art; that is, Asian art must be examined from a globalized perspective. The concept of Asian art was not generated independently, but was created based on European and American art. Present-day Europe has rid itself of the basic developmental framework of independent nation-states, and has formed a new political and economic structure of ultra-nation-states over Europe as a whole; European art is also developing in this context. At present, it is difficult to extract an integral concept of Asian art from the arts in Asian countries, but it should also be recognized that Asian countries have a stronger and stronger "consciousness" of the need to rid themselves of a West-centered perspective and develop the native Asian culture. In the international context, this also reflects overall potential trends and the status of the future development of Asian Art. At the same time, there exists not only a conversation between Asian artists and artists in Western countries, but also cooperation and exchanges among Asian artists. Linkages and commonality among Asian countries are formed naturally in the course of history. If we decide in developing the future to strengthen linkages and commonality among Asian countries, we should then strengthen research and systemization related to local art; on this basis, we can develop modern art with the local traditional arts as its starting point.

## Academy of Arts & Design, Tsinghua University

### Inheritance and Reference: Construction of a New Asian Art System

Asian countries possess a time-honoured history and culture and create brilliant arts. Since the Sui Dynasty in East Asia, Chinese culture has had a profound impact on Japan, Korea, Singapore, and other countries, and a cultural circle has been formed based on Confucian culture. In the arts, East Asian countries have similar artistic languages and aesthetic standards, such as the ink-based calligraphies and paintings of the literati. However, the East Asian cultural circle has been impacted strongly by Western culture since the mid-nineteenth century; its own cultural tradition has been damaged to a great extent, but it should also be recognized that this destruction also actually promoted the modernization of Asian countries.

Taking China as an example, after the Opium Wars and the resulting military failure, there were many intellectuals, led by Kang Youwei, Liang Qichao, and others, who began to deeply doubt their own cultural traditions and to encourage Chinese people to learn Western culture and arts. At the beginning of the twentieth century, a large number of students went to Japan, the United States, and Europe to study Western painting; a number of famous artists subsequently appeared, including Xu Beihong, Liu Haisu, Lin Fengmian, and others, who had a profound influence on Chinese art education and artistic development in the twentieth century. However, Chinese intellectuals have been newly introspective since 1978 in terms of thinking that their own cultural traditions have been ignored and destroyed, and that serious fractures have occurred in the course of modern cultural development. Chinese artists are now beginning to think about how a new artistic tradition and aesthetic system could contribute to world culture. It should be said that Japan set an example for other Asian countries from the same cultural background by promoting Japanese modernization, and by protecting its own culture and art traditions, which is thus very worthy of study by China and other countries.

Today, Chinese art and design are in a very good state of development. Since it began to rise and entered a boom at the beginning of this century, the Chinese art market has greatly promoted the development of China's arts, and has been actively involved in the development of world art. At the same time, a rare opportunity for development came for the art of Chinese design with the rapid development of science and the economy. The important issue now facing Chinese design and cultural circles is how to transform "Made in China" to "Created in China".

However, deep cultural roots are necessary for aesthetic standards and the value orientation of both art and design standards, so that they can experience healthy development. The urgent issue facing contemporary Chinese art is the construction of a new aesthetic system. This construction process should not reject foreign cultures but absorb a wide range of excellent cultural traditions from around the world. Through this, a kind of aesthetic system that combines with China's cultural traditions can be constructed to conduct more extensive exchange. In the process

of constructing this system, Asian countries can learn and exchange with each other. There are profound cultural ties among East Asian countries, so they can develop together and be mutually prosperous.

With the hope for a more brilliant future for Asian art, we can create more excellent cultural products for the world.

## Shanghai Conservatory of Music

As the globe is regarded a village today, it is a very important topic of music and art development to advocate an international recognition awareness of music creation and performance. At the same time, though music in the context of multi-cultural pattern is not an "international language", the tradition of the Asian "music culture circle" not only displays its feature of regional culture, but also is an essential way of artistic expression that exceeds Asia to the international society. For example, the "music silk road" that connects the continent and the sea, the culture of Qin and Zheng based on the tradition of Buddhism and Taoism, the culture of South-East Asia Gong music based on the myth and epic Ramayana, as well as the music chanting tradition of South Asian religious gods. Their protection and development not only reflects the unique value and style of Asian art, but also exhibits the contribution of Asian cultural heritage towards the enrichment of human being.

## Xinjiang Arts Institute

### Creatively Develop Asian Art and Realize the Art Characteristics of the Silk Road, Xinjiang

Xinjiang was a major crossroads on the ancient Silk Road, and was a place where Western and Chinese cultures met. The world's four major civilizations – Chinese, Indian, Persian–Arabic, and Hellenistic – were intermixed along the Silk Road. By merging with ideas from the local culture, a unique regional culture was formed in Xinjiang.

Xinjiang, in the centre of Asia, is situated in a geographic location full of cultural resources. To name but a few, all of which are visual arts full of individual taste and character: the classic Persian style of fine drawing in ancient books; cave paintings with prehistoric origins located around Tianshan; the artworks of the Kizil Grottoes and Bezeklik Grottoes, representing ancient Buddhist art; the stone figures scattered around the Dzungarian Basin, the Ili River valley, and the Barköl grasslands; and Xinjiang's traditional architecture and patterns on textiles and decorations. Systemic research and arrangement of these artworks will definitely benefit our concept of art and visual experience.

Art is nurtured by the environment and traditional culture of a region. Xinjiang is home to many ethnic groups, with diverse cultures. Its unique landforms include glaciers, grasslands, deserts, and basins. The rituals and ceremonies in the grasslands of North Xinjiang and the oases in South Xinjiang impart a special visual impression that has affected the painting style of a number of artists. Xinjiang has developed its own concept of visual art and painting which is neither Western nor Oriental in style. Such a unique concept has special psychological and cognitive features. It combines the concept of the linear from the East and that of rationality from the West. Xinjiang's local artwork reflects a unique approach combining realism and expressionism. On the one hand, Xinjiang is a place full of the natural scenery of Central Asia, which is a popular theme in paintings. On the other hand, the legends and cultural heritage of the old Silk Road also influence Xinjiang paintings through the structure of its regional culture. All of these contribute to the unique techniques and methods of Xinjiang paintings in terms of theme, colour usage, and individual language.

If we view the development of Xinjiang art from the perspective of greater Asia, we discover that the language of painting from the nineteenth century can no longer narrate new contemporary topics. Also, the function of realism in the traditional art has gradually been replaced by the function of expressionism. Contemporary artists are less likely to use social problems as the theme of their artwork than artists were before the nineteenth century. Since subjectivism has become increasingly popular in contemporary art, how can contemporary Xinjiang art follow its traditions and continue to use daily issues as its topic, and to incorporate realism into its aesthetic ideals and aesthetic value?

From the age of "globalization" in the second half of the twentieth century, how can Xinjiang art make a correct judgment between history and the real world while insisting on its local culture? This is the question we are facing and it is also a question for the development of Asian art.

## Shanghai Institute of Visual Art, Fudan University

The concept of Asian art includes fuzzy boundaries and contradictions. To study Asian art, we need to find out the interrelated diversity and complexity of differences and similarities, tradition and modernity, and the inclusiveness and exclusiveness thereof.

As the national consciousness is growing and economy is rising rapidly in each Asian country, the international position of Asian art is gradually rising. The practice of our university shows that art education in colleges and universities aiming at passing down Asian art and culture is an important way of promoting the mutual exchange within Asian art circles; a measure of development of Asian art that is driven by globalization; an effective strategy against the strong Western cultures; and a creative opportunity for combining the tradition and the reality of Asia.

Against the background of globalization, what we need to do is not just show the economic take-off of Asia, but rebuild the identities of the respective Asian cultures. Asia is gradually shifting from an economy-focused age into a culture-focused age.

The cooperation in art education between colleges and universities in Asia needs to break the limitations of nationality in Asia, thoroughly study the traditions, nationalities, religions and customs, explore the diversity inherited in Asian cultures and the cultural heritages beneficial to the human kind, discuss the influence of Confucian culture, as well as explore the differences and the sparks of design innovation in Asian cultural circles.

The more meticulously we refine the essence of the artistic treasures of one country against the background of globalization, the better we are at creating wonderful works of Asian design and art. "Internationalization" is one of the key elements to define a creative art form.

## Tainan National University of the Arts

### Attitudes in Creative Processes

Baptized by the advent of the Industrial Revolution, hand-made craft would subsequently be substituted by mass-produced goods made by machines, yet at the same time, the development of contemporary craft would be deeply influenced by the concepts propounded by contemporary art; today, we find ourselves questioning and reexamining the true spirit behind creative labor. The first decade of the 21st century has witnessed the gradual recalibration of "attitudes" in craft towards the categories of maker, material, application and its reason for existence. Science and technology have perpetually pushed us forward towards progress; yet even though our dreams are now readily made with the click of a mouse, it is by reclaiming our ability to create with both hands that will ultimately become the first step in revitalizing the value of contemporary Asian craft.

#### Attitude One: Physical Labor

Labor, in which we use our cerebrums to control our hands and feet, is a basic instinct required for the existence of man. For this reason, it can be said that our hands and feet move and create to fulfill our hopes and desires. The creative path that mankind has taken towards the advancement of civilization exists to this day in the form of historical records. In fact, the objects found within history – cultural artifacts such as crafts – remain with us today as tokens of evidence that capture the characteristics and changes in philosophies of a certain civilization. In other words, the maker of crafts can be considered to be witness of a certain process of labor at a given time and place within history. It can thus be said that the culmination of human civilization's knowledge, found within certain skills and techniques, is evident within the processes of craft. Simultaneously, the state of mind of a craftsman in a certain era can be ascertained by these processes. And as the labor that is craft-making continues to change over time through the process of repetition, today we find ourselves reexamining the contrasting relationship between craft techniques and pure artistry.

#### Attitude Two: Communication with materials

The relationship that a craftsman has with his or her material before embarking on the processes behind creation helps determine the resulting spirit of craft-making and its aesthetic value. Choosing an attitude before creating a dialogue with a certain material is like choosing which key to use to unlock a door that stands before a maker of craft. By understanding that media is not simply a means for creation but also a subject for dialogue can help one to hear the unique voice within a certain type of material, and understand its true nature.

## National Taiwan University of Arts

### Utilizing Digital Contents to Enhance Traditional Manufacturing Industry and People's Life

In the very beginning of the digital archive programs of museums in Taiwan, the purposes were only for culture preservation, exchange, and sharing. The government then put more emphasis on the applications and services of the digitized content. It would be a waste if we didn't make the best use of it. The digitized content can and should be used in many other areas such as education/learning, research, creative industry, and traditional manufacturing industry.

Art museums usually have the most abundant culture inheritance, and have long been considered places for the elites only. Many people do not think art museums as parts of their lives, and would not choose to visit an art museum in their leisure time. Artworks inside art museums are also considered high-cultural and unapproachable to people, and there is a distance between art and most people's lives. In order to be more accessible to the general public, art museums have been seeking new ways to reach a wider audience, and to get art more involved in people's lives. With the development of digital technology, museums have better chances of reaching out to the public through different ways. The application and service of digitized artworks is one of them.

The purpose of the study are twofold: 1) To utilize the digitized contents from a private art museum, Hong-gah Fine Arts Museum in Taipei City, to develop value-added applications and services. 2) To establish new applications and business models by collaborating with two major traditional manufacturers in Taipei, Photo Man Image (PMI) Corp. and IF Pacific Corp.

In this study, a model for the value-added applications and services is developed. Hong-gah Fine Arts Museum, as the content holder, provided their valuable digital contents such as oil paintings, water color painting, calligraphy, etc. A licensing company, ArtKey, is responsible for obtaining the commercial authorization of the digital contents from the museum.

During this process, the issue of creating commercial opportunities for digitized artworks through licensing and promoting the values of traditional manufacturing through various artworks has become the key element. With the financial support from the National Science Council (NSC) of Taiwan, the Department of Graphic Communication Arts (GCA) at National Taiwan University of Arts (NTUA) in Taipei, Hong-gah Museum, Artkey, PMI (digital image printing company), and leather company IF Pacific Corp. are collaborating on "The Promotion of Traditional Production Industry through Archived Artworks," a one-year project focusing on the following three points:

1. Making art a part of life, and making life a part of art: producing delicately cultural commodity through redesigning digitized artworks.
2. Establishing an arts licensing mechanism: integrating the different divisions of an industrial line and building up an effective co-working system between the content holder, academic and industrial sectors.
3. Building marketing and global branding: promoting the reputation of Taiwanese culture through international marketing.

With these goals, the project is expected to present a new model of the collaboration between the content holder, the academic sector, and the industrial sector.

The project is divided into four major dimensions of value-added applications: Cultural Learning and Education, Cultural Preservation and Inheritance, Cultural Promotion via Activities, and E-commerce and Business Development. In addition, a website is set up to make Taiwanese arts more accessible to the general public, and to serve as a platform for displaying art and cultural merchandises. During the process, the NTUA research team is responsible for planning the whole process.

## Taipei National University of the Arts

### The Individual View of an Educator in Art History

As an educator and researcher specializing on the history of painting in East Asia, I often ponder the question what East Asia and its art and culture mean to young students at art universities today. From the viewpoint of East Asian history, one of the key issues for the region since the modern age has been the phenomenon of Westernization. More

recently, economic development and the advent of the Internet have fanned the process of internationalization and globalization, creating a new world of even greater uniformity, in which East Asia can certainly be thought of as an extension of the Western world. At the same time, however, if this trend continues, this would mean a disconnection from traditional arts and cultures, and the different Asian regions/cultures are facing the danger of losing their originality – or their identity so to speak. If we look at it this way, we understand that, for a development of Asian new art on a worldwide level, we first need to locate our own position within the context of world culture, which means to consolidate our own identity. When I say identity, however, I do not mean narrow-minded nationalism/regionalism. We need to start by understanding our own roots in Asian cultures and customs, as well as the commonalities and differences between our cultures, and by respecting diversity. I think this is an immensely important point especially for the young generation and their responsible role in the creation of new art.

In addition to identity, further development has to be made also in the uniquely Asian creative arts, for which the establishment of a connection between traditional culture and the young generation and contemporary life is elemental. In other words, such further development would not just be simple formal regression/tradition, but I would define it as evoking people's sympathy, and creating a connection with contemporary lifestyles and sensations. In this respect, let me use landscape painting as an example. The unique genre of landscape (scenic) painting has existed as an indigenous type of painting in the East Asian region including Japan, China and Korea. Originating from China, the genre became accepted in Japan and Korea, and while themes and styles vary by region and era, the countless distinguished works that have emerged over the long course of history have become a common visual language in the East Asian realm. For the establishment of a form of art that is not reduced to formal tradition, but that arouses people's sympathy, East Asian landscape painting as a genre that managed to transcend national borders and eras seems to be a particularly important factor. In pursuit of a further development of traditional arts, finding a common language that connects to the contemporary lifestyle and appeals to the hearts and minds of young people today will be an important clue.

Finding the right balance between internationalization/globalization and tradition/originality is not an easy task, but we believe that consolidating our own identity based on an understanding of our position in the context of world history will help us find an answer. Seen in a larger framework, uniquely Asian creative art is not a cultural heritage of Asia alone, but depending on the time and region, we should position it as a vital part of world culture that mankind has forged out of various lifestyles, beliefs and values. Asian cultural heritage has various possibilities when it comes to utilizing the human factor behind art in order to arouse sympathy and affection. We believe that this will contribute to the creation of a new Asian art that touches the human soul beyond space and time.

## Daegu University

### Asian design, the creation of values on discussion

#### 1. Introduction

This argument proposes that the general process on design and the discussions of the classic book of Choongyong (Doctrine of the mean) are based on different contents, but they share some common elements as well. Through looking for interrelations between the two discussions, which show different contents during different periods of time, we can see how the thoughts and wisdom of our ancestors apply beneficially to modern life. We can utilize our ancestors' experience gained during the procedures of their tasks in the process of making design; thus, we can make less errors, and complete our work efficiently. Through thoughts inspired by discussions between the past and today, our purpose in this argument is to integrate different periods of time, and to look for the creation of unique values.

#### 2. The process of design

In general, the process of design is divided into four stages in the following order: planning, approaching, decision-making and production. The process of design is an efficient procedure for the purpose of completing the goal (product) effectively in performing the design. In terms of practicality, it is meaningful to study the process of real design.

#### 3. The 20th chapter of the book of Choongyong

In short, Choongyong advocates the meaning of middle place or thoughts of moderation. The 20th chapter of the book of Choongyong concludes the contents of Bakhakji, Simoonji, Shinsaji, Myoungbyunji, and Dokhangji. Bakhakji means to learn extensively, and Simoonji is to ask profound questions. Shinsaji means to think deeply, and Myoungbyunji is to judge rightly. Finally, Dokhangji means to act sincerely. More systematic translations on the

meanings are as follows. It is OK not to learn, but if you learn, you should continue to learn to be proficient in what you learned. It is OK not to ask, but if you ask, you should continue to ask to be able to know what you asked. It is OK not to think, but if you think, you should continue to think to be able to obtain a conclusion of your thought. It is OK not to distinguish, but if you distinguish, you should continue to distinguish to be able to know for sure. It is OK not to act, but if you act, you should continue to act steadily. Therefore, by following the instructions above, even fools can become wise people, and even the weak can become strong. In other words, someone who is good at something at once should repeat ten or one hundred times, and someone who is good at something after repeating ten times should repeat one hundred times or one thousand times. In this way, even fools by nature will be wise, and the weak will be strong, so that the lesson is focused on having a strong mind.

#### 4. The interrelations between the two theories

The planning stage is the procedure of planning in searching and performing for merchandizing actual products. At this stage, various elements related to the planning of production are reviewed closely, and problems are solved without making errors in planning. In general, the production planning committee has a meeting for this procedure. This stage is similar to the Bakhakji in the 20th chapter of the book of Choongyong, and it can at once be the contents of the Simoonji.

At the next stage, approaching, we research and analyze data for merchandizing. More specifically, the production planning committee holds meetings to specify rules, confirm with the organization, have internal meetings, and deploy ideas. At this stage, both Shinsaji and Myoungbyunji are processed side by side, while there has to be a special focus on the contents of Shinsaji.

The third stage is decision-making. At the stage of approaching, the presented idea is specified, and repeated reviews and evaluations are made to ensure that no errors occur at the planning stage. Problems are corrected, and the design is decided, and the first prototype is made. Like the previous stage, at this stage both Shinsaji and Myoungbyunji come together. However, here we need to focus more on the Myoungbyunji, while the Dokhangji is relevant as well.

At the fourth stage, contents are produced according to the process of the previous three stages. Through the process of production, exposed problems are corrected to make the product perfect before the actual production begins. This stage is also similar to the Dokhangji.

#### 5. Conclusion

What are the integrated meanings and contents of the two theories? Concerning the design process, we can summarize the discussion on integration and combination as follows. "You should learn and think widely, ask specifically, review the problems and judge carefully, reflect properly, present solutions for good results, and perform sincerely to make the solutions successfully." In other words, these are five lessons for someone who tries to be honest to himself. If you interpret the meanings of these words extensively, it connects with the meanings of Konginmyung by Yanagi Muneyoshi, who was fond of popular products in Chosun. The following six sentences are selected out of 10 as the conclusive discussion.

First, in making, make it beautiful. However, do not learn the values of beauty. The intention removes the virtue of beauty. Second, do not make things useless. The useless product harms the virtue of beauty. It is a wrong thought, as the virtues of use and beauty are contrary to each other. Third, the mind in making should be served. Making products means to be obedient to nature and serve to the virtue of beauty. There should be a devout attitude. Fourth, do not be tired of making. It is such pleasure and something that cannot be obtained with efforts. Fifth, do not bring honor to your name. Do not fall into personal thoughts. Sixth, there should be silence on products. There is nothing more beautiful than beauty with silence. The virtue of silence is the highest state that can be reached.

We hope that Asian design is based on the discussion of the past and present, and of the concepts of practicality and integration of minds. We also hope that you do not learn beauty but make it silent beauty, be obedient to nature, and contribute to the virtue of beauty.

## Korean Academy of Film Arts

### How can we build a playground for artists in Asia?

Let me begin with one of the Korean trends. Because of the international economic recession and the increase of the unemployment rate, there is a phenomenon that many young unemployed Koreans call Yingyeo (surplus) – something

extra, or more than is needed. It is at once a word in Internet jargon meaning "being useless" or "unnecessary". They call useless behavior "Yingyeo-jit", and the ability to do something unnecessary "Yingyeo-ryok (力)". Yahoo! Korea reported that Yingyeo was the second frequently used word after "Re-al" (really) in Korea in 2011.

There is a haven for these Yinyeos in Korea, the website "dcinside.com". It has been one representative on-line community in Korea since 1999. The site was initially launched as an online shop for digital cameras, but before we knew it, it had become the mecca of Korean Internet subculture where many buzzwords, people in the news, and various issues are generated and spread.

Now, dcinside.com has become a playground for Yingyeos, and a trendsprouter various artists and marketers are keeping their eyes on. Artists, musicians and filmmakers who want to reflect the public taste pay attention to Yingyeos' offbeat comments on social issues. Advertising agents and marketers are trying to make the most of newly coined words and the rookies on Yingyeos' lips. Broadcasters propose imaginary castings for their programs so that they can get an idea how the audience will respond to their next show. Yingyeos' comments aren't just the text itself. They create it in every possible way, by manipulating images, sounds, or the fact itself. They do their own art.

However, the dcinside.com culture of these Yingyeos could be treated as a useless and unproductive act itself. It could be just a breeding ground for malicious comments, negative subculture, and a hideout for social hermits. Nevertheless, it has played a positive role in the development of Korean netizen culture in various areas, from pastime to politics, because there is an "authenticity" penetrating the truth in their opinion, which makes many people nod on their behavior.

Culture can be regarded as an accumulated byproduct of human beings' surplus behavior. Bored or lonely, they wanted to find something to play with, and eventually came up with art and even a whole new culture. From the point of view of traditional art, modern art can be described as "developed" or "new". Regardless of how we call it, art itself has a starting and arriving point as to how we react to our human relationships, society and nature. Creative developments in art in Asia – perhaps they could achieve a goal quite easily. Let's just give them a place to play like dcinside.com. Why shouldn't it be possible to achieve this proposition, the development of art in Asia, by giving them a chance to play with the cultural differences between each country for pleasure? I believe that it is the primary role of the leaders of Asian culture to provide the artists with a playground where cultural difference is not something to get over, but something to play around for kicks. I am not just insisting that we need to build an Internet subculture. I think it deserves our effort to contribute to the enrichment of mankind, even if it is just a Yingyeo-jit.

## Korea National University of Cultural Heritage

### The Unique Development of Asian Art

The regional characteristics of Asia have given birth to various art forms throughout history. These art forms, inspired by Asian uniqueness, are the forces that very much define the culture of Asia today. The originality of each Asian country's art has been serving as the keyword for Asia's cultural promotion. However, Asian artists and academic institutions have been rather passive on the matter of seeking commonality in Asian arts, and turning that common "Asianness" into energy for artistic creativity. Even if we do not consider the impact of Orientalism, the traditional Euro-centric understanding of Asia from which the modern Asiatic studies began, there seems to be other internal reasons that make it hard for us to conceptualize the common Asian culture in an objective and comprehensive way. One reason might be that up to now, Asian countries have been too focused on the question of whose culture is the most superior, and who has the power to disseminate Asian culture to the world. Such internal competition may have, to a certain level, conditioned Asian countries to concentrate on promoting the purity and superiority of their own national culture. But such argument is largely outdated, as nowadays few people would disagree that every culture is pure and superior in its own way. The question lying ahead of us is how to integrate those different cultures within one greater cultural entity to create a powerful cultural code. Then, where should we find the shared, intrinsic cultural characteristics of Asia?

First step is to recognize Asia in the globalized context. We are living in the era of globalization, encountering housing, food, and clothing from different cultures every day. Even if we do not set an artificial standard of what is Asian and what is not, if only we are interested, we could naturally distinguish the characteristics of Asia in every part of life.

We may also benefit from questioning whether the globalization in Asia hasn't been biased toward curious exploration of the radical and exotic Western culture, while treating anything close and familiar with indifference. Lack of

understanding comes not only from lack of interest but also from intentional prejudice. To extinguish any kind of prejudice that may restrict our understanding of Asia, we must first familiarize ourselves with one fact: many Asian cultures indeed share the same root, while they have wisely modified themselves over a long span of time in a way best befitting each region. In the long history of Asia, various shapes of culture developed with their own uniqueness and depth. And yet the variegated cultures are ultimately related to each other through the intrinsic Asian identity. At this point, it seems without a question that we should spare no effort in further exploring the Asian identity. It is in this context that academic institutions should provide their future artists with various programs to help them understand Asia's rich history and traditional culture. By thoroughly understanding and respecting the traditional culture of neighboring countries, Asian artists of the next generation will be able to derive tremendous energy from Asia's shared history, pride, and cultural assets.

If the young artists push their creative endeavors based on broad cultural knowledge, and if the governments and academic institutions lend support, there will be a great synergic effect, and our artists will gain a competitive advantage in the global market. To make a detailed suggestion, universities could form an international network to share visual resources of their country's cultural heritage as well as academic resources on intra-Asian cultural exchanges. Then, the universities could launch a contest urging artists to actively use the knowledge database and create works with the theme "Asia". Finally, the universities could take turns in organizing exhibitions of outstanding works, thus promoting lively exchange among scholarly and art circles of Asian countries.

Asian identity is not a previous act of a bygone historical play; Asia is what we eat, what we wear, what we enjoy, and how we live out the present based on the accumulated cultural knowledge. I expect the 2012 Geidai Arts Summit will provide a valuable opportunity to transform Asia's cultural potential into artistic inspiration, creating one of the most powerful cultural codes in the global world today.

Joon Kim (Professor, Korea National University of Cultural Heritage)

## Mongolian State University of Arts and Culture

When Mongolia was a socialist system, every "citizen" had to contribute to build socialism, therefore the main tool was cultural diversity in order to inherit and keep their national culture uniqueness. Every single aimag (province), sum center (sum: provincial administration unit) and bag (smallest unit) built their own cultural center, which resulted in rapid increase of the number of people attending cultural events and their understanding and appreciation of the arts. Many artworks were created during that time, because the government supported cultural institutes and organizations effectively. They were using culture as a main tool for disseminating their ideology, such as artistic creations expressing main socialist values, especially social equality, involvement to building socialism for every civic, heroism for the state, true love and patriotism. However, national culture and art was highly developed at that time, but it was under the strict control of socialist ideology that made artistic creation the only means of expression for one policy. The western culture was shut out, and its dissemination was prohibited.

After 1990, when Mongolia became a democratic country, we shifted to a marketing system where the economic crisis didn't spare the culture sector. The State budget had decreased year by year, and that was the main reason for the failure of the Mongolian cultural sector. Right at that time, Mongolians developed greater national pride. They began to respect the traditional way of life, as can be seen in the many works of art created around that time. People worked to maintain knowledge of their culture, and preserve their cultural heritage. They understood the importance of the role of culture for the country. On the other hand, rapid urbanization and industrialization, accompanied by an emphasis on technology and economic efficiency, have led to the emergence of a new life-orientation that finds expression in a new social stratum.

These days Mongolia adopts an open media system. Step by step, young people are introducing modern art and culture, illustrating how the young generation's attitude toward culture has changed, as artists began to mix a more traditional mentality with a modern way of life. The Mongolian Development Policy has registered the importance of culture, its inheritance, preservation, and the young generation's need to understand their culture. Nowadays, the cultural sector has developed significantly, as we can see many talented young artists in this sector, as well as a number of NGOs, governmental organizations and initiatives, and cultural activities and events, which made culture an important sector for the enlightenment and education of the people.

MSUAC (Mongolian State University of Arts and Culture) carries great significance as a cultural organization with the policy to support artists, and work with the following approaches:

- To produce highly skilled, talented artist, who are capable of shaping a creative mentality

- To increase the participation of teachers and students in international competitions and events
- To conduct research into Mongolian folklore, folk music and dance, and traditional cultural heritage, and to disseminate and hand down traditional culture to the next generation-
- To contribute to the creation of Mongolian contemporary art and culture, music, performance; to the perception and expression of culture; and to the development of their contributions.

In the case of MSUAC, the academic research field we introduced to our curriculum has begun to produce classic, folk and contemporary music and other genres. We are aiming to create classical, folk and contemporary genres, and to conduct academic training and research in this field.

## Institut Seni Indonesia Yogyakarta

### The Development of Indonesian Artists' Creativity and their Relation with the Asian Visual Arts Phenomenon

The development of Indonesian modern visual arts coincided with the internationalization process that came with Western colonialism and globalization after gaining independence. In their long history, the modern visual arts were a synthesis of various Indonesian traditional visual art forms and Western modern visual arts idioms. Because of that phenomenon, the development of Indonesian visual arts has many problems that are different from Western visual arts, but shares similar phenomena with the development of modern visual arts in other Asian countries due to the similarities in the traditional nature, modern education processes, and history of Western colonialisation. Even Western scientists have been pointing out the differences between modernism and these Asian modern visual arts full of traditional matters and social contexts. This understanding should be considered as a point of view of western scientists reviewing Asian modern visual arts. In some cases in the Philippines and Indonesia, we can observe the emergence of Romanticisms, Realism, and Abstractionism in the same era, and also of Cubism with its variations in Asian countries such as Japan, Korea, China, India, Sri Lanka, Indonesia, Philippines, Malaysia, Thailand, Vietnam, and Singapore.

Where contemporary visual arts refer to postmodern ideas supporting plurality and traditional values, great enthusiasm has been seen in the art world of Asian countries. Asian artists work with unlimited variations and using their traditional cultural wisdom to make internationally appealing works in the contemporary idiom. With this momentum, a new, powerful form of Asian contemporary visual arts has emerged, and could be a bargaining power to Western modern visual arts. In another phenomenon, the socio-cultural problems in the respective context of each Asian country become an important issue. In China, there are avant-garde groups that present themes of social life and urban community in a cynically realist style. This theme and style was eventually developed in other Asian countries. A further explanation can be found in the scheme of the development period of modern and contemporary Indonesia that grew from its socio-cultural contexts, as well as in other Asian countries.

Works of Indonesian visual art today put more emphasis on the articulation of early developments in modern visual arts rather than on contemporary visual arts. The articulation reflects the modern vision of the artists, including cognitive aspects resulting in the viewpoint, creative process and sensibility of their expression. Thematically, the modern vision in the respective historical periods is reflected in natural sceneries expressing views of the romanticist aesthetic paradigm, themes revolving around the human being and life referencing the contextualist aesthetic paradigm of human life, and themes focusing on individual imagination and modern spirit reflecting views of the universal humanist aesthetic paradigm. The themes mentioned above can be observed as individual tendencies of artistic perceptions of the world, yet at once they can also be understood as aesthetic tendencies in the respective historical periods.

The history of Indonesian modern visual art is in fact identical with the development of aesthetic paradigms. The paradigm of Indonesian modern visual art is influenced by the socio-cultural contexts as reflected in views or concepts, such as in the style of a certain period or of a certain individual. The aesthetic paradigm at a certain period always becomes the commonly agreed thesis based on the socio-cultural context developing at a certain time. Every newly expressed thesis potentially evokes negation and contradiction, which ultimately form an antithesis and synthesis, and finally manifest a new thesis. Dialectically, Indonesian modern visual art shows at least five aesthetic paradigms.

1. The early 20th century, until the late 1930s, saw the emergence of the so-called Mooi Indie exotic romanticism, and the development of new Balinese painting resulting from an innovation of traditional Kamasan style puppet painting.

These views reflected the images of Dutch painters, native upper class painters, and Dutch and Indonesian society set in the feudal colonial culture and age. They appreciated harmonical conventions and ideal values, expressed in beautiful natural landscapes in a naturalist or impressionist style. Mooi Indie paintings were made by such artists as Du Chattel Locatelli, Willem Hofker, Ernest Dezentje, Le Mayeur, Pirngadi, Abdullah Suriosubroto, Basuki Abdullah, Wakidi, Wahdi, and others.

2. In 1938-1965 developed the aesthetic paradigm of human contextualism among Persagi and Lekra artists, influenced by social and political changes. The spirit of nationalism and independence had a strong influence on the aesthetic change in painting. This period was colored by the artists' intention to represent people's real life and Indonesian values in visual art. The Persagi vision of nationalism and rejection of exotic romanticism became the antithesis against the status quo of Mooi Indie painting. Painting was used to express the deep revolutionary spirit in the life and feeling of Indonesian people, as seen in the works of Sudjojono, Hendra Gunawan, Affandi, Trubus Sudarsono, Amrus Natalsya, Djonis Trisno, and others.

3. In the second half of the 1960s, the aesthetic paradigm of universal humanism became stronger, and visual arts were freed from the influence of politics. The appreciation of individual awareness and freedom of expression inspired individual adventures in creating various forms of expression. Besides, modernism and development had a significant impact on the nature of the works. The process of personal creative development spawned various forms of expression that placed emphasis on feeling and emotion (lyricism), along with a few visual phenomena applying intuitive, imaginative, decorative, and non-formal improvisatory styles. Abstract art was the dominant style in this period, represented by a variety of works by the likes of Achmad Sadali, A.D. Pirous, Sri Hadi, Popo Iskandar, Fadjar Sidik, Widayat, Zaini, Nashar, and Rusli among others.

4. Since 1974 emerged the aesthetic paradigm of plural contextualism. Actual social problems were considered more important than an absorption of individual artists' sentiments. The new visual art movement emerged as an aesthetic paradigm against personal and lyrical visual art forms. This paradigm kept developing until the 1980s, resulting in a synthesis of Indonesian contemporary visual arts. The characteristics of the paradigm emerged through an analytical, contextual and participatory creative process. They also broke the barriers between fine art, high and low art, and the attitude of expressive plural value. Through their works they aimed to express a new concretization through various media ranging from collage techniques and application of ready-made articles to installation, environmental and performance art. Media of realism were applied along with the photographic techniques to attain a sort of hyper-realism. Such media were not the only characteristics of the expression of Gerakan Seni Rupa Baru (GSRB), or artists belonging to the new visual art movement, such as Jim Swupangkat, F.X. Harsono, Nyoman Nuartha, Bonyong Murni Ardhi, or Dede Eri Supria.

5. The new paradigm of synthesis emerged from the late 20th century up to the present. From 1980 into the 1990s existed a polarization between lyricism and non-lyricism in Indonesian visual art, with several moderate artists seeking ways to harmonize the two poles. They exchanged their canvases with new materials in order to realize a new concretism, yet they did not reject the view of lyricism. Even though they did not yet get support, this would eventually pave the way for a synthesis. At the same time, old works emerged with the trends of surrealism, abstract expressionism, and other styles. Many young artists applying multi media in their work did not cling to aesthetic concepts and social views like the Seni Rupa Baru (the new visual art) artists, but they were free and did not take either side. While still employing lyrical styles, they also did performance art, installation art and video art. Besides, they did not look at social phenomena from one angle only. Typical examples can be seen in the works of Heri Dono, Dadang Christanto, Tisna Sanjaya, Marida Nasution, Hendrawan Riyanto, and others. On the other hand, the young artists who had been applying forms of lyricism were bored of smoothness, personal imagination, esotericism and dullness in terms of social response. They tended to make many variations, beginning from social comments through various styles, still using traditional symbols, or adopting a provocative public attitude, such as Kelompok Taring Padi for example.

From the previous introduction and explanation about the periods of Indonesian modern visual arts history, we can conclude that Asian visual arts history developed with the process of internationalization. The facts of other modernization phenomena in Asia demonstrate the power of various traditions and cultures that find their way to produce creativity. This fact also answers the question what is needed for a development of new arts in Asia. However, we must focus our attention on how to use all Asian heritage resources on the basis of a new international enthusiasm. Tradition is no longer expressed as an exquisite value, but as a critical attitude and challenge of established and

stagnant values. What must be considered in this case is a form of postmodern thinking with international reference.

M. Agus Burhan (Vice Rector, Institut Seni Indonesia Yogyakarta)

## Institut Seni Indonesia Denpasar

In this presentation, I would like to discuss the creative development in art in Asia, with special reference to the opening ceremony of the International Art Festival, hosted by the Indonesian Institute of the Arts (ISI) Denpasar. The event was held on November 21, 2007 at Sanur Beach, Bali. In addition to Indonesian Art Institutes, participants included other local Indonesian community groups, Asmat people from Papua, as well as international arts institutes/universities from Asia and other parts of the world.

This endeavor is an example of a creative development in art in Asia, especially in performing arts. The work is an "intra and inter-cultural art collaboration" in which many aspects of art and culture blended artistically. The key word is collaboration. By intra-cultural collaboration or national-cultural collaboration, I mean collaboration focusing on traditional elements in one country, which ultimately produces new forms of artworks. The second, inter-cultural collaboration refers to collaboration focusing on traditional elements of two or more countries.

I found this international art festival a very unique opportunity to stimulate many creative ideas. Therefore, on this important occasion, I would like to share my experience in art collaboration with the hope that it may shed some light on new forms of art born out of Asia.

I Wayan Rai S. MA (Rector, Institut Seni Indonesia Denpasar)

## Creativity of New Balinese Music Composition

The boundless creativity of Balinese artists in the last three decades (1980-2010) has caused fundamental changes in the various fields of performing arts. In the field of music, the creativity is not limited to the outer aspects such as shape and appearance, but includes also aspects of contents and musical ideas. New Balinese musical compositions today emerged with a variety of aesthetic tastes, perspectives and concepts, including how it is composed, and how presentations are different from the previous compositions. In line with the creation of new Balinese compositions, there has been a shift in paradigms of understanding the reality presented through the music. In the past, the fundamental concepts that were used to assess musical works in Bali are vocal quality, originality, weight, playing techniques, and contents. Today, musical aesthetics are not only about taste, but have evolved as part of logical intelligence issues and attitudes in responding to the surrounding world. It cannot be denied that this phenomenon was also marked by the struggle of discourse between the creativity principles of artists with art enjoyment patterns that already exist in society.

In the creation of Balinese music in the last three decades, demands and passion for creating a new aesthetic language can be generally observed by three causalities. The first is a new spirit of understanding the concept behind the preservation of tradition. Balinese composers with their creative soul observe the occurrence of false understanding of the meaning behind the preservation of tradition. Preservation of art is not only about "defending" it, but about making it exist for eternity. The second is Balinese music in a global context. Globalization is seen optimistically, considering that the global-local can be synergized to produce new concepts that are more open. In giving meaning to modernization, rationality and cross-cultural interaction, Balinese composers are motivated by an attitude of openness and independence in the same degree, so as to engage in dialogue in relationships between nations. The third is the ideological impetus. Creative artists cannot be separated from the super-structure of ideology, as a recipe or a pattern for action. There are three ideologies which promote Balinese composers enterprising to actively work: *ngayah* (dedication), *jengah* (competitive pride), and *nanggap upah* (economic motivation).

The basis of creativity of new Balinese musical composition was laid by deconstructing the concepts of traditional music, such as the sources of the voice, musicality, and the way in which they were reconstructed to create new form. In general there are two forms of deconstruction: compromising deconstruction, which gives birth to new musical creations; and radical deconstruction that gives birth to experimental music. Compromising deconstruction is done by maintaining substances that should be contained, or by varying the repectives existing musical form. Radical deconstruction is more motivated by the paradigm of "unfamiliarity" with "irregularities" and the shadow of free creativity. That's way changes are done with progressive and radical attitudes toward the existing music. The goal is to find a new thesis in its era that invites people into a deeper appreciation of life while enjoying the composition.

The creativity of new Balinese musical compositions has an impact on Balinese composers, the existence of Balinese music, and the public attitude attributing meaning to the presence of new Balinese musical compositions. The impact on composers consists of psychological aspects because it provides room for freedom to innovate; social aspects of being observed from a heightened social status; and economic aspects marked by the financial gain of the composers, whether in direct or indirect connection with their creativity. The impact of creativity on the existence of Balinese music can be observed in terms of both quantity and quality. In terms of quantity, new works are born "like mushrooms in the rainy season" because creativity provides a momentum for any composer to keep experimenting. In terms of quality, creativity affects the development of both physical (form/presentation) and conceptual understanding of such symbolic meaning, discourse and imagery. The impact of creativity on the public attitude in Bali manifests itself in the increase of open-minded people in terms of various new paradigms in music, thus undermining the ethnocentric attitude of some people. This attitude was reflected in the attention, appreciation and pride of the Balinese people towards their own music.

I Gede Arya Sugiarta (Vice Rector of Finance, Institut Seni Indonesia Denpasar)

## Vietnam University of Fine Arts

### Looking Back from Vietnamese Arts' Historical Context

Deeply rooted in an agricultural civilization based on the cultivation of wet rice, while continually being influenced by various cultural elements overseas, as a result particularly of political fluctuations through the over 4,000 years of its historical development, Vietnam is considered to be one of the leading Asian nations that has a unique, original tradition of creative arts and crafts.

Vietnam's early history was characterized by a nearly continuous struggle for autonomy. First came an entire millennium of Chinese domination, which was finally thrown off in the 9th century. This explains why not only traditional art and culture, but also almost every other field of Vietnamese life (customs, religion, education, etc.) in the past did render various forms of assimilation from Chinese feudal culture.

Prior to 1925, Vietnam's art was only noticeable through traditional crafts, folk sculptures and paper paintings (like Hang Trong folk painting, Kim Hoang and Dong Ho woodcut prints on rice paper for example). In terms of traditional arts, "artist" did not exist. Instead, craftsmen and craft villages were dominant all over the country. The artisans worked together and created teams to create cooperative sculptural and architectural artworks on large demands, mainly serving religious and royal purposes like King's palaces or Buddha statues inlaid with gold and silver.

The year 1925 marked a major turning point in the development of Vietnamese history of fine arts. Firstly, it was the year when the Indochina Fine Arts College (predecessor of the present Vietnam Fine Arts University/VNUFA) was founded in Hanoi by the French. Secondly, it also marked the birth of Vietnamese modern arts. The "Indochina" period between 1925 and 1945 is said to be a time when the development of young modern art in Vietnam flourished, as evidenced by a generation of outstanding fine arts masters like Nguyen Gia Tri, To Ngoc Van, Tran Van Can, etc. It was this very moment that the word "artist" came into being in Vietnam's cultural life. Furthermore, it was also the first time Vietnamese art students got in touch with Western Arts academic backgrounds, including anatomy, perspective, human figure drawing, oil, pencil, etc. Particularly, a very important contribution to the development of artists in this period is the invention of two new (but traditional) artistic materials. After countless failed experiments, they finally succeeded in transferring lacquer and silk – which used to be regarded as souvenir materials only – into original materials of Vietnamese modern arts.

Gaining independence in September 1945 from the French, Vietnam then fell into the war of resistance against the Americans, and did not win liberation until 1975. If the first generation of Vietnamese artists (1925-1945) produced western influenced compositions of landscapes and figures, avoiding the social issues of the time, the second generation departed from the romantic style, to capture the revolutionary activity of the period through socialist realism, oriented by the Soviet Union. The function of art during this period was to reflect the revolution, otherwise artists were criticized. The 1960s can be considered as the peak of the development of socialist realism in painting.

DOI MOI (renovation) in 1986 is the name given to the economic reforms initiated in Vietnam. The market economy, consumerism, mass media and general globalization directly led to a wave of DOI MOI in artistic activities, too. Artists have more freedom to demonstrate their own ideas in an immensely creative power. Through professional exchange with Asian and international partners and institutions, contemporary art movements like Installation, Performance, Pop Art and Video Art are continuously being updated, creating a vividly creative environment nowadays.

From 2003 to 2009, an exchange project between VNUFA and Umea Fine Arts Academy (Sweden), funded by SIDA foundation, was carried out. With some help from Swedish experts, video art officially became a subject in VNUFA's curriculum in 2007. In the same way, Vietnamese traditional art materials and media like lacquer, silk, woodcut, etc. are now more recognized in Europe thanks to exchange exhibitions and seminar activities of this project.

Looking back from Vietnamese arts' historical context, in answering the three given topic sentences, we would like to suggest the following ideas:

1. What is necessary for the development of new forms of art in Asia?

- Macro scale management, state policies should enable artists to promote their talents
- Re-defining the role of artists in modern society.
- Cooperation among Asian arts academies and universities should be strengthened – especially the exchange of lecturers and students – in an effort to contribute to Asian cross-art and cultural knowledge.
- Contemporary experimental art forms should be integrated in curricula to help students catch up with new international art movements and trends.
- Proficiency in English in terms of effective communication.

2. Where could we possibly find a further advancement of unique creative arts in Asia?

- Based on the forte of each country's traditional art background, to find out the way for its own development.
- Experiments between traditional and modern styles.
- Co-research aimed to develop higher quality standards for regional art products, both in craft and in art.

3. How should this Asian cultural heritage be developed in order to contribute to a true enrichment of "mankind"?

- Establishing and publicizing a network among Asian art academies and universities through websites (possibly in the form of a digital library) sharing information on participants' activities.
- Propagandizing Asian cultural elites by improving public knowledge of art through art education.
- Increasing cultural interaction and integration between the Asian region and the rest of the world.
- Making use of the power of mass media and communication, art magazines, professional periodicals and bulletins.

## Ho Chi Minh City University of Fine Arts

In the movement of the modern world, information technology nearly overwhelms inter-human relationships, and the relation between man and society in different fields of life, fast and efficiently. A tendency toward interaction in art between countries and among nationalities in certain areas or all over the world can be seen clearly.

However, we know that aboriginal cultural aesthetic or artists' psychological creations are always exerting more or less influence on the road of creativity of individual artists, whereas from a social point of view, the artist himself is a human being who lives in a particular community in a particular period within history. Therefore, the global issue, affecting countries or nationalities in terms of desire of peace, brotherhood, love, humanity or human destiny in the face of natural disaster, etc. has always been giving artists the task of inventing new methods to formulate a strong and clear message of art promoting sympathy, understanding and support from the public, not only within specific countries, but also between multiple countries in the same area.

The need for change in the creative mentality and way of expression to adapt to the stream of the new era and society, is a moving process and continual transformation of art. Hence, art can define its position, its role in the changes of age and history. For that, unification in artistic creation in Asia can only be realized when there is an unanimous opinion about the value system of artistic creation against the backdrop of the trend of internationalization. This is, of course, also the basis of human value of the era for example: humanity and moral on the foundation of cultural and artistic value of each county and each nationality. The purpose of this unification only has a meaning in direction aspects; it denies leveling or annulling independent creative processes and artists' personal styles.

Fine art is a form of visual art that is more convenient to approach, compared to the language barrier of aboriginal cultures. Specific characteristics of color, artistic language and traditional materials representing each country/nationality will create a perfect picture about diversify for the creation and development of a treasure of Asian culture and art that will enrich human civilization in the present and future.

## Vietnam National Academy of Music

### The Asian Intangible Heritages Enrich Human Culture

Cultural heritage carries on both history and future. In order to maintain it, the heritage has to be preserved and live in contemporary culture. Therefore the inclusion of cultural heritage in the creative arts is needed in order to make a special mark and attraction of Oriental culture.

We would like to talk about the role of intangible cultural heritage in the realm of creative arts. Although intangible culture is also a result of human creativity, it did not materialize and live inside man – finite and fragile – himself. Sometimes a man lying down brought with him a fortune of the nation. To preserve intangible culture means to protect the man who stored that value.

From experience, modernization brings along the loss of many values of intangible culture, so now we are trying to document, digitalize and preserve them for the long term. There are two methods to preserve intangible culture:

- Static protection: filming, photographing, recording for detailed documentation
- Active conservation: distribute the heritage among the community. Because the community is the subject of heritage, no one can replace them. When conserved within the community, cultural heritage will transform, but "the soul" of the heritage will still be kept safe by the people. It is possible through the process of development; it will be associated with a different mind. We must actively create conditions for it to inherit and enter new social spheres. This method can also lead to the creation of new forms of contemporary art in Asia.

## Silpakorn University

It has been perceived that oriental cultures and traditions originated from religions, beliefs, as well as cultures linked with the way of lives of people depending on the deep roots of our traditional cultures. Therefore, the cultural contexts of Asia are diverse and rich of the oriental soul and merits, which have always been penetrating our creative thoughts and cultural expressions. One clear example is traditional art in Thailand, which always focused on creating works corresponding to religious purposes and institutions that are widely accepted and respected by the public. These aspects of art are related to beliefs, faiths and cultural forms in an anthropological manner, which have been rooted deeply for a long time.

However, cultural expressions of Asian art in the past have always served the religions and traditions, as clearly demonstrated in the mural paintings of many temples, stupas and palaces, even in the scriptures, until the development of forms of expression came to be increasingly influenced by modern styles. Trends and directions of creative work by artists in Asia turned into modern style expressions, especially when the oriental artists could understand and adjust their own traditional artistic expression to the trends of global standards. Here, we could see the strengths and cultural contexts of oriental artists that developed rapidly, and moved vigorously from the deep roots, underpinned by their united spirits. The forms of contemporary art in Asia that originated from the combination of oriental concepts and universal communicative ways in such manner have reflected the solidity and stability of cultures and traditions, and shed light on the long history of our Asian territories and roots that are deeper than in other Western countries. For example, compared to the two hundred year history of the USA, the cultural contexts and histories of China, Japan or Korea lasted nearly a thousand years. Accordingly, the spirits and merits underpinning these artworks, which later become the cultural heritages of each nation, are different in many aspects.

The advancement of artistic creativity and artworks, which were transformed into the Asian identities, is evident in many global art circles. It could be seen in many Thai artists' works, whose concepts are quite interesting and played distinctive roles in many worldwide art competitions. For example, Rirkrit Teravanija, a Thai artist who proposed Thai noodles as his own work of art to the western society, synthesized oriental perception and notions to the new process of creative work in contemporary art. His works have been exhibited at world class art festivals like the Venice Biennale. Sakarin Kuer-On, another Thai artist, who was invited to exhibit his works in the global art festival Documenta, brought "Rice Cultivation", an oriental culture more than a thousand years old, to demonstrate at Wilhelmshöhe Castle in Kassel, Germany. Cultural movements based on creative thoughts of art, or the changing paths of cultures to other cultures, in this sense, are not focused on concrete outcomes, but they reflect authentic cultural movements that seem to be a fusion of two contrasting cultures both in anthropological and sociological aspects. When German people could not plant their potatoes without permission from the government, owing to their own fears of genetic modification (GMOs), their frameworks of thoughts beyond the truth or natural laws

become inspired by human interests, and come to be the essence of art in each artist to present their own creativity with constant and powerful expressions. This could be seen in the works of many oriental artists who became widely accepted in film, music and other artistic fields – particularly when Asian artists can cross the borderlines of their forms of expression in order to perform their creative works in modern and challenging ways. Such artists' works, consequently, could represent the distinctively powerful strengths and dynamics that once manifested their traditional contexts, and the deep roots of Asian identities.

## LASALLE College of the Arts

The development of the arts in Asia continues to be plagued, well into the 21st century, by debates about preservation and promotion of the traditional arts against the development and promotion of contemporary arts that are demonstratively having an alignment with economic development and an emerging affluent and mobile society. The preservation and sustenance of the traditional arts and crafts have found the twin agents of change – globalization and internationalization as an opportunity to continue their sustained production and circulation.

There are numerous examples of this, and both globalization and internationalization have been used as tools of cultural policies in rising economies in Asia.

Whilst internationalization has been useful, for example, here I am reminded of the way Indonesian gamelan music found its way into the musical compositions of many globally; globalization, on the other hand, has reduced Asian arts to brands, embellishments and consumables where they play to highlight the flow of cultures within cities, and here I am reminded of MTV styled popular music of Asia.

Southeast Asia, as a fast emerging set of economies, has a long history of arts and cultural development. With an increasingly well-educated and confident population asserting its presence in the global platform, artists are finding new ways to express their sense of being by revisiting their history and tradition. Here the unnecessary dichotomy is dissolved: where tradition seems to be about history, religion, genealogy and cultural preservation, contemporary arts are about speed, contemporaneity and the self-developed creative enterprise.

At LASALLE College of the Arts, we see the traditional as an engine to the contemporary. First-year performing arts students are taught the gamelan, while there is a commitment to ballet before the engagement with contemporary dance forms. But more importantly, we seek to advance new forms of the arts that embrace history, tradition and the contemporary, through collaboration across art forms, genres, technologies and ideologies. The purpose is to foster a new vocabulary of inclusionary practices that speak for a new generation of art makers who are rooted in place but spirited globally in ideas. Hence, investing in the new.

## National Academy of Arts, Culture & Heritage

Intercultural exchange in the arts is believed a fundamental and a pragmatical way in contributing to the creative developments in art in Asia. For that purpose, collaborations with universities in the region of Asia are assumed to be able to create some new forms of art for the global creative industry.

(A) What is necessary?

1. A platform for students in all arts is required.

Both inter-disciplinary practices and fusion works have resulted in some fascinating productions in the past few decades. The aesthetic of these kinds of works derived from the ambiguity of both endemic and exotic elements of certain extent. Therefore, the participation of students from different cultural backgrounds and differing fields of the art is needed to create an alternative artwork.

2. Reach out to local/foreign diverse communities

Art restricted to the involvement of artists only, or displayed in a closed environment such as a gallery, museum or theatre, gains less public response and attention.

Therefore, create a platform for exposing students from different cultural backgrounds and artistic fields expose to diverse communities is suggested. Interaction with people from local/foreign cultures, perception, feeling, thinking, acting, is believed to be a prime mover of extraordinary creation.

(B) Possibility in finding a further advancement of unique creative arts in Asia?

1. Community Art Project/Carnival

A Community Arts Project/Carnival is a relevant suggestion. History, heritage, culture in communities (e.g. food, costume, custom, folk songs, folk music, folk dance, folk tales etc.) provides good resources for creative work. Community Arts Project/Carnival is expected to showcase the outcome of collaborations and interactions of art students with communities.

A few good examples of art projects in Malaysia: "Kajang Community Arts Carnival: Revive Our Cultural Town," "Arts-Ed "My Balik Pulau," "Penang Clan Jetties Arts Project: Bangun," "Pudu Community Art Project: Moon Walk," etc.

Moreover, art education of arts could be promoted in communities through a joyful artistic process experiencing and exploring the uniqueness of the respective community.

2. Research and Documentation

Simultaneously, a team of research and documentation is suggested to document the entire process of the program and do a study on how a new form of art is born out.

(C) How should this Asian Cultural Heritage be developed in order to contribute to a true enrichment of "mankind"?

1. Understanding and Awareness of Collaboration

Asian cultural heritage could be developed through art collaborative activities in interactions with diverse communities. By working together with people from different cultural backgrounds, communication occurs. People will see similarities and differences between each other. They will endeavour to communicate across cultures along the process of collaboration. This helps to achieve mutual understanding and to create a world full of concerns.

Collaboration is a long process that requires compromise and tolerance. Therefore, it is a humane process for mankind to learn generosity and permissiveness.

2. Support from universities, communities, NGOs and authorities

Creative developments of Asian Cultural Heritage require a lot of support from related individuals and institutions, especially, students, lecturers, universities, communities and authorities in terms of administration, manpower, financial support, implementation and others.

Therefore, gaining a full understanding and reach a consensus of all individuals and institutions on the significance in an attempt to actualize the above creative developments is a key to success.

Consequently, we hope that creative developments in art through collaborations with universities in Asia could be realized and be delivered to the world.

Dr. Wong Oi Min

## Aichi Prefectural University of Fine Arts and Music

I apologize in advance for not being confident if I really understood the topic on which I am going to write here, and I may be saying something totally off track.

There are many countries in Asia, and it is self-evident that each country has its own culture that derives from its nation, natural features, and history. Considering its diversity, I wonder if it is adequate to talk about "Asian" culture as a whole. I would rather think it is more important to search carefully locality instead of trying to grasp national characteristics. Such approach requires artistic conscience free from the boundaries of countries or nations, and we, the artists, must gain the ability of mutual understanding, mutual respect, open-minded flexibility, and modesty.

It is necessary to clarify what the word "art" in the topic for the summit, "Creative development of art in Asia" means; whether it means Asian unique traditional creativity, or contemporary art which derived from its respective traditional heritage. The former is rather easy to comprehend, but if it means the latter, it is not. Contemporary art comes with a wide diversity, and it isn't even necessarily always "Asian." It is true that an artist's background has a strong influence on his/her artistic activities. But for the creators, art belongs rather to individuals. Even if one is a member of Asia, there must be influence from other cultures as well, and being Asian does not mean he/she needs to be "Asian."

Various cultures were brought to Japan from other countries in the past. In addition to the native culture of

the Jomon period, there are historical layers of influences of the culture of Yayoi people who then arrived in Japan, ancient gods, Buddhism, Confucianism, and Christianity, and they have formed Japanese culture as it is now. It would not be reasonable to classify art as one single category. I would suggest that it is more important for us to re-evaluate and respect each small culture and art, and we should do so rather than comprehend art on a large scale as a whole. It would be worthwhile if it could alarm and help find ways out of the difficulties of modern society that have been overemphasized by economy and science.

As for myself, it is my shame that I did not pay enough attention to the cultures of our neighboring countries. Being aware of the various cultures and thoughts in Asia enables us Japanese to take notice of the Japanese culture, which ultimately means to take notice of ourselves.

A few years ago I visited Inner Mongolia. I had a chance to witness the lifestyle, and realized that there were no fixed roads on the steppes. I learned that after using one road for a few years, they build another road in order to renew the land. It is their lifestyle, and I, who live in Japan, was strongly impressed by the way they deal with nature, as it seems that such lifestyle and the view of nature are getting lost little by little.

As a proposal to the society that is led by the West, it would be worth re-evaluating the culture in which human beings are part of nature, and such cultures still remain in Asia. As for "creativity," we may find again in "Asia" what modern society has lost. I expect that Asian creativity in art will emerge from a kind of spontaneity that is independent from the economic values of modern society.

For our current topic, "Creative developments in Art in Asia," I would propose we should start on a "local" level rather than categorizing diverse countries as one "Asia." In other words, each art university pays close attention to local arts, and finds the "Asian" qualities in them. It would be the most valuable if people in Asia gained mutual understanding through arts, and Asian matters contributed to a renewal of human society with this summit as a start.

## Okinawa Prefectural University of Arts

### Necessities for Arts Expansion in Asia

At the center of the Western World, what one may call modern art, respecting individuality, has been expanding through a pursuit of beauty in each individual. Asian art, however, born out of everyday activity, goes beyond individual identity, to identify racial identity. It has expanded through a quest for the divine in nature, which embraces humanity. In particular, the soul of East Asian traditional arts can be considered to be seeking "the way." Waka poetry, tea ceremony, ikebana, painting, sculpture, cloth dying, metalwork, music, Noh, dance, martial arts, and others are nothing more or less than a pursuit of truth through the vastness of nature. Towards that goal, mastering one's craft involves attaining a niche inferring the existence of man and nature. Until recently, contact with other artistic cultures clearly deepened Asian traditional arts. And that depth led towards maturing unique artistic culture.

But in this modern, intercultural society, the substance of tradition is being rapidly lost in modernization and daily life. Ceremonies and other spiritual cultures commonly undergo mild modifications. As a result, wearing modern – and adopting foreign – attire at our own traditional ceremonies makes the loss of substance in traditional culture obvious. The character of Asian arts, looking for nature's "way," born from daily life, is presently changing.

To broaden new arts in Asia, we must not touch the Western individualistic beauty, but we must rather shed light on, and explore, Asian group-oriented artistic philosophy. When chasing after the divinity in nature, with one common ideal, it's important to cultivate our view of the world/nature to share. I think that in order to develop Asia's traditional creative arts, recording the details of craft and engineering from each area, and entrenching artistic philosophy is necessary. That is, blending practice and theory, and next, mutual studies of Western and Asian arts at art school-like higher educational and training institutions.

Truly developing Asian cultural inheritance, so useful to human richness, I think knowledge and conservation of the concepts of tangible and intangible cultural heritage are important. With the correct understanding of cultural assets, I think we can forge possibilities of new development.

Yoshikuni Yanagi

## Kanazawa College of Art

### The Creative Development of Asian Clay Works

The primary theme of the symposium, "The Creative Development of Asian Arts" seems to be too wide to cover all of its aspects, since Asia consists of many areas with different, characteristic cultures.

I am an artist of ceramics and clay work; therefore, I will discuss "The Creative Development of Asian Clay Works" with a focus on Korea, China and Japan, which are geographically and historically close to one another.

A recent excavation revealed that the world's oldest earthenware was made ten thousand to twenty thousand years ago. Although the early earthenware of the three above-mentioned countries shares similar simple shapes, the colored earthenware (Andersson earthenware) that was produced in Gansu Province, China from 4,000 to 2,000 B.C. – in the days of the Yangshao culture of the Neolithic Age – is quite distinguished; the orange surface of its beautifully and carefully shaped body is decorated with brown or black patterns of waves, circles and curves.

In Japan, the so-called "flame earthenware" with complicated shapes of raging flames, which was produced in the middle of the Jomon Era around 2,500 B.C., has a distinctive style that seems to be unsuitable for daily use.

Earthenware made by kneading clay and firing it at over 800°C never returns to its original clay form, even if soaked in water; it does not deteriorate. A lot of excavated and preserved earthenware has been used in the chronological measure of history. Among the three countries, China took a big lead in pottery production; it produced gray stoneware that was fired at high temperatures over 1,200°C as early as 1,500 B.C. The stoneware was harder and absorbed less water than previously made earthenware. This ceramic technique was transferred to Korea in the third to fourth centuries, and later transferred to Japan in the early fifth century; it led to the production of Sue-ware. Sue-ware was very similar to Korean ceramics, because Korean artisans went over to Japan and taught the Korean style and technique directly. It took about 1,900 years for ceramics to be transferred from China to Japan. Things can be transferred physically through trade or by sending people to teach the production techniques. However, they cannot be reproduced in different places without similar materials and techniques. It is difficult to accurately transfer the styles of commodities or symbolic images as well as their production techniques and purposes to foreign countries. The production processes for ceramics are particularly complicated. Geographical and geological conditions have an influence on materials, as does climate on forming and firing.

Another example of ceramics that originated in China, and was transferred and reproduced as distinctive ceramic in Japan is three-colored glazed pottery, or Tang Sansai. This pottery originated in the Middle East and China in the first to second centuries, and is colorfully decorated with a green glaze using a solvent of lead oxide, brown glaze and yellow glaze. In China, many burial items for emperors and noblemen were produced from the late sixth to eighth centuries. Burial items such as bowls, figures, camels and horses, elaborately made using advanced techniques, explicitly indicate the influence of international exchange between the East and West. The Sansai became popular among Chinese common people, and was exported in the late Tang Dynasty. The pottery was transferred to Japan earlier than that, and Nara Sansai was produced in the 720's. The Shoso-in National Treasure House stores 57 pieces of Sansai, green glaze and white glaze ceramics, as well as documents regarding Sansai production before 733. The Japanese Sansai is incomparable in quality to the Chinese Sansai of its best days. However, it is notable that the technique was transferred over the rough ocean to Japan very rapidly in spite of trade difficulties. The fact that Sansai production was a national project of the time is also important.

Culture is said to be the inheritance of wisdom. The handicraft culture of an advanced country spread to neighboring countries, and mixed with different cultures over many years to produce a hybrid culture. The days of imitation ended, and the age of creation began. Our most important task is to learn about the histories of our own and other countries, and to delve deeper into our own identity.

## Kyoto City University of Arts

### Concerning the Development of Asian Arts and the concept of 'Originality'

To begin, it should be said that there is a somewhat uncomfortable feeling when using the word 'originality' to describe Asian traditional cultures and arts. This is because this word represents the modern concept of European and

American arts, usually being used to express the originality of an individual artist, and it is essentially unfamiliar to Asian traditions. Looking at Asian artistic traditions, people have always had a strong respect for the traditional way of artistic production, which usually takes place in a studio kind of environment accommodating several artisans rather than one individual artist functioning at the center of production, although it should be noted that there is always a leader among the studio members. Asian traditional performing arts have been mostly performed for ceremonial occasions, at traditional festivals, or for the enjoyment of royal families or other particular social classes. Also in this field, the 'originality' of a performance has been recognized only as an innovation in terms of traditional contexts. Therefore, we will understand in this paper the meaning of the term 'original development' as "new creations based on artistic traditions peculiar to the different Asian cultures", and discuss the issue based on this recognition.

The wave of internationalization and the cultural exchange of Asian arts has already begun in the 1970s. In Japan, this wave was decisively started off by the World Exposition Osaka in 1970, and after that event, the interest and available information on Asian traditional arts increased tremendously. International exhibitions of Asian arts and world conferences such as the Asian Traditional Performing Arts (ATPA) produced by official institutions such as The Japan Foundation have left a big mark on the development of cultural exchange among Asian countries. For example, the practice of Javanese Gamelan music, which is well known throughout the world, has been taken up into the curriculum of Ethnomusicology today by many Universities in Japan, as well as in the USA and in Europe.

After the year 2000, the wave of internationalization increased and has been further promoted through the flourishing tourist trade. The chance to appreciate Asian traditional arts and crafts during travel and vacation time has increased to the point that an interest in Asian cultures in general now seems to be commonplace. On the other hand, we should ask, "How many Asian people really possess detailed knowledge of other Asian cultures and arts?" Students may have the opportunity to watch videos of Asian cultures in classes at university. But, it is not often easy for them to have the opportunity to experience real artistic works or actual performances of Asian music and dance. In Japanese universities, students have relatively many chances to study the art of Korea, China, India and Indonesia, but rarely a chance to appreciate artistic works or performances from other Asian countries. Today, exhibitions and concerts are mainly promoted by private enterprises, and visitors to such occasions are usually restricted to those who have a special interest in Asian cultures.

On the basis of consideration of the present conditions, we will give answers to the following questions:

1. What is necessary to develop a new artistic production in Asia?

- 1) The establishment of support systems for artistic cultures according to the present condition of each country. Because there are many countries with different economic conditions in Asia, it is necessary to establish a system adequate for each country instead of one unified system. An organization for the consideration and creation of such systems is necessary.
- 2) It is important to encourage mutual cultural exchange such as international exhibitions, concerts or other similar activities – not only those of foreign cultures in our own countries, but also those of our own culture in other Asian countries.

2. What possibilities are there for further development of Asian original arts?

In addition to the points mentioned above, the following are also important:

- 1) To establish a system of scholarship for young Asian artists, musicians and performers. A cooperative working agreement among Asian universities is necessary for this system.
- 2) To offer economic support through establishing an award system for the creation of new works and special events.
- 3) In Asian countries there are many ethnic minorities. It is very important to encourage their own artistic cultures, and to introduce them to other countries. The nation or state is a political and economic framework, while ethnicity is one of the most important factors in defining the identity of a person who creates artistic works and activities. This point is especially important for the future way of existence and development of Asian artistic cultures.

3. How should Asian cultural heritages be developed for encouraging a better future for human beings?

- 1) The points mentioned above (1 and 2) should not be manipulated through money politics and economic powers, but should contribute to connect the people of the world on a person-to-person level.
- 2) We should always consider that people who engage in traditional artistic creation should be able to carry out their artistic activities without economic anxiety.
- 3) It is also important to give the people of our own nations more opportunities not only to experience our own culture, but also to get to know the artistic activities of other cultures.

## Topic 2 "Asian Art – Cooperative Ways into the Future"

### Moderator



Tokyo University of the Arts  
Vice President  
Kenji Watanabe

### Speakers



Central Conservatory of Music  
President  
Cizhao Wang



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President  
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China Academy of Art  
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Soon-jong Lee



College of Music, Seoul National University  
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Young uck Kim

## Outline

A long time ago in Europe, a loose cultural collective and "creative field" has been formed which produced an integral culture embracing diverse values and expressions, while at once keeping the ethnic identities of the different regions intact.

- Is it possible to establish prolific cross-national collaborations that generate new cultures, and to create sympathetic vibrations beyond cultural differences in Asia, a region with a long history, and cultural and human resources?
- What could this realm of coexistence, this "network" be like in concrete terms?

We would like to take the "Geidai Arts Summit 2012" as an opportunity to discuss possible ways to realize these ideas.



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## Topic 2 "Asian Art – Cooperative Ways into the Future"

### Tokyo University of the Arts

#### Proposal for Asian Art – Cooperative Ways into the Future

In order to share information and research on arts and technologies based on the diverse cultures and traditions throughout Asia, and generate and promote a whole new culture, what is needed right now is a "new cooperative" of art universities in Asian countries. With significant global advancements in Internet and IT technology at large, a sophistication of digital art along with preservation and reproduction technologies, and increased commoditizing of related literacy especially among the young generation, the circumstances surrounding the field of art have been changing drastically.

The question for us is what kind of new cooperative, which actively incorporates also such technical and social transformations, is possible, and how it can contribute to the development of Asian art and culture.

We have so far realized a variety of joint programs with art universities and research institutions in Asian nations and around the world, including communication between students, faculty and researchers, as well as the organization of joint research projects, exhibitions and performances, and exchange of information related to art and art education. Such activities have produced significant returns in terms of education and research at the universities, and for us it is self-evident to reinforce our efforts in this direction in the future.

We would like to use the occasion of the "Geidai Arts Summit 2012" to propose a concrete experimental concept.

The general idea is to build an Internet-based new "cooperative place" made up of educators, researchers and students from participating schools, and promote "virtual" cooperation. In addition to the "real world" cooperation of the past and present, this combination of "real" and "virtual" would help strengthen the ties among universities.

Understanding this "new cooperative concept" as a sort of "commons" for the exchange of information between Asian art universities, communication among researchers and students, and the transmission of educational and research results, we would propose the establishment of a social network through a cooperation of Asian art universities. For now, let us call this network "Asia Art Commons" (AAC).

#### 1. Possible functions of "Asia Art Commons" (AAC)

The new cooperative concept of AAC could combine the following three functions.

##### 1) "Information sharing" function: support personal exchange

Making use of the Internet, this function would enable us to share information on the actual state of education and research at each university, as well as on courses, symposia, events, research and other concrete activities.

Live Internet streaming of performances, symposia etc. would be possible via Ustream. This sharing of information among universities would undoubtedly have tremendous effects in the realms of education and research, which would again speed up mutual understanding, generate shared knowledge and new creativity, and in the long run, inspire lively human exchange.

Contents we would imagine include the following.

- University introduction movies
- Education and research records of each university
- Information on symposia, performances and other events

##### 2) "Archive" and "Gallery" functions: collect and convey data

For each art university, the digital storage and publication of performance footage and works created at the respective school has become a major concern and challenge. On AAC, works made by each university's students and teachers, as well as sound data of performances, research papers, etc. could be stored and browsed in high image/sound quality.

AAC would keep a shared hi-tech digital archive, the contents of which could be freely accessed by researchers and students at participating universities across Asia. It is easy to imagine that this function would contribute substantially to the personal development of teachers and students striving for innovative creative work in visual art and music at each university. We further expect that this amassment of primary research data will trigger expansion of research

based on the accumulated achievements.

Making these archives accessible to the public will involve various matters of consideration, including scopes and targets of publication, copyrights issues, anti-piracy measures, and others. However in regard to the "transmission function", it is surely possible to build a treasure trove that offers curators, producers, and organizers of film and music competitions an overview of a new Asian frontier of art.

With the combined functions of contents storage and information transmission, the AAC archive would be likely to assume a central role in the Asian, if not the international art scene in the future.

### 3) "Co-production", "Joint Research" and "Incubation" functions: foster international human resources

Responding to the trend of globalization in both society and economy, the training of broad-minded researchers and artists with international mindsets and communication skills has become imperative also in the fields of research, artwork production and music. This can only be achieved by an approach that consciously integrates international experience into the university education process from an early stage.

AAC would focus on the benefits of IT technology-based communication such as student-to-student communication via Skype, etc., while further aiming to function as a facilitator of collaborative production and research activities.

For the long term, the plan is to provide a platform and breeding ground for production and research not only among universities, but also for cross-national academic and industrial collaboration between universities and business enterprises.

## 2. Making "Asia Art Commons" (AAC) happen

In order to bring "Asia Art Commons" (AAC) to realization, it would be essential first of all that the participating universities share their specific motivation.

Especially regarding the production of a digital archive, issues that need to be taken into consideration include among others the consistency of participating universities' attitudes toward the Internet, coordination with individual programs, and the handling of contents copyrights and security measures.

For the realization of the AAC project as described above, we suggest to consider working out a step-by-step plan leading up to the envisioned year of implementation.

## Central Academy of Fine Arts

### Inevitable Mode of Combination in Asian Art

Based on their respective complex and diverse histories, Asian countries have different economic structures, social structures, religious beliefs, and cultural traditions; correspondingly, they also have rich, complex, and diverse art forms. In recent years, however, many Asian artists have begun to emphasize the integral values of Asian art forms, to seek unique modes of art for Asian art, and to re-establish their own artistic identity and status. In this context, artists in Asian countries have begun to strengthen mutual exchange within the world of Asian art, and a harmonious situation of diversity and coexistence is formed in the world of Asian art. The development model of diversity and coexistence may evolve into a new Asian art form; or homogenization rather than this diversity and coexistence may become the inevitable mode of combination in future Asian art.

## Shanghai Conservatory of Music

For Asia with its long history and rich cultural resources, it is an imperative duty for artists from different countries to work together and generate new cultures. On one hand, we need to constantly learn from and integrate western ways of artistic expression, such as modernity of music language including the organizational way of sequence, construction of sound, fusion experiment on timbre etc. On the other hand, we need to search and excavate in Oriental thinking for resonant traditions beyond culture, e.g., "with rules but no forms" is not only an artistic way of expression of the East, but also a philosophic cultural way of thinking. This way of thinking provides an extreme spacious freedom for sensible expression in a feasible range. From composers such as Toru Takemitsu, Chou Wen-chung, to artists like Yo-Yo Ma and his "Silk Road", or even Ravi Shankar's sitar art – they all reflect a cultural thinking that bears rich Oriental flavor.

## China Academy of Art

### A Call to Cooperate for the Future of Asian Art

During the celebrations of the 120th Anniversary of Tokyo University of the Arts, the topic of this symposium, "Co-operation for the Future of Asian Art", has come just at the right time in the right place. Scholars, artists, and educators in Asian studies may be stimulated by, as well as confused about, "Asian art". We all agree that "Asian art" exists in our society, but it lacks a rational definition. If we, Asian scholars, are confused about Asian art, the topic "Co-operation for the Future of Asian Art" will become exceptionally meaningful. At the same time, I also want to take this opportunity to convey my congratulations on the 120th anniversary of Tokyo University of the Arts, and express my respect for the theme of this discussion.

#### 1. Asian Art Classified as "Non-Western"

In the contemporary world, it is common to classify art into two broad categories: Western art and Non-Western art. Western art, usually regarded as the "mainstream", refers to a body of art with a well-defined history (such as its architecture, sculpture, and painting/drawing), and to contemporary art. The art of Asia, which covers the world's largest land area and has the largest share of the global population, with a long history and diverse cultures, was put under the category of "Non-Western". In discussions of cultural differences or the history of human civilization, or in talk of curiosities, what is called "Asian art" is ultimately viewed unevenly, in a fragmentary form. Although we are all aware that there are many reasons for this complex situation, the main reason is that, since the traditional classification of art was based on the values of Western culture, assessments of the value of "non-mainstream" art will inevitably be affected by the "mainstream" point of view.

Apart from the flourishing early civilizations built up from ancient Greece and Rome, in the period in which the West pushed out its frontiers with Europe at its centre, there have been over eight centuries of revolutions since the Middle Ages. The Renaissance, the Enlightenment, the Protestant Reformation, the Industrial Revolution, the Democratic Revolutions, the Second World War, Modernism, Postmodernism, and the Scientific Revolution stimulated philosophers, artists, and scholars of different ideologies, who built the foundations of "Western" values and knowledge. They considered the direction of human development, the construction of systems of civilization, and the role of innovation, which was shaped by the characteristics of the historical period and its standard methods of

recognizing value. Over the past century, these "Eurocentric" standards, definitions, and classifications have gradually become "international standards".

In the Orient, with the exception of the Meiji Restoration in Japan, no country or national group went through a process similar to that of the West. Rather than having such an obvious overall turning point in their history, cultural developments basically followed the individual paces and characteristics of each nation, derived from their respective age-old methods. In China, it was only after the Opium Wars, from the 1840s to the 1860s, that people, compelled by cannon-fire and amid the ruins of the Old Summer Palace, realized China's vast empire was not the centre of everything under heaven. Economic and cultural development totally collapsed in the century following those wars, and it is only in the past 30 years that China has begun to restore its economic and cultural development. In the most recent century, the age-old characteristics of Asian cultures suffered unprecedented outside impact and destructive forces, and so people were unable to form any consensus on these "age-old characteristics" at any level. Tragically, apart from the existence of Asia as a geographical region, an independent consensus on Asian culture and Asia's capacity for self-awareness and the methods for attaining it were in a chaotic state. In fact, Asian culture had been pushed to the edge of the world's cultural map. Lacking standards of classification and definition, Asian art has no collective image to explain itself.

If we use the concept and language of "Western and Non-Western" to divide up the world, it is not difficult to discover Western prejudice and pride in readings of Non-Western cultures. The problem is that when "mainstream" standards, locked into these inaccurate styles of knowledge and expression, are disseminated and applied to "Non-Western" culture, and transformed into the basis of common knowledge, people might gradually lose the sense and knowledge of their own culture. This distorted vision will deeply impact our awareness of our own identity in terms of culture and values. In particular, when people freely conceptualize their own culture with a consciousness that has been formatted by Western knowledge, they will lose the ability to correctly interpret their own culture, thus making them unable to correctly judge the actual situation of the framework of world culture, and their value judgements will be distorted. If the viewpoints formed over the past hundred years or so affect the world in the long term, then this would be a real disaster for Asian civilizations.

## 2. Asian Art as a Common Topic and Point of Cooperation

If we, as Asian scholars, do not have a vision of Asian art as being "mainstream", with its own DNA, characteristics, and value, and if we do not let the world know about and understand more of Asian art, who else can do this for us? If we follow this vision, shall we start to work on the basic conditions, processes, methods, and results of this vision today?

There are many countries and cultures in the single region "Asia", and there are also many different traditional cultures that currently co-exist symbiotically after the baptism of history and changes of the times. These different cultures may be incapable of perfect mutual understanding. However, there is a basic framework under which mutual tolerance and reference are possible. Confucius' maxim about the attitude of "harmony in diversity" is a fact. However, what is the concept of "Asian art"? What are the differences between "Asian art" and "Western art" or other "Non-Western art" in relation to basic elements, characteristics, and values? What is the basic method of classification, whether based on geographic location (such as East Asia, West Asia, South Asia, North Asia, and so on) or based on history or culture? Shall we start directly from the viewpoints of traditional Asian art and contemporary Asian art? Should we have a single "Art" for the whole region, or should we choose a representative type of Asian art that changes from time to time but never entirely dies out? Obviously, there are many questions that need to be answered before we can clarify the definition and objectives of studying "Asian art" in order to find a correct angle, strategy, and method for further research.

With reference to the results of research into Western art, scholars and artists from each country in Asia should build a mechanism for joint cooperation. Models for research should be built and research plans should be made, with specialization and cooperation; maps should be drawn of the past and present of Asian art; and a data bank should be established, in order to prepare for detailed research. At the same time, Asian artists should establish platforms for exchange, and regularly publish research results, works, or information on their activities, to promote the flow of information. It is only then that we would be able to actually confirm the idea of "co-operation for the future of Asian art".

I believe the ultimate concept of "Asian art" needs to include a conceptual model with clear Asian characteristics and style. In the process of building up this model, we should respect cultural differences, as they represent wisdom collected from history and experience. Especially as we build up the context of contemporary Asian art, a thorough understanding of cultural diversity and the fundamental elements of different cultures would be important for the future development of world civilization.

### 3. "Practice in Asia" by the China Academy of Art

Based on the beliefs outlined above, the China Academy of Art began a cross-border research project on cultures in Asia, starting at the beginning of this century. Apart from inviting postgraduate researchers from Asia, Xu Jiang, Dean of the China Academy of Art, and a group of young scholars led by Gao Shiming, started to research the lifestyle, culture, and art of various Asian countries.

Over the years, the results of this research have been published on different occasions. The event "A Specific Form of Modernism", which sought to explore the practice of Asian Modernism, was opened in the third Shanghai Biennale, in 2000. In 2002–2004, the exhibition "Edges of the Earth: Migration of Contemporary Art and Regional Politics" showcased the differences between contemporary arts in different Asian regions, looking for unique affinities and creativity in order to build up the capacity for a Non-Western style of self-expression in Asian art. Groups of professional artists were sent for exchanges and discussions to Asian countries including Japan, Korea, Thailand, Turkey, and Iran, and the results of these activities were released in exhibitions, forums, and long-term research plans. We tried to stay away from the model of Western-style thinking and used a Chinese point of view to look at the development of contemporary art from different countries. We examined how a style of culture born in Europe had changed through the migration of contemporary Art to the traditional visual arts in different regions in Asia, and how to structure the main supports and varieties of Asian culture within Asian modernization.

In 2007–2008, our research team organized the exhibition "Farewell to Post-Colonialism" at the third Guangzhou Triennial. This exhibition was a large-scale exhibition of contemporary academic work, including sections such as "Southeast Asian Theatre" and "The Middle East Channel". The purpose of the exhibition was to use an Asian view to explore the functions of post-colonialism and multiculturalism under globalization.

In 2009–2010, we organized the eighth Shanghai Biennale, "Rehearsal", which included two long-term research projects: "Ho Chi Minh Trail: The Political Economy of Contemporary Asia", and "From the West Heaven to the Middle Kingdom: A Dialogue between Chinese and Indian Thought". "Ho Chi Minh Trail" reviewed actual historical scenes from the Cold War era, built up a series of action platforms for art and thought between China, Vietnam, Cambodia and Laos, and explored a new definition of art and thought as "Self–History–Society". "From the West Heaven to the Middle Kingdom" invited over 40 renowned Indian and Chinese intellectuals, over a period of three months, to express their views on the contemporary categories of local belonging, to promote the exchange of thought, and to evaluate the new international academic situation in order to stimulate academic views in both China and India. The publication *A Reader of Current Indian Thought* was compiled and published at the same time.

In April of this year, we set up the Intra-Asia College, which is an international academic institution to promote Asian integration at the level of knowledge production and to create new forms of knowledge to resolve the current ideological predicament through the establishment of a space for Asian intellectual interaction. Also, the Project of Modern Asian Thought was launched in cooperation with more than 10 universities in Asia, including the Research Institute for Languages and Cultures of Asia and Africa at Tokyo University of Foreign Studies, Yonsei University, Okinawa University, Tsinghua University (Beijing), National Chiao Tung University (Taiwan), and Lingnan University (Hong Kong).

The above-mentioned activities have received extensive attention from our international counterparts. In 2012, more than 20 renowned philosophers and writers from Japan, Korea, India, and Malaysia will be invited to the forum "The Moving World, the Moving Imagination: Summit for Asian Philosophers", which will be held in the upcoming ninth Shanghai Biennale. They will have a weeklong in-depth discussion of the current cultural, social, and political situation in Asia.

We do our best to connect knowledge networks throughout Asia so that all academics at all levels can receive mutual support, which will then strengthen communication and cooperation in all regions. We will freshly organize and preserve valuable resources for Asian thought that are gradually being lost, and will establish a mechanism for research and consensus on important Asian thinkers. We will formulate important documents related to thought, and further investigate, explore, teach and create a model for reproducing knowledge, in order to form a consensus mechanism for Asian cross-country comparison, research and cooperation, and to create a new mode of knowledge characterized by an Asian view of cultural and artistic value.

Asia is a region that has a wealth of characteristic natural landscapes. It is not only home to many different cultures, religions, and ideologies and the source of multiple syntheses of civilizations. It is also a place where there are multiple frontiers of interaction between many different kinds of culture, knowledge, and wisdom. In all of these areas, Asian scholars should try to take their wisdom to the heart of the world of art.

Jianming Song (Associate Director, School of Fine Arts, China Academy of Art)

## Xinjiang Arts Institute

### Asian Art – Cooperation for the Future

Since ancient times, Xinjiang has been a place where East meets West, and it is also a meeting point for communication and exchange between ethnic groups. It witnessed the birth of the world's first grassland civilization. Its geographical location enhances the growth of Xinjiang's unique culture, as it has been home to different races, ethnic groups, and religious beliefs. All of these factors have deeply influenced the development of art in the region in terms of cultural awareness, social ethics, regional aesthetics, psychology, and so on.

From Xiyu (the "Western Regions") in ancient times to present-day Xinjiang, singing and dancing have been part of people's lives and have greatly contributed to the region's special visual art. The ancient cave painting and mysterious stone figures of the grasslands testified to the birth of the ancient Xiyu culture. During the Han and Tang dynasties, the Buddhist culture, of which the Kucha murals are representative, had spread throughout Tianshan. The religion Islam first reached China in the middle of the seventh century, and had expanded to Xinjiang in the early tenth century. Since idol worship and the idealization of human or animal images are not allowed in this religion, it stimulated the region's artists to use plant and geometric patterns to replace other plastic arts, which indirectly caused the flourishing of applied art. The development of painting and sculpture of human images was undermined for nearly a thousand years until its recent revival in the twentieth century.

Questions may arise if we inspect contemporary Asian art and Xinjiang art in a macro sense. Although, from a broader worldview, Asian art has generalized principles, it is a regional art as well. As globalization, informatization, and pluralism spread around the world, our living environments and spiritual minds are continuously threatened by modern civilization. As one of the world's regions, Asia is also facing problems of natural resource protection and cultural preservation. Between the historical complex and the present context, and the sense of tradition and urban civilization, the regional culture of Asia has provided clear responses. Therefore, with respect to Asia and the West, modernity and tradition, history and future, how the arts of Asia and Xinjiang will develop their own status and clarify their own development in order to complete their thoughts and systems are important questions to consider.

Asia has a long history, culture, and human assets. Through cooperation between countries, it is possible to develop new and mutual art. What can we actually do in cooperation? We believe that details can be worked out in the following frameworks:

1. Set up long-term, regular two-way channels of communication, exchange, and learning and realize cooperation between different cultural and human groups; and
2. Include the traditional material and spiritual culture of ethnic groups, oral history, and local handicrafts in the framework of intangible cultural heritage for long-term preservation and use.

In the process of building regional art in this new era, on the one hand, Asian art should look for a wider view of development in an open system; on the other hand, it should strengthen its own characteristics and personality incorporating all the similarities and differences of local cultures. Asian art, including that of Xinjiang, should provide a unique understanding of ways of living, not merely a superficial record and narrative, but with topics that have long persevered, aesthetic ideals, and value. By doing this, it is not necessary to worry about a "regionalized" problem: instead we should focus on how to bring out its real features and value.

## Shanghai Institute of Visual Art, Fudan University

### a. Building an exchange platform for art colleges and universities in Asia

Works are final products of art and design ideas. Regular exhibitions of excellent art works held by design colleges and universities can promote the communication of Asian artistic and cultural images, and boost exchange, cooperation and competition among colleges and universities.

- 1) Therefore, we should first discuss the form, continuity and influence of exhibitions, and the mode of cooperation and exchange, and adopt a suitable exhibition style in accordance with the differences and distinctive traditional and modern characters of Asian art, reflecting the ideas and connotations behind the design, and revealing the influences of different Asian cultures on design during the conception process.
- 2) It is suggested that exhibitions be held biannually, which could ensure quality and advancement, guarantee breakthroughs and continuity of each exhibition, and thus form a positive circle. For example, a "Biennial Exhibition

of Asian Art Colleges and Universities" could be set up.

3) Cooperation and integration.

4) The sustainable development of activities should be retained to build sustainable brands.

5) Works in art and design exhibitions of colleges and universities which are less influenced by the commercial environment can keep in step with the cutting edge of design ideas. They are designed from the perspective of design ethics, and therefore they are designed for the fundamental interest of the society. By deciding on themes for each exhibition, we could arouse responsible design motivation based on the difficulties and opportunities Asia is facing.

6) We can look for exhibition opportunities from the modes of cooperation among colleges and universities. Colleges and universities in countries with similar cultural axes can redesign their common traditions and customs to find out overall cultural resonance, tiny differences, and collisions of ideas.

b. Knowledge sharing between Asian art schools in the information age

With the increasing permeation of information technology into various social fields, a digital platform and virtual forum of information and courses among colleges and universities in Asia can be built so as to promote cultural integration and friendship, realize timely exchange, and increase the exchange frequency.

c. Workshops

Instead of the conventional "knowledge infusion" teaching method, the workshop format adopts a teaching mode that focuses on design capacity, and that is driven by innovative project tasks, forming an integrated teaching process of "demand, learning, study and production" for students.

## Taipei National University of the Arts

### TNUA's Experiences of Expanding International Cooperation

Taipei National University of the Arts (TNUA) has established cooperative links with over 40 internationally-renowned institutions of higher education devoted to the arts. Benefitting from these and other links, TNUA has organized and created many cooperative possibilities, such as initiating exchange programs of students and teachers; hosting an international summer camp and an international summit for presidents of art universities; conducting joint performances or exhibitions with foreign institutions, especially our sister schools; holding international conferences and workshops, and hosting arts festivals. Among the above-mentioned possibilities, the Kuandu Arts Festival could be a model for reference.

TNUA has been organizing the "Kuandu Arts Festival" since 1993, and it incorporates TNUA's creativity into Taiwanese local ideas. It takes place in October every year, and lasts about three weeks. Based on an annual theme decided through team work, we invite local and international artists and performing groups to attend the festival. Usually, a parade around our campus and neighboring communities, or a Taiwanese aboriginal dance performed by all freshmen will be held for either the opening or closing ceremony of the festival. Students and teachers are encouraged to participate. In addition, during the period there is one week for cross-discipline learning, and all undergraduate students are required to take courses other than their own major. We also offer an "Open Day" activity to welcome high school students and teachers to come to our campus for further understanding about TNUA through personal observation and learning. Along with Kuandu Arts Festival, the Kuandu Film Festival, Kuandu International Animation Festival and Kuandu Art Exhibition take place at this period of time as well.

For the 2011 Kuandu Arts Festival for example, "Sky" was chosen as central theme inspired by the desire to break boundaries and unleash human imagination. As a result, about 100 performances were presented, and more than 150 artists and groups ranging from traditional to new media art were invited. The venues of performances were also unconventional, including spaces in our fine art museum, on the lawn, by the pond and on a tree. For the Kuandu Art Exhibition, the Asia Plate and Print Exhibition displayed works by more than 120 print artists from Taiwan, Japan, China, Hong Kong and Macau. It was not just the scale of the exhibition that was attractive, but more significantly, it was also a collection of rare documents. This was the first time such exhibitions were organized in Asia, and all exhibits were donated to TNUA to become one of the school's most valuable collections after the exhibition. As the Kuandu Film Festival's focus was Thailand, four famous and important Thai films were screened in addition to some movies from Taiwan and other countries. In line with the newly established animation program in undergraduate level, we started the First Kuandu International Animation Festival, inviting senior animation artists from Pixar and DreamWorks to conduct workshops and other activities. There was also an exhibition of Yang Yingfeng, an internationally well-

known sculpture master, on our beautiful green lawn.

With both local and international cultures in mind, we hope to demonstrate and deepen the involvement of local cultures, and at the same time to show our efforts to bring in new trends through offering opportunities for artists, art teachers, critics and researchers to work together and promote the arts. In doing so, it will enrich our curriculum and teaching, strengthen our network with the outside world, and pave a better way for future development of the arts in higher education.

In summary, TNUA is more than willing to take up responsibility for more constructive strategies of expanding international cooperation to bring higher education in the arts in Taiwan to the attention of the international community. It is important for us to create a platform for global dialogue and cross-cultural understanding, so as to bring in different points of view from the outside world, and to exchange knowledge and ideas. Kuandu Arts Festival indeed has become a web center to share cultures, develop creativities, and establish cross-national collaborations.

## College of Fine Arts, Seoul National University

### Korean Modern Art as a Unique Picture of Asian Art

Korea, known in the West as "the land of the morning calm", and the home of a homogeneous people with strong individualistic traits, has been a country of key importance in East Asian history. As a bridge between the Asian mainland and Japan, Korea always possessed great strategic geopolitical significance. Conquerors from the north invaded Korea to attack Japan, and the Japanese themselves invaded Korea to conquer the Asian mainland. For centuries, Korea played the role of a middleman in the transfusion of culture from China to Japan, and was itself transformed as it absorbed many Chinese cultural, political, and social patterns.

A peninsula jutting southward from the Asian mainland, Korea is faced by vast and teeming China to the west, and is bordered by Manchuria and the Soviet Union to the north, while only 120 miles across the Korean strait to the east lies Honshu, the main island of Japan. Because of its location, Korea has been called the "heart of East Asia."

During the long period of its history, Korea was frequently invaded by or under the domination of some foreign power. However, despite the rise and fall of native dynasties and foreign suzerains, the Korean people maintained a remarkable homogeneity as well as their national characteristics and independence for more than twelve hundred years since the unification of Korea.

In the modern age, Korea turned into an arena of politics of imperialism as the powers immediately surrounding it, as well as those of distant places, became engaged in the struggle to establish control over the country. The efforts made by the Koreans to modernize their country and preserve the independence of their nation fell short of their goals. Consequently, Korea became a victim of Japanese imperialism, and suffered in many ways under Japan's colonial rule, which lasted nearly a half century.

Therefore, this paper discusses the art of Korea from the late 19th century in relation to the overall context of Asian art. This essay examines Korean modern art from the 1910s through the era of contemporary art, with a preface dedicated to the late Joseon dynasty. The theme includes the continuation of artistic traditions, the artistic response to the modernization of society, and various manifestations of Japanese colonial policy and Western cultural influences in Korean art.

When modern art was still in its infancy in the late nineteenth century, foreign ideas and forms reached Korea solely via China. China had actually begun to play this role in the eighteenth century, when a small number of the literati class, serving as envoys, visited China and witnessed its Catholic churches and Western paintings.

The Japanese colonial policy in Korea from 1910 until the end of the Second World War in 1945 was guided by its larger ambition of dominating all other Asian states under the banner of 'Great East Asia.' Adopting Western civilization more actively than any other Asian country, Japan posited that its brand of modernity was superior to those of all other Asian nations, which it attempted to colonize in one way or another.

Early modernism developed in Korean art despite the many difficulties of the colonial period and a lack of understanding by the general public. It began with the emergence of the first generation of Western-style painters, who were professionally trained in Japan in the 1910s. The growing number of artists who came of age in the 1930s tried to build on the achievements of the previous generation. Despite the absence of art schools, those returning from Japan made valiant efforts to teach.

After liberation in 1945, ushering in Korean independence and self-determination, political instability soon ensued as South Korea came under American governance with North Korea controlled by the Soviet Union. Korea

thus became a battleground for left versus right. This development was inevitably reflected in the arts. Many artistic groups of both political inclinations formed and disbanded, and artists often participated in the struggle without a clearly defined ideological stance. Later, Korean art became known to the international society, starting in the 1960s. In this context, this presentation discusses Korean art, art education, and networking in the context of the international society and in the Asian context.

Hyungsook Kim (Associate Professor of the College of Fine Arts, Seoul National University)

## College of Music, Seoul National University

Art has something in common with economy. The artistic ability and its demand in a specific region are interdependent, as 'economies of scale' is the base of economic development. Though Asian countries have been economically developed, many distinguished Asian artists are still more active in the Euro-American realm than in their homelands. This shows clearly how the stagnant Asian pure arts market is.

After World War II, some of distinguished European artists moved to America looking for a stable life, and they made America another important center of arts. For remarkable artistic growth, what we need is to establish wide and active arts markets that outdo those in western countries. Accordingly, first of all we have to expand and vitalize the Asian pure arts market through exchange and cooperation, in order to create more and constant artistic demand. In conclusion, this enlarged Asian arts market would be a maternity room for the blooming of Asian arts and artists.

## Korea National University of Arts

### Asian Art League 101

Every Asian country has a uniquely rich cultural aesthetic based on language, religion, history, geography, and tradition. Many Asian countries also have a rich cultural infrastructure, including a recent history of cultural exchanges that are growing at an impressive rate.

The idea of cultural exchange in Asia comes from the West. Great Britain and Germany were among the first countries to provide art education to the elite, beginning around the middle of the 19th century. For them, a man or a woman was incomplete without the ability to be creative. It is within this philosophy that culture came to express the high-minded goals of humanity.

Around the same time, Asian states also established similar goals. Tokyo Fine Arts School (renamed Tokyo University of the Arts when it merged with Tokyo Music School in 1949) was founded in 1887. Today, 125 years later, the teaching of art continues in Asia, but in a confused state, as a result of modernization and Westernization. One way to develop art education will be to cultivate international exchange founded on mutual respect for the unique cultural riches of all countries. This should be our goal for the 21st century.

More specifically, I would like to propose that all art schools in Asia create what I call an "Asian Arts League 101" with elements including basic courses such as drawing, painting, photography, printmaking, ceramics, glass, sculpture, media arts, cinematography, graphic design, 3-D graphics, animation, and illustration. If all Asian countries teach a similar curriculum, we can streamline cultural exchanges among us. There would be many issues for us to resolve in such a program, not least of all the homogenization of cultural identity, and the need to make art education be more than just learning. Students should see making art not so much as work but as fun.

When I was six or seven, I participated in a school art contest, which was to draw a fire truck. That morning, all the students convened in the schoolyard around the object of our artistic efforts, an actual red fire truck. It was up to each of us to choose our own vantage point from which to draw it. For some odd reason, instead of drawing the fire truck, I was attracted to a pretty yellow swing and decided to draw it. Of course I didn't win the contest. But even today I remember how much I enjoyed drawing the swing. And perhaps that was the beginning of my interest in art, and one of the first reasons why, much later, I decided to major in art — because that yellow swing was the object of a spontaneous desire that we need to inspire in students. If we are to succeed in creating an "Asian Arts League 101", we will have to remember to nourish our students with this type of artistic passion. We will have to teach them to appreciate artistic differences, generosity, and originality

Yoonhee Chang (Dean, School of Film, TV & Multimedia)

## Daegu University

### Going back to Asia, and the birth of new Asia

#### 1. Introduction

We focus on active exchange among regions in the future of Asian arts.

Historically, we can find a world of common spirit in Asia. Based on the fact that the culture of using Chinese characters is widely distributed, it is possible to share the same thoughts and ideology. As any works of classical literature are shared, and the common meaning is understood mutually, it is predictable in many aspects. Virtues specified in Confucianism, Buddhism, and Taoism are the origins of Asian thoughts and ideologies. In modern days, we are interested in the changes and interactions of the humanistic words in the book of Choongyong (Doctrine of the mean), and in the theories and meanings of beauty in the book of Tao Te Ching. Comparing the past to modern days in different aspects, we find the contents and ways of exchange of arts throughout history, and we also look for the meanings and relationships. We apply both the wisdom and errors of our Asian ancestors to the modern world, and we would like to discuss possible ways of new connections, which is our main topic today.

#### 2. Breaking away from Asia to going back to Asia

We look back at the history of one era. In the late 19th century, a country located on an island in the far East decided that breaking away from Asia is the best virtue that leads to the survival and civilization of the modern world. Due to the burden of occupation by the scientifically developed countries from the West, it tried to get away from that environment. We cannot deny that the neighboring countries did not want any change internally.

It realized that the social infrastructures of rules and regulations, and their operation was not reasonable, and it evaluated that there was no expectation of development. Yukichi Fukuzawa argued that it was needed to break away from Asia. Regardless of whether this argument was intended or not, this caused pain to the neighbors in the region. He was a writer, journalist and intellectual. He insisted that breaking away from Asia was necessary. However, there were the politicians who interpreted this change in more radical ways. Now, the pain should be healed. In this regard, we go back to Asia by participating in this program for the future of Asian arts today. Furthermore, as Asian artists and scholars gather together, we make a change and find it very meaningful in harmony and cultural development for Asian arts.

#### 3. International relations and their meaning in the exchange of arts

Japanese national treasure, Koryuji's wooden Mirukbosalbangasausang is a well-known Buddhist statue. The image of the statue is very similar to Korea's 83ed national treasure, Kumdongbangasausang. There was a proof that the wooden materials in Mirukbosalbangasausang were from red pine trees named Choonyangmook from Bonghwasa, South Korea. This shows that there were active relations between Japan, Shinla and Baekjae at that time. Also, let us look at Saehando painted by Choosa Junghee Kim, a scholar in the late Chosun dynasty. In this painting, we can find deep humanistic expressions of appreciation. Indeed, we share the meanings and importance of works embedded with the scholar's strong spirit in times of hardships with Chinese scholars. Junghee Kim quotes Kongja (Confucius)'s words, "When it comes to the cold winter, people realize that pine trees and big cone pine trees wither late" from the chapter of Jahan (chapter 9) in the book of Nonue (Analects). As an exile, he expresses an appreciation for his student Sangjuk Lee's unchanged warm-hearted attitude. In Junghee Kim's works, he touches on praises from sixteen friends including a scholar named Akjin Jang from the Chung dynasty. This hints at partnerships between artists in Asian regions, sharing arts and literature. We can understand in the same way that Japanese Muneyoshi Yanagi is fond of popular arts from the Chosun dynasty.

#### 4. The exchange of arts in Asia, and the birth of new Asia

In the new era, it is needed to have integrated thoughts in Asia. We are very passionate about the new way; but, the tradition should not be forgotten either. The tradition is both history and origin that has been upholding. The exchange of Asian arts should follow a direction based on these thoughts. A harmony of both time and space is needed, and the major players in Asian countries should have a convergence with open minds. There is a creation of a new being at this stage. Now, Asia should be a land of creation with new thoughts. The creative values enlighten the world and the future beyond Asia. Today, we must go forward to a new Asia of creativeness. Asia should be the land where people are centered with a great degree of humanity, and it should be the land of pioneers who lead the whole world. The creative new being should be exchanged more broadly beyond Tien Shan and Indian Ocean, as the civilization in human society.

## 5. Conclusion

For the future, we share the literature of the past, and utilize both wisdom and experience of our ancestors. This will become an effective means to prevent us from making mistakes, and to perform any tasks. Through living in Asian lands, our ancestors' wisdom and even their mistakes become the new lesson for us today, and this shows the possibility that Asian arts can be connected in new ways. As we study and look for answers for ourselves, we obtain wisdom. Instead of having this exchange one time, we hope that we continue this exchange of arts even in different forms and ways in the future. For this purpose, Koreans will do our best as well.

# Korea National University of Cultural Heritage

## The Future Direction of International Cooperation in Asian Art

In the Asian continent, which boasts a great population, long history and profound culture, every country has developed its own original arts and culture. These cultures have always been under mutual influence – they share as much common traits as their uniqueness.

Today, we are living in an era of "networks." Beyond pursuing the high point of each culture's uniqueness, now the time calls for every cultural entity to cooperate with each other in order to maximize their potential.

Contemporary Asian artists are also creating a world of communication by transcending national borders and artistic genres through their dynamic creative activities. For these artists, a variety of international networks led by universities serve as an important communication channel. Such networks play a crucial role in supporting Asian artists' creative endeavors, offering them a solid infrastructure for growth.

Established by Korea Cultural Heritage Administration, Korea National University of Cultural Heritage pursues two major goals: first, to preserve tangible and intangible cultural heritages and to pass them on to the next generations through executive work and research; second, to encourage creative activities in all fields of art.

Our new graduate school, which was established this year, will cooperate with the university's research institutes to become a central player in intra-Asian cultural exchanges.

The institute is seeking various ways to create global networks. We are in the process of developing an exchange program with the Center for Expertise-training in Cultural Heritage; we are also planning to launch a hands-on work experience program in cooperation with the Education and Research Institute of Foreign Cultural Heritage. Another priority on our agenda is to establish "Asia Education Research Network" with prominent educational and research institutes of other Asian countries. Finally, we also aim to build training programs for experts on Asian cultural heritage—creating a cooperative, expertise training on Southeast Asian and Central Asian cultural heritage is part of such effort.

I am convinced that the 2012 Geidai Arts Summit hosted by Tokyo University of the Arts will serve as a stepping stone for practical artistic and cultural exchanges among the participating universities. Taking advantage of this wonderful occasion, I would like to propose a plan to facilitate intra-Asian cultural exchange within each university, with its considerable population of foreign and exchange students as the main participants. Each university has students who are interested in learning Asia's history and culture – not only of their own country, but also of other Asian countries. My suggestion is that universities should provide funding for these inquisitive students to cooperate with the foreign students in their schools and organize student research societies. In this way, the universities can encourage their students to rigorously pursue cultural and academic activities, as well as become the leaders of international exchange. Of course, to ensure that their activities go beyond the narrow boundary of their school, the universities should supervise and support students to actively communicate with other schools by managing international websites, organizing continuous off-line events, and so on.

The goal of such project is to guide students to understand cultural differences between Asian countries, and actively engage in international cooperation from early on. By such endeavors, I hope our students will be able to find an Asian identity in their own terms, and significantly broaden their creative scope to discover future values of Asian culture and art.

Joon Kim (Professor, Korea National University of Cultural Heritage)

## Institut Seni Indonesia Yogyakarta

### Developing and Preserving International Communication through Dance Collaboration

Art has been regarded as a part of life, both individually and collectively since thousands of years. Moreover, dance is one of the main needs that are barely being abandoned by communities around the world, especially in Asia. Ethnic groups in Asia have several similarities as well as differences in types of dance. Fundamentally, dances are performed for ritual purposes, as a symbol of friendship, and as aesthetic expression (Soedarsono, 2002). This discussion further concentrates specifically on the art of dance, the author's field of study, and on the function of dance as aesthetic expression.

Based on similarities in the history and culture of Asian countries, several similarities can be observed in types of dance in several areas. There are also several tribes that include the use of masks in dance performances. Some folk dances are performed by couples and often symbolize friendship among girls and boys, or relationships between men and women. A number of ethnic groups continue the tradition of initiation for men by showing their gallantry and prowess in the dance. The male dancers will usually use properties such as spears, swords, and shields. In terms of themes, several dances in Southeast Asia (Brandon, 2003) share the same story background, typically illustrating a progression from misery to happiness. Other themes, such as various myths and taboos are also narrated in the form of dance performances in several areas.

Based on the above interpretation, we can conclude that there is a possibility for international collaboration on dance performances, while developing cross-national communication at the same time. Local choreographers and dancers from several countries could implement the idea, supported by the respective governments, private sectors, groups or individuals. The activity would not only include dance, but also music, make-up and costume design, lighting design, stage design, and other elements supporting the dance performance. New ideas will emerge in such projects.

One example of a cross-national collaboration was done in 2010 by Japanese and Indonesian artists. The project involved local dancers and musicians from Japan (represented by Osaka City University and 'Magersari' dance studio) and Indonesia (represented by ISI Yogyakarta). Topical similarities found in Japanese and Indonesian folklore inspired a unique collaborative performance. All dancers and musicians from both countries were actively engaged in the discussion and execution of the plan. At the first stage, the artists from Yogyakarta did rehearsals – specifically to form the foundation of the performance, and had those activities recorded. The recording was then sent to Osaka to be studied by the Japanese artists. Afterwards, both parties met in Osaka to produce the final piece, which was rehearsed four times before the official performance on September 18, 2010 as a pre-opening event of the International World Music Festival in Osaka. The ethnic identities of both countries did not seem to vanish, but instead their interaction turned into a rich source of variation and style. The outcome of this project could also be considered as a new form of creative dance performance.

A similar cross-national collaboration, only by different methods, was done by Indonesian musicians and Thai dancers. Accompanied by traditional Javanese music played by lecturers and students of ISI Yogyakarta, the dancers from Mahasarakham, Thailand showed a truly unique dance performance.

In conclusion, these examples of collaboration in the field of dance show that there is much more happening than just some dancers getting together to combine two or more art forms from different places. Communication and relationships between individuals, ethnic groups, or even on an international level can occur at such occasions. Relationships and communication are constantly evolving and could be harmoniously preserved through artistic collaboration. Each party can exchange and learn to enrich their own knowledge, and there are in fact many more things that can be achieved by collaborating on such dance pieces.

A.M. Hermien Kusmayat (President, Institut Seni Indonesia Yogyakarta)

## Institut Seni Indonesia Denpasar

### ***Topeng* (Mask) as a Source for Cross-national Collaboration to Generate a New Form of Creative Art in Asia**

*Topeng* (mask) is a form of artistic expression that can be found in all parts of Asia. Therefore, this Asian art form can be used as a source for cross-national collaboration to generate new cultures, and to create sympathetic vibrations beyond cultural differences in Asia.

Based on my personal experiences, both as a Balinese traditional dancer and choreographer, on this occasion I would like to discuss how masks can be used as a source for cross-national collaboration, with the hope that we can create a new form of creative art in Asia.

I will begin by discussing the Balinese *topeng* in terms of its function and socio-cultural context. I believe it can offer in-depth information about the function of the mask in Balinese society, and about the meaning it contains. To gain an understanding of these aspects is essential before engaging in cross-national collaboration.

According to Merriam Webster's Collegiate Dictionary, collaboration means, "to work jointly with others or together" (Merriam Webster's Collegiate Dictionary, Tenth ed. 1993: 224). In this case, it means a collective effort to produce an artwork. As a collective effort, there are some principles that must be realized and implemented, such as equality, sharing, appreciating each other, and also respecting each other. Understanding these principles makes it easier to work, from the very start of the formation process of an artwork. Different opinions or interpretations are common in collaboration, but with the consciousness of the essence of collaboration, every difference will have a solution (Rai, 2011).

Now, the question is what new form may arise if we use *topeng* as a source for collaboration. It will be answered after the "ACTION".

I Gusti Ayu Srinatih (Academic Staff, Institut Seni Indonesia Denpasar)

## Vietnam University of Fine Arts

### **Vietnamese Arts in the Time of Globalization**

#### **The Dilemma of Choices**

As soon as DOI MOI – a national renewal program involving opening up the country to the outside world, and embracing the concept of a market economy – was carried out in Vietnam in 1986, dramatic changes in Vietnamese social life in general, and in Vietnamese culture and arts in particular became apparently recognizable.

Art is said to both depend on and reflect social circumstances. Unlike previous periods, which were normally dominated by mainstream movements (like romanticism derived from the French between 1925 and 1945, and later socialist realism influenced by the Soviet Union prior to the '90s), in these days of mass media and technology, a variety of contemporary art movements and trends have been integrated into Vietnamese cultural activities (mainly supported by foreign cultural exchange funds in Vietnam) that give especially young artists a chance to challenge their avant-garde ideas through various art experiments in the realm of creation.

This advantage paved the way for Vietnamese arts to join in regional Asian arts communities, exemplified by ASEAN Philip Morris Arts Competitions, or annual art exchange events and education between Vietnam and Japan, China, Thailand, Singapore, Malaysia and many others. These interactions have been regarded as a very important development of Vietnamese arts in approaching globalization.

Nevertheless, new contexts create new problems. In a way, Vietnamese artists, in the process of art creation, used to function themselves to find out new values of the beauty beyond classic criteria. Personal characters and individual points of view are highly anticipated. Breakthrough and innovative creations resulting in new aesthetic concepts are highlighted. The best and easiest solution for this seems to be looking at regional and international cultural heritage for reference. On the other hand, this process may also lead to a copy of other overseas cultural character unless artists are self-confident enough to possess a profound professional background and cultural experiences. That shortcoming is a problem of Vietnamese arts today, as the professional art market is still immature, and Chinese pop art and Western expressionism patterned replicas can be seen at any art gallery. In the time of globalization, one of the most important issues is to preserve and promote national ethnic identities. It is also said that being deeply rooted in the treasures of traditional art of our forefathers is essential for any artist on his own way

towards new horizons of visual creations.

Vietnam University of Fine Arts has so far been the leading art centre that identifies the long-term strategy of holistic education by creating a realm of creative experiment for students. Focusing on the importance of advanced "learner-centered methodology", VNUFA's training program emphasizes creative innovation of learners based on two factors: a well-educated and stable background of western academic knowledge, and a precious background of national cultural identity and experience. Through cooperation and exchange with regional and international art institutions, VNUFA's teaching staff and students have been aware that developing a progressive Vietnamese culture imbued with national identity is exactly the key to the world.

In conclusion, prolific cross-national collaboration that generates new cultures is obviously an inevitable tendency in the development of arts in the time of globalization. However, the matter of how to preserve and promote national original identity may vary depending on multiple conditions of each nation. The coexistence of internationalization and national identity preservation has actually diversified new forms of arts development in Asia today.

## Vietnam National Academy of Music

### Cooperation, cultural exchange, and ways into the future of Vietnam

National cultural identity is the root and great survival factor of each nation. In the context of globalization, culture is sensitive and vulnerable. The higher globalization demands to maintain cultural identity in order to develop the country while respecting the diversity and differences of other cultures. At present, the trend of globalization and international economic integration has a strong impact on a large scale. Along with the development of scientific revolution, modern technology and global communication networks, the common world "home" seems to become smaller. Countries increasingly promote their particular characteristics and national cultural identities, and respect and promote the preservation of cultural heritage values. In Vietnam, the tendency to struggle against cultural assimilation is increasingly taken seriously with the participation of the community.

We can say the exchange and promotion of traditional music values is the opportunity to honor the cultural identity of each nation in the international community. The process of spreading and exchanging cultures will make the nations grow closer together, all ties will address the equality and cooperation for mutual development. This is also a general trend in many countries in the region and around the world.

In fact, many joint activities such as cultural exchange between Vietnam and international friends in fields such as scientific research, education, film festivals, goods exhibitions, and especially promotion of traditional arts were undertaken with lots of success.

With nearly 60 years of development, Vietnam National Academy of Music established many exchange links with countries in the region and in the world. We may mention some representative cases:

- The cooperation agreement between Hanoi Conservatory of Music (now Vietnam National Academy of Music) and China Conservatory of Music signed in March 2002 allowed us to undertake effectively many activities, and to do exchange in training and performing.
- In June 2005, our Academy signed an agreement with the Russian State Academy of Music named after Tchaikovsky (Moscow) to cooperate in the following issues: Music pedagogy, symphony orchestra coaching, as well as exchange of performances, documents and scientific researches.
- In February 2012, the Academy also signed an agreement with the Korean Chung Ang University on cultural exchange, faculty and student exchange, and other forms of cooperation.
- Especially in 2011, the Academy's Board of Directors delightedly welcomed a delegation from Tokyo University of Fine Arts. Through the discussion, we found many similarities. At that time we highly appreciated the initiative to create a network of Asian universities. I would like to take this opportunity to express my sincere thanks to the Tokyo University of Fine Arts for creating a chance for all of us to meet and discuss together today.

Vietnam Institute for Musicology (under the Vietnam National Academy of Music) signed an agreement with Laos Institute for Culture and Arts (March 2005) in which both sides committed to jointly collect and study similarities and differences in the music of ethnic minorities in Vietnam and Laos living along the mutual border.

As members of the International Council for Traditional Music (ICTM), Vietnam Institute for Musicology frequently sends researchers to conferences in countries around the world, to promote and introduce the musical

culture of Vietnam.

- In 2001, in the Philippines, Dr. Le Van Toan and Prof. Dr. To Ngoc Thanh were official participants and did a presentation on "Structure in Vietnamese Folklore".
- In 2004, the Vietnam Institute for Musicology organized a conference on traditional music in the context of globalization in Hanoi, with the participation of many delegates from ASEAN countries, China, Korea, Japan...

At the 37th ICTM conference 2005 in China, Vietnamese delegates joined many scientists from China, Thailand, Japan, Korea, Indonesia, Singapore and other continents around the world. Every two years (from 2001 to 2011), Vietnam and countries in the Asia-Pacific region appointed delegates to attend the international ICTM conferences held in Austria, UK, Netherlands, South Africa, Canada, etc., to present their respective cultural musical heritage, or results of the latest national scientific research projects.

From 2005 to 2009, major cultural and arts organizations in Vietnam, such as the Vietnam Film Institute, Vietnam Institute for Musicology, Hanoi University for Drama and Film, Vietnam University of Fine Arts, Vietnam National Academy of Music, Vietnam National Opera and Ballet Theatre jointly carried out a project supporting Vietnamese culture for sustainable development. This was a really good opportunity for Vietnamese cultural and art groups to introduce and promote Vietnamese cultural and artistic values to international friends through the project's activities.

In 2010, the Vietnam Institute for Musicology (under the Vietnam National Academy of Music) organized the ICTM conference with the participation of delegates from 30 countries including Asian countries (China, Korea, Japan, Laos, Thailand, Indonesia, Singapore, Philippines, etc.).

Through cultural and art exchange activities, we found out that the goals of spreading knowledge, stimulating talent, as well as the richness of cultural and spiritual life, have a practical and fast effect on social life. Art and culture exchange helps to develop peaceful relations and friendship between people, and bring a deeper understanding about the country and people of any nation in the world.

Many conferences, economic and cultural exhibitions named "Vietnamese Cultural Days (Weeks/Months)" were held in Vietnam and countries such as China, Korea, Laos, Cambodia, Russia, Cuba, Mexico, Germany, Belgium, France, Norway, Sweden, Ukraine, Japan, etc. That's a good chance for Vietnam and many friend countries including Japan and others in the Asia-Pacific region to exchange, promote cultural heritage – from cuisine culture and art to agricultural industrial products. The exchange, exhibitions and joint projects between Vietnam and other countries have been good opportunities to share scientific progress, experiences and achievements in culture and technology, in order to enrich cultural life in Asia and the world.

In Vietnam, some bodies working in cultural heritage conservation, such as the Vietnam Institute for Musicology, Vietnam Culture and Art Institute, built a databank on culture and performing arts. We have been digitizing the existing data piece by piece, for the sake of a better promotion of the intangible heritage of 54 ethnic groups, and to explore the diverseness of Vietnamese and international people. Hopefully, in the future we will have a chance to welcome you in our country, to exchange, cooperate and explore Vietnamese cultural resources.

In recent years, Vietnam organized many international festivals that attracted participants from countries in the greater region, including:

- In the North of Vietnam, a festival celebrating the 990th anniversary of Thang Long – Hanoi in 2000; the 1000th Anniversary of the foundation of Thang Long – Hanoi (2010), and the Thai Nguyen tea festival (2011)
- In the central part of the country, we regularly organize the Hue Festival, Da Lat Flower Festival, and the International Fireworks Festival in Da Nang.
- In the South of Vietnam we had a Coconut Festival, Rice Festival, Seafood Festival, etc.

Apart from Vietnamese people, the above-mentioned events usually receive the support and participation of Thailand, Malaysia, Cambodia, China and Laos among others. The exchange activities help improve the quality of spiritual and material life of our inhabitants as well as the participating countries.

Concerning the cooperation and exchange of scientific information, in recent years, with the attention of the State, and active participation from the community, many intangible and tangible cultural heritages of Vietnam have been submitted and honored: Hue Court Music (2003); the Gong Culture in the Vietnamese highlands (2010) – recognized as a representative tangible cultural heritage of mankind; Vietnam Ca Tru singing (2009) and Phu Tho Xoan singing (2011) have been listed as intangible cultural heritage of mankind that need urgent safeguarding.

We would like to take this opportunity to extend our sincere thanks to the scientists of many countries in the world, including Asian countries such as Japan, Korea, China, Laos, Philippines, Indonesia, Malaysia and Singapore, for their participation, help, and sharing experience through scientific presentations.

At these conferences, social scientists had opportunities to exchange information, and promote the values of artistic and cultural heritage of their country. The scientific exchange aimed to promote, enrich and confirm the diversity and richness of cultural nuances in the Asia-Pacific region, as well as around the world, and also to establish the unique features of the respective minorities in each nation. It can be said that the conferences are also a good environment for spreading ideas and knowledge based on the scientific discussion and equality. Organizing conferences is a necessary activity to support and promote our creation.

The cultural exchange and cooperation between Vietnam and other countries in different forms such as festivals, forums, conferences, seminars, workshops, performing arts and art displays, bring good effects. The cooperation between multiple partners that will create a new appearance of contemporary Asian culture needs to be answered actively and regularly by all of us.

From our practical experience of cultural exchange and promotion throughout the years, we found that Vietnam and its partners have always adhered to the principle of equality, friendship and mutual benefit. With that viewpoint, we believe that in the future, each of us will have more activities linked to the beautiful and humanistic image of the Asia-Pacific region, containing also the fresh, brilliant features of historical and cultural traditions in each nation.

## Silpakorn University

The cultural heritages of Southeast Asia have a long history, plenty of human and cultural resources that have been stable and bound closely with our human spirits. It could be seen that world religions such as Buddhism, Christianity, Islam and Hinduism almost began in Asia. Accordingly, Asia is the land of rich spiritual heritages deeply rooted in the ways of life and spirits of all people. Even though traditional presentations of traditional arts seem to be strictly conventional, the vibrant streams of globalization can dissolve the distance between the Western and Eastern World, and make it disappear abruptly.

Globalization becomes a major factor to facilitate easy and effective communication across borders. The advancement of high technology in various ways contributed to the transfer of different and diverse cultures. A number of Asian artists were able to develop creative forms corresponding to the current situation of our changing world. Trends and directions of artistic movements, accordingly, culminate in the point that everybody can see and create works of art on an equal footing. Contemporary forms and notions of artistic expression have been represented infinitely and impartially.

The historical and cultural contexts are one good example here to represent the unique identities of orientality or "Enlightenment of Asia". These are the important dynamics to push the advancement of artistic expression forward, and bring a great number of Asian artists to the forefront, to play spectacular roles in many international art competitions. The possibility of perfect cooperation among Asian nations, to create new cultures under such cooperative frameworks regardless of the differences of nationalities and languages, could be succeeded depending on our dynamic and strong joint movement for a stable cooperative network that will arise and last for a long time. Particularly, one major issue that is considered highly important for the development of art and culture in our regional cooperation, is the cluster of our ideal organization, which could blend and harmonize the national differences under the united firming objective for the Asian region. One concrete example would be the free trade area. Strengthened relations between artists and other persons in the Asian art circles could lead to united patterns of cooperative development and mutual support in each nation. Certainly, the objectives of this major issue deserve the constant and strong support of international organizations in Asia, for our young generations, for our people who can learn, understand, share and apply all their knowledge in practical ways to maintain, preserve, and develop the art and culture in our region into something strong and long-lasting.

## LASALLE College of the Arts

Increasingly in recent years, cross-national collaborations in education and in research have made use of technology and the Internet. The simplicity, ease and ready accessibility of such 'virtual' collaborations make clear its advantages. But equally, artists can find technologically mediated collaborations rather cold and impersonal. A technological platform, video conference or shared piece of software may act as a dynamic springboard for the generation of initial ideas and conceptual planning, but many feel that in later stages of creative collaboration, face-to-face dialogue and communal action becomes increasingly important, if not vital to a project's quality and significance.

There are numerous case studies where this model has proven effective, commencing with mediated communications to catalyze ideas and develop a project in outline, before the different artists physically come together

to take the project to its creative conclusion. A combination of both virtual and physical presence would seem an ideal model for the future of arts collaborations across Asian national boundaries. As ever, technology must support the artistic goal, not become the goal itself.

One of the most important – and exciting – aspects of the prospect of finding "cooperative ways to the future" is the opportunity for a real engagement with interdisciplinarity, where different art forms and disciplinary boundaries are crossed and fused to create pioneering works. Disciplinary crossovers and conjunctions can ignite explosive results and fascinating new genres, and Asian art colleges and institutions should be at the vanguard of interdisciplinary movements and cross-disciplinary artistic innovation.

Equally, while the forces of globalization and ideologies of trans-national harmonization have characterized our age, there is an understandable resistance from creative artists to any bland 'homogenization' of art through cross-cultural exchange. Rather, the unique and individual expressions of cultural identity and artistic independence are fiercely protected and celebrated. Therefore it is important that some clear principles and protocols are established when embarking on artistic cooperations and collaborations between different cultures.

We would advocate a model that is based not on subtraction and compromise (a taking away of difference merely to find some common ground), but rather on a philosophy of addition and construction. This constructivism can work elegantly by firstly building complex layers of ideas, expressions and forms – working on a principle of a sympathetic complementarity that highlights difference as strength – whereupon further dialogues can be established, and a new phase is developed.

This phase might seek to fuse and unify some methods or themes – reworking, combining and presenting them coherently in a new and rich conceptual form. But equally and just as radically, it may look to do the opposite: to find a novel method or aesthetic mode that is designed specifically to foreground the clashes and celebrate the differences between cultural identities and forms. This could go beyond simple pleasurable avant-garde dissonance or a postmodern spectacle of disharmony, to seek to discover significant, entirely new forms of curatorial practices and modalities of cultural fusion and fission.

Such a vision is ambitious (and perhaps impossible), but ambition and the impossible should perhaps be watchwords for collaborators seeking to collectively conceive some genuinely new visions for cooperative Asian art. Ironically and perhaps counter-intuitively, in order to embrace and celebrate the artistic differences and ethnic integrities of the national, the local and the small, paradoxically we need to think very, very big.

## National Academy of Arts, Culture & Heritage

### The Way Forward

Ibrahim Ahmad Bajunid, deputy vice-chancellor of one of Malaysia's universities, recently wrote an article titled "Ideas that drive development" (NST, 27 July, 2012: 17). According to Bajunid, "Creativity has been the idea which has been the clarion call in the school and university systems, and in the society at large. Together with creativity comes the notion of innovation. At the tertiary level, creativity and innovation are expected to lead to commercialization. Underpinning these ideas are the endeavors of research and development. Underpinning research and development are the notions of the generation of intellectual property and patents, entrepreneurship and global mind-sets."

Art is innovation and creativity: the art product is marketable, which means that it can be commercialized. During the creative process, an idea is further developed, and strategic thinking is involved. The artist as thinker would want to compare his idea and creations with existing pieces, and he would try as much to understand the accumulated previous knowledge, history and philosophy. In the process he is actually researching the subject matter. Upon completion he needs to protect his creation by registering it under the copyright or intellectual property act.

Through these stages, art reaches its audience, and an artist would be jubilantly satisfied if it reaches the widest audience possible – ideally the whole world. But that is quite impossible because people in the whole wide world live with different languages, cultures, heritages, statuses, social and economics standings. Let us narrow it down to the Asian realm. No doubt that we share some similarities, but yet we are so different. What can be done to minimize the gap? Perhaps we could strategize the collaboration by comparing and taking advantage of the similarities and differences that exist in most of the art forms we have inherited and been practicing for a long time among ourselves.

### Similarities/differences

One common form of traditional theatre or performing arts in the Asian region is the puppet or shadow play. This traditional art form could become a case in point for us to discuss its similarities and differences. It has a long history in Persia, India, China, Cambodia, Thailand and Malaysia. The cut-out puppets held between a source of light and a translucent screen are currently popular not only in its countries of origin, but also in countries like Japan, France, Australia and America. The form, content and presentation styles of shadow plays from the former countries are of course different, but in order to gain a wider audience they retain their regional characteristics, while at the same time opening up to influences and ideas of merging the similarities into becoming a common ground for appreciation. One example of good blending and adaptation is the Japanese group Taikuh Jikang, headed by Kohey Kawamura, who performed the wayang kulit with gamelan accompaniment played by members of the group together with selected local talents in Malaysia.

The wayang kulit and gamelan by the Japanese group was in fact an eye opener for modern and traditional performing artists, and received standing ovations from the audiences. Kawamura is a graduate in international relations from the Asia University of Japan. His international instinct won him a scholarship by the Indonesian government to study gamelan in Bali. For his performance in Malaysia, he collaborated with Kamarul Hussin, an Aswara's graduate who accompanied the group on the serunai (oboe), rebab (string), rebana and gendang (percussion).

Traditional artists/musicians or purists may not like what Kawamura and Kamarul did – blending traditional and modern instruments, with members of Taikuh Jikang also playing violin and bass. But Kawamura argued that his purpose of mixing modern instruments with traditional ones was to get the young generation interested in traditional music. "If you only play traditional instruments, the young will not be interested to watch your shows. This is our way of keeping traditional music relevant among the youngsters." (The Sun, 31 July 2012, 24).

Gamelan is another musical art form that has been accepted globally. Today, the sound of gamelan is heard in every corner of the world. I first heard it in Japan during the opening of the Tokyo International Film Festival in 1992. But according to Barbara Benary and Tomoko Deguchi, gamelan has been in existence in Japan since 1985 with the establishment of the National Children's Castle Kodomonosiro Gamelan Group. Benary and Deguchi listed over 500 gamelan groups in 2005, and in 2007 the Japan Gamelan Music Association was established together with a new gamelan group "Wasabi". In August 2008, Wasabi came to Malaysia at the invitation of The World Gamelan Music Festival in Kuala Trengganu, a peninsular state at the east coast of Malaysia that is famous for gamelan music and dance.

Gamelan music was also introduced to American and British universities. The University of York (UK) recently celebrated 30 years of teaching gamelan with a major international symposium starting 26 April 2012. This gathering of gamelans will culminate in the premiere of Wayang Lokananta – the Gamelan of the Gods, an all-night shadow puppet play, with traditional and new music performed by musicians from across Britain. There are more than 100 gamelan groups in the United States. The earliest appearance of a gamelan in the US was in Chicago in 1893. Mantle Hood included gamelan in an academic program at the University of California, Los Angeles in 1959, and in 1968 Judith Becker established the University of Michigan Gamelan Ensemble.

### Co-production

Exchange of performances and co-production should not be limited to the wayang and gamelan music. It should cover a wide range of performing and visual arts including films and animation. Malaysia has experienced many theatre and dance performances by visiting groups from China, Japan and Indonesia. However, co-productions seldom happened. Once in a while it materializes, but the amount of participation is rather limited, and there is always one dominating the other. Equal partnership and participation is rare. Perhaps we could consider some steps towards working together or establishing cooperative ways into the future of Asian art.

Art is indeed very wide. It deals with people – showing their problems and providing solutions to make things better for human development. People in art schools should always be exposed to different art forms belonging to people of various historical and cultural backgrounds. Art should not have racial barriers. Paving the way for cooperation would be a program for the exchange of staff and students of art schools and other institutions. Lecturers/professors are experts in different areas of art theory and practice. They are the resource persons specializing in all areas of art studies, and some are practitioners of the industry.

Sometimes the expertise may not be in the form performances or art products, but the way a successful performance, exhibition or film and animation are being managed. Arts marketing and management are a specialized area that can only be handled through well-thought strategic planning. This area of expertise could also be shared by Asian art schools providing better solutions for the benefit of mankind. There are always methods and procedures which can be taught, shared, copied. I made a precious experience learning and sharing information about stage technology when I visited Japan in 2002.

### Sharing of contents

Translating a particular content into different environments and adding local taste, colour and interpretation would served as an interesting experiment and experience. Good and well-made films, musicals or dance from any particular Asian countries can be translated differently. The zapin of Johor (Malaysia) is an intricate but interesting dance movement that can be imitated and performed in local costumes. In Malaysia, the zapin is danced by both male and female performers of all ages, from children to adults. Young men and women in Malaysia dance the zapin even in discotheques. They found the energetic movement to be in line with the fast beat of modern dance and music. It would definitely attract Asian youths to learn the art given the exposure and opportunity. Perhaps a week or two of a travelling workshop by Malaysian experts would make Asians dance to the beat and rhythm of the zapin.

*Seven Samurai* (1954) by the late Akira Kurosawa is described as one of the greatest and most influential films ever made. The film was adapted by Hollywood director John Sturges into an old west gunslingers genre with a new title, *The Magnificent Seven* (1960). Iranian Majid Majidi's film *Children of Heaven* (1997) was adapted by Singapore's Jack Neo and given the title *Home Run* (2003). Shakespeare's *Macbeth* became *Throne of Blood* (Akira Kurosawa, 1957) and *Istana Berdarah* (Hussein Haniff/Singapore, 1964). Film adaptation or remake is a good example of contents sharing. Of course there will be problems with copyrights and royalty payment, but what can be done is to make things easier so that a good artistic product could be shared and given a new life in an entirely different environment with local taste and colour. Everyone in Asia would look forward to see various adaptations of *Seven Samurai* or *Rashomon* (1950) with different treatments given by different Asian countries, all based on the same story-line but with local cultural interpretation.

It would be an interesting experience if we could repeat what we did with gamelan and wayang kulit also with films and animation. Sharing the same contents (stories) but done with the touches of different cultural backgrounds embedded with traditions and heritage. I would love to see films like Shohei Imamura's *Narayama Bushiko* or the late Teguh Karya's *Ibunda*, or even Garin Nugroho's *Love in the Slice of Bread* be made by film students in Malaysia, Singapore, Korea, Thailand or even Japan.

Mohamad Hatta Azad Khan, PhD.  
(Rector, National Academy of Arts, Culture & Heritage)

## Aichi Prefectural University of Fine Arts and Music

### Art in Asia: A prospect of academic exchange among art universities

As far as I am aware, it is difficult to say that art universities in Asia have gained strong enough mutual understanding. In the cases of universities that established and developed exchange programs with others, the situation would be different, but all others have to begin by finding opportunities to deepen the understanding between each other. For theme one I proposed the importance of re-evaluating local and surrounding artistic activities. In order to do so, it would be necessary for each university to bring and share their findings. It would be a good opportunity to develop mutual understanding, or in other words, to find common elements and differences. That would also raise consciousness of each university's local society and the relationship with it. In short, it will be meaningful to establish a network of universities, and at the same time, for each university to establish its own network with the local communities and environments.

As for exchange programs between universities, the task as an educational institution would be the most important thing. In other words, for exchange programs between universities, the participation of students, and the recognition of certain results would be necessary. As for Asian art, it is something taken over or succeeded spontaneously by young generations. Instead of networking for its own sake, it will be valid to create opportunities for students to contemplate the characteristics of art in Asia.

I am not ready to propose concrete ideas about how we could realize such occasions, but we may be able to organize annual students' summits for example, or enhance exchange via the Internet by creating some kind of "notetbook" of art in Asia where each university could presents their outcomes. The most important thing however is that people participate and have encounters with others. If we could solve financial issues, such meetings would be ideal.

## Okinawa Prefectural University of Arts

### The Connection Based on Undergoing Emotional Conflict and Superiority of Asian

Asian arts have historically had many influences on and relationships with each other. Chinese culture influenced Korea and Japan; Southeast Asian music exerted various influences, while taking inspiration from surrounding cultures at the same time. Chinese rhythms and musical scale had a strong influence on Japanese gagaku (traditional music and dance) and styles of proclamation, etc. Also, the Chinese rhythm was similar to the rhythm of Southeast Asia. Quite a few musical instruments spread from West and Central Asia to China, whereas snakeskin was an important material adopted from Southeast Asia.

As a result, while different Asian countries formed their own design rules and individual histories, I believe they are tied together by a common aesthetic and theoretical conception.

At the same time, from the 19th to the 20th century, Asia was swept by a wave of modernism from Western countries; with societal modernization came Western values in varying degrees. For one, the concept of "the arts" is derived from Western history; to appropriate it, Asia imported Western artistic concepts and techniques. This is a serious problem that we have been facing for hundreds of years.

Regardless, Asian-born artists that are active around the world today in the realms of Western music and art certainly share a common Asian language in the Western-style art (including popular art) they cultivated.

In contrast, the Western culture of art we have been adopting for a hundred years is nothing compared to the hundreds and thousands of years of our own native history and traditional culture. The two conflict. We in Asia are aware of a common issue: the need to balance fostering talent for activity in the renowned Western artistic culture, and cultivating the traditional arts of each Asian country to show them to the world. And should we not use that common feeling as the basis for coexistence? I think that in talking about the meaning of "arts in Asia," we can make a creative space.

We must go forward respecting Western arts, but at the same time remain free, not be bound by tradition. Asia has an edge. While conserving Asian traditional arts, we can command Western arts from a free stance. We can say that we stand in a superior position to the rest of the world.

What concrete benefits are valuable for the Asian superiority and strengthening of a network that discusses Asian arts? It is obvious that foreign students and researchers must further mutual exchange, but more than that, one valid approach is to create a system of continuous traffic, led by teachers and students that have studied abroad. Former students with experience abroad may – as musicians, writers or researchers – take the first step forward, but after a certain period of time, there is benefit to retraining them for artistic activities and research, thus deepening the links between Asian art colleges. In recent years, the Japanese Student Service Organization (JASSO) launched similar support programs. We must make efforts to utilize, supplement, and develop this system as well.

Atsumi Kaneshiro



## Outline

Welcome to The Central Academy of Fine Arts (CAFA). The Central Academy of Fine Arts, located in Beijing, the capital of China, is an academy where culture, history and art are flourishing, and that enjoys the best art resources of the world. As a leading institution for modern art education in China, CAFA provides a rich land for those who wish to learn experience and engage in creativities, and has nurtured quite a lot of pre-eminent artists in the past ninety years. The Central Academy of Fine Arts (CAFA), the only art academy of higher learning directly under the Ministry of Education, was founded in April 1950 by incorporating the National Beijing Art College and the Fine Arts Department of Huabei University. Chairman Mao Zedong inscribed the name for the Academy. The National Beijing Art College could trace its roots back to National School of Fine Arts in Beijing, the first national art education institution in Chinese history as well as the beginning of modern art education in China, which was founded in 1918 under the initiative of the well-known educationist Cai Yuanpei. Such known artists as Xu Beihong, Jiang Feng, Wu Zuoren, Gu Yuan and Jin Shangyi, etc., were presidents of CAFA successively. The current Director of CAFA's Executive Committee is Yang Li; Professor Gongkai Pan, a Chinese painting artist and art historian, is the President of CAFA, and well-known Chinese artist Professor Jin Shangyi is the Director of CAFA's Academic Board.

Under the umbrella of CAFA, there are six schools and colleges: the School of Fine Art, the School of Chinese Painting, the School of Design, the School of Architecture, the School of Humanities, the College of City Design, as well as School of Continuing Education and the Affiliated High School of Fine Art. CAFA provides first-rate libraries and studios for students and teachers. What's more, CAFA itself edits, publishes and distributes two nationwide periodicals of Academic Classification A, namely, *Art Research* and *World Art*.

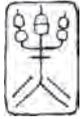
CAFA's main objectives are the cultivation of high quality professionals who are able to be elites in the arts. CAFA maintains a reasonable scale in terms of space and student number, highlighting its academic, experimental, practising and multi-disciplinary developments, which should be appropriate to a high art educational infrastructure in the modern era.



President  
Gongkai Pan

Professor Gongkai Pan, born in 1947, studied at the Chinese Painting Department of Zhejiang Academy of Fine Arts, and went on to serve as a teacher in the same department from 1979 to 1984. From 1984 to 1992, he was Director of the Editorial Board of Journal of Zhejiang Academy of Fine Arts, and Director of the Chinese Painting Department. In 1992 he was offered an honorary doctorate degree by San Francisco Art Institute. From 1994 to 1996 he was Director of the Research Department of China Academy of Art (changed from Zhejiang Academy of Fine Arts in 1993), and from 1996 to 2001, President of China Academy of Art. In 2001 he came to CAFA to assume his current post as president. He is also Vice Chairman of the Chinese Artists' Association, member of the National Committee of CPPCC, traditional Chinese painting artist, art historian, doctorate supervisor, and examiner of Humanities and Social Sciences research projects of the Ministry of Education.





## Central Conservatory of Music

### Outline

Located at the former Prince Chun's Residence of the Qing Dynasty, the Central Conservatory of Music's beginnings can be traced to 1940, when the National Conservatory of Music was founded. It merged together with five other music institutions and musical departments of universities in 1950. After moving from Tianjin to Beijing in 1958, it was ranked among the country's leading universities in 1960. More recently it was listed as one of the leading universities in the "211 project" in 2000, the only institution in universities of arts in China, and the only key institution of higher learning among arts academies in China that is directly supervised by the Ministry of Education.

The current number of students is approximately 1,910, and the teaching and administrative staffs total about 700. Professors and associate professors make up two third of the faculty. Over 30,000 students have graduated from the Conservatory. Many of the graduates are now musical directors, concertmasters of symphony orchestras, core members of music schools, artistic organizations, and research institutes in all parts of China and the world. Some of them have been ranked among the most eminent Chinese musicians, won international fame, and played important roles in the development of music education in China.

Serving as a center for both musical education and training of professional musicians, and for research/composition/performance in developing music education in China, the CCOM has grown into a musical institution of high prestige at home and abroad.



**President  
Cizhao Wang**

President and professor of the Central Conservatory of Music, doctoral advisor, member of the Communist Party, member of the CPPCC National Committee, vice chair of the Chinese Musicians Association, president of the Jeunesses Musicales China, director of the Professional Teaching Steering Committee in National Higher Art Institutes of the Ministry of Education, president of China Digital Music Education Society, and vice president of Chinese Music Aesthetics Society, honorary academician of Royal Academy of Music in Britain, etc.

Born in 1949, native of Hangzhou, Zhejiang Province, President Wang graduated from the Central Conservatory of Music, majoring in music aesthetics, and stayed to teach in 1983. Then, he served as deputy director of the music aesthetics teaching group in the musicology department, vice chair of the musicology department, vice president of the Central Conservatory of Music, president of the Central Conservatory of Music and party secretary successively. Since 1983, he has offered six courses respectively in CCOM, such as "basics of music aesthetics," etc. He has published over forty theses, such as "The Structure and Function of Music;" over hundred essays, including musicological papers, critics, etc.; and seven books, including Basics

of Music Aesthetics (textbook, co-author), New Theory of Music Aesthetics, etc. He has been awarded many prizes, including the Middle-aged and Youth Teachers Outstanding Achievements of Philosophy in Social Science in Beijing Universities, First Prize of Teaching Achievements on Music Aesthetics of National Outstanding Teaching Achievements Award, Second Prize of Outstanding Textbook Award of Art Colleges Affiliated to the Ministry of Culture, Third Prize of Humanities Outstanding Research Achievements of the Universities affiliated to the Ministry of Education, etc. He was given the title of "outstanding expert" by the Ministry of Culture in 1994, and the title of "national young and middle-aged expert with outstanding contributions" in 1998.

He has been invited repeatedly to Germany, Japan, Korea, Hong Kong, Taiwan, Macao and other places to give lectures and participate in academic activities.





## Outline

Academy of Arts & Design, Tsinghua University was established in 1956 under the name of Central Academy of Arts & Design, with the aim to meet the country's demand for art and design professionals.

As New China's first academy of art and design, CAAD had the country's best fine art educators, outstanding researchers in the field of national and folk art, and artists and designers who had returned to China after receiving their education overseas. In the nearly 40 years since then, CAAD remained the only independent academy of art and design in China.

In November 1999, as China began to restructure its institutions of higher learning, CAAD merged with Tsinghua University and changed its name to Academy of Arts & Design, Tsinghua University, opening up a new chapter where it is to develop the art/design discipline in a comprehensive university.

The Academy of Arts & Design, Tsinghua University has cultivated a large number of art and design professionals, turning out 8,705 graduates with bachelor's degrees, 1,187 with master's degrees, and 159 with PhD degrees. In addition, it has trained more than 10,000 students. Many graduates from the Academy are now holding senior positions in the country's colleges, universities, research institutes and relevant enterprises.

The Academy's teaching philosophy and educational set-up have been predominant in the development of China's modern art and design education. Since its establishment, the Academy has undertaken and participated in China's principal art and design projects, aptly playing the role of a national research institute for art and design. The Academy put forth the concepts of "arts and crafts", "industrial design", and "art design" for its programs at different stages over the past years, always deciding on the direction of China's art and design.

With 56 years behind it, the Art and Design Discipline of the Academy of Arts & Design, Tsinghua University boasts the best teaching and research conditions in art and design of all Chinese colleges and universities. Under the general Art and Design Discipline there are 18 special areas of study. In the national key discipline review, which is done once every five years, the Academy's Art and Design Discipline was twice (in 2002 and 2007) designated as the only national level key discipline in its field. In the national first-level discipline appraisal, the Academy's Art Study program – focused chiefly on design art – took first place both in 2004 and 2009. The Academy appeared twice in the top 60 best design colleges in the world by Business Weekly (USA).

At present there are 11 departments with 25 disciplines, about 1,800 students enrolled in undergraduate, postgraduate and doctoral programs. In addition, there are 142 international students from 21 countries. The Academy is well facilitated with 28 Labs and Internet stations, 3 Research Centers and 21 Research Institutes.

The Academy has 201 full-time teachers, including 68 professors (33 supervisors of students studying in a PhD program) and 98 associate professors.



Dean  
Xiaobo Lu

Dean of the Academy of Arts & Design, Tsinghua University, Director of Arts and Science Research Center of Tsinghua University, PhD supervisor.

Prof. Xiaobo Lu also holds part-time positions like deputy director of the Industrial Design Education Steering Committee of the Ministry of Education, National Committee Member of the China Association of Science, deputy director of the Industrial Design and Art Committee of the Chinese Artists Association, vice president of the China Industrial Design Association, chairperson of the China International Industrial Design Industry Union, etc.

**Education Background and Research Interest:** Prof. Xiaobo Lu graduated from Central Academy of Arts & Design (now Academy of Arts & Design, Tsinghua University) in 1982. From 1987 to 1990, he studied as Visiting Scholar at the Staatliche Akademie der Bildenden Künste Stuttgart and the University of Kassel respectively.

His research interest is basic theory and application of information art design.

**Academic Achievements:** Professor Xiaobo Lu has achieved remarkable results in theoretical research, artistic creation, and design practice in the related field of information art design. He has published numerous academic papers in professional core academic journals like "Decoration", "Literary and Art Studies", "Art Observation" and "Technology Review", and edited many books including "Digital Graphic Interface Design". He planned and organized the first three installments of the Beijing International New Media Arts Exhibition & Forum, and made keynote speeches at Asia (Japan) International Design Conference, International Arts and Sciences Exhibition & Forum, International Interaction

Design Forum, China Human-Computer Interaction Forum, etc. His art design works have been selected for National Art Exhibition many times and won awards such as a Gold Medal at China Industrial Design Award, Top Prize at the International Arts and Sciences Exhibition, etc. He has presided over or participated in many vertical or horizontal research projects, including the National Program on Key Basic Research Project (973 Program), the Science of Art Project of the National Social Sciences Fund, the National Project on Research of New Media Art Forms, Chinese Railway Passenger Dedicated Line Information System Design, and a design project for the Hunan Pavilion at the Shanghai World Expo 2010. The Department of Information Art Design and Arts and Science Research Center of Tsinghua University, which Professor Xiaobo Lu is in charge of, have close industry, teaching and research cooperation with many famous research institutions and enterprises including Microsoft, Nokia, IBM, P&G, Lenovo, Midea, etc. He has been a judge for "Red Dot Design Award" for years.

**Academic Teaching:** Right now he is in charge of several courses: Design, Value and Experience, Information Art and Design Trends, Information Art in General, etc.





## Shanghai Conservatory of Music

### Outline

The predecessor of Shanghai Conservatory of Music (SHCM) was the State-run Conservatory of Music, founded by Cai Yuanpei and Dr. Xiao Youmei on November 27, 1927, in Shanghai. It was the first institution of higher professional music education in China to have an independent organizational system, and was renamed into Shanghai Conservatory of Music in 1956. Formerly attached to the Ministry of Culture, the management of the conservatory was transferred to the Shanghai Municipal Government in 2000. The current Chairman of the Committee of Administrative Affairs is Sang Xiufan, and the President is Xiaobo Lu. During the past 85 years, Shanghai Conservatory of Music has built up its comprehensive education system around a core of composition, compositional theories and musicology research, with a focus on performing arts and its extension, applied music. The conservatory has brought up generations of musicians, composers and music theorists who enjoy great reputation in music circles worldwide, and is thus proclaimed as "the cradle of musicians".

Shanghai Conservatory of Music has gradually integrated specialty setups and complete administrative levels. With its 14 departments and affiliated Secondary Professional Music School (including affiliated primary school), Shanghai Conservatory of Music has initiated a coherent teaching system with Chinese characteristics. Now, Shanghai Conservatory of Music is qualified to confer Bachelor's, Master's, and Doctor's degrees, and owns a mobile post-doctoral station of art theory. There are three art centers integrating teaching, performing and scientific research: Zhou Xiaoyan International Opera Center, International String Academy and International Piano Art Center. The Conservatory has established six performing groups: Symphony Orchestra of Shanghai Conservatory of Music, New Ensemble, String Quartet, Percussion Ensemble, National Music Orchestra and Choir. It also supports a high-level music research institute, a specialized music library with a large collection, a first-class museum of oriental instruments, and a unique music publishing house, as well as a professional concert hall.

Shanghai Conservatory of Music adheres to elite educational strategy and boasts a high-level faculty. It attaches great importance to the development of international collaboration with world class music educational institutions or schools, by regularly inviting numbers of musicians and educators from all over the world to teach and conduct all kinds of academic research and performances. All these achievements contribute to the remarkable improvement of the academic level and founding of Shanghai Conservatory of Music's leading position in the field of China's professional music education.



**President  
Shuya Xu**

Shuya Xu, composer and professor of composition, doctoral tutor, president of Shanghai Conservatory of Music. Xu was musical director for the opening and closing ceremonies at the Expo 2010 Shanghai, China. He won many important international competitions of composition, such as the Alexander Tcherepnin Foundation in USA (1982), the First Prize of the 5th Besançon International Competition of Symphonic Composition in France, and the 15th Luigi Russolo International Electroacoustic Music Competition in Italy. His main works include opera, dance drama, symphony, chamber music and electronic music. He was included in *The New Grove Dictionary of World Music* (published in London) and *Dictionary of Twentieth-Century Musicians* (published in Paris).





## China Academy of Art

### Outline

Founded in 1928, China Academy of Art is known both at home and abroad for its outstanding achievements throughout the years. As the first national art academy with complete and all-round academic programs, CAA has experienced early hardship, ample maturity and leaping expansion as a vanguard in art. With a mission to revitalize Chinese art, it is rational in dialogues with the world art, and very influential in the innovation of China's contemporary visual culture. Now back on its modernized campus, CAA has expanded its departments and academic teams based on traditional ideas.

CAA's infrastructure has improved in unprecedented ways, with Nanshan Campus finished in 2003 as a modern vision of ink and wash schooling, and Xiangshan Campus commencing service in 2007 as a home for artists. With academy premises covering 75 hectares, and total floor space of 300,000 square meters, there are three campuses in Hangzhou and Shanghai.

CAA has evolved its academic structure into "one ecological structure of fine art, double rings, six disciplines." It boasts a key national discipline of fine arts, a key provincial research base of humanities and social sciences of art theory, key provincial programs of design, film, architecture, and television, and a post-doctoral station of art theory. There are 9,000 students, including 6,500 undergraduates, 800 post graduates, 100 international students, 1,900 junior institute students, as well as 1,000 faculty and staff members, including 110 professors and 196 associate professors.

CAA advocates pluralist interaction in academic research, trying to nurture innovative talents with sound theoretical basis and practical ability. We bear the responsibility of pioneers in the development of contemporary Chinese art trying to become a world-level university.



**President  
Jiang Xu**

Jiang Xu, born in August 1955, is Professor and Dean of the China Academy of Art. He is also Chairman of the China Oil Painting Association, Vice Chairman of the China Artists Association, Member of the Education, Science, Culture, and Public Health Committee of the National People's Congress, Member of the China Federation of Literary and Art Circles, and Chairman of the Zhejiang Federation of Literary and Art Circles.

Xu graduated from the Oil Painting Department of the China Academy of Art in 1982 and continued his studies at the University of Fine Arts in Hamburg, Germany in 1988-89. His work has been featured in international exhibitions such as: the Venice Biennale (2006); the São Paulo Art Biennial (1998); the Asia Pacific Triennial of Contemporary Art (Queensland, Australia, 1993); the Shanghai Biennale (1996), the First Fukuoka Asian Art Triennale (Fukuoka, Japan, 1999); and the inaugural Guangzhou Triennial (2002). He has been featured in overseas academic programmes, including: "Beyond Ideology: New Art from China" in Hamburg, Germany (1995); "Rising from the East: Twentieth-Century Chinese Paintings" in Paris, France (2003); "Contemporary Art from China" in Duisburg, Germany (2003); and "Landscape in Mind", an exhibition of contemporary Chinese landscape art, in Washington, DC (2011). Xu has been awarded an Honorable Mention at the Second Beijing

International Art Biennale, the Lu Xun Art Award, and the 1997 Chinese Art Exhibition Gold Award. His recent artworks—from the "Sunflower Garden" series—have been exhibited in solo shows in several art galleries and museums, including: "The Vision", at the National Art Museum of China in 2006 and Guangdong Museum of Art in 2007; "Redemption of a Sunflower Garden", at the Shanghai Art Museum in 2009; "Ode to a Sunflower Garden", at Zhejiang Art Museum in 2010; "The Most of a Sunflower Garden", at Suzhou Museum in 2011; and "Re-Generation", at the Dresden National Museum, Germany, in 2012. Xu's works are included in the permanent collections of many national museums.

As one of the leaders of contemporary art in China, Xu is an advocate for the growth of the art business and takes part in organising important events and exhibitions, such as the Shanghai Biennale, the Guangzhou Triennial, the Hangzhou Chinese Painting Biennale, and the Chinese Oil Painting Biennale. Xu has been the Chairman of the Academic Advisory Committee for the Shanghai Biennale, and has organised special events including: "The Living Image" at the 2004 Shanghai Biennale; the "Living in Time" Chinese Contemporary Art Exhibition in Berlin, Germany (2001); "Edges of the Earth: Migration of Contemporary Art and Regional Politics" in Hangzhou, China (2003); "Calligraphy/Non-Calligraphy" at the Hangzhou International Calligraphy Festival, in Hangzhou, China (2005); and the first Chinese Painting Biennale, "Masters of Chinese Landscape Painting", in Hangzhou, China (2010).

Xu's artworks have been featured in books, including: "Regrow: The Story from a Sunflower Garden" in 2012; "Jiang Xu: Sunflower Garden was Saved" (2009); "The Vision: Drawings of Jiang Xu" (2006); "On a Piece of Land" (2002); "Contemporary Art and Local Culture" (2002); "Shanghai Mirage" (2001); "Overlook the City" (2001); and "Chess, Paper, Art" (1995). His contributions to academic literature include: "Sunflower Garden Dictionary" (2012); "Watching for a Meter" (2005); "Vision in a City" (2005), "Portrait of Nanshan" (2008); "Dismantling and Restructuring Domestic Society" (2010), "Telescope of the University" (2010); "Reflections on Vistas" (2010); and "Literature and Painting" (2011). He has also edited over 150 textbooks.





## Xinjiang Arts Institute

### Outline

Xinjiang Arts Institute is located at 78 Tuan Jie Road in China's Xinjiang Uyghur Autonomous Region in the city of Urumqi. Currently, it is the only Art Institute of higher education in the western region, and shares many characteristics of the various ethnic groups of the area. Xinjiang Arts Institute offers seven departments – Music, Dance, Fine Arts Design, Drama and Film, Fundamental Teaching, Cultural Management, and a Preparatory Course – as well as a secondary age technical school, and integrates several other institutions, including the Xinjiang Folk Arts Academy, the Xinjiang Folk Music Research Center, the Xinjiang Arts Institute Folk Music Center, the Xinjiang Arts Institute Experimental Symphony Orchestra, Choir and Xinjiang Rock Cave Research Center.

The Institute offers undergraduate courses as well as courses for secondary technical art students and adults. The undergraduate programs include 19 degree plans and study tracks with 37 specializations.

Xinjiang Arts Institute has 603 staff and faculty members including 218 Institute teachers. These include 14 professors and 89 assistant professors. Teachers' qualifications include 56 doctorate degrees & Master's degrees, 7 special experts, and more than 20 guest professors from within and outside China.

Xinjiang Arts Institute has more than 4,000 enrolled students, including 2,479 undergraduates, 354 adult students, 1,389 secondary technical students, and 28 international students.

Xinjiang Arts Institute expanded its domestic and international academic partnerships with the aim to boost the internationalization of its higher education, establishing relationships with more than 20 countries such as America, Japan, England, France, and Uzbekistan.



**President**  
**Abudureyimu Aierken**

Born in December 1955 in Urumqi, Xinjiang. He visited a May 7 Cadre School in Aksu Prefecture, Xinjiang, from 1972 to 1974, when he started a professional training in Chemical Science at the Faculty of Chemistry, Hubei University (formerly Wuhan Normal Institute). After completing the training in 1977, he began to work as a teacher at Aksu Prefecture No. 1 High School, Xinjiang, and later (1985-1989) at Urumqi City No. 14 High School, Xinjiang, where he served as Deputy Officer of Moral Education in 1989/1990, Deputy Director of Moral Education between 1990 and 1993, and Vice Principal in 1993/1994. (From March 1992 to January 1993 he also served as Temporary Vice Principal at Urumqi No. 3 High School and Urumqi No. 1 High School.) In 1994/1995 he was a member of the Party Committee and Assistant Dean of Urumqi City Adult Education Institute, and from 1995 to 2002, Party Secretary and Deputy Officer of the Education Committee of Urumqi City, Xinjiang. (From September 1998 to July 1999, he received a civil servant training at the Xinjiang Province Party School, and then finished an on-the-job postgraduate degree at East China Normal University in September 2001.) Between 2002 and 2004, Abdurehim was a member of the Party Committee and Deputy Officer of Xinjiang Urumqi Economic Technological Development Zone, and after that, Party Secretary and Assistant Dean of Urumqi Vocational University. At present, he is Deputy Party Secretary and Dean of Xinjiang Arts University.





上海视觉艺术学院  
Shanghai Institute of Visual Art

## Outline

With the support of the Shanghai Municipal Government and the approval of the Ministry of Education, Shanghai Institute of Visual Art, Fudan University (SIVA) was formally founded in 2005. SIVA is determined to make itself an applied institute of visual arts that can meet social needs on the basis of cultural and industrial development. SIVA has cultivated a parallel two-fold teaching and training mode, combining classroom teaching and practical workshop teaching, and on-campus teaching and off-campus teaching on internship bases.



President  
Xueping Gong

Xueping Gong, member of the Standing Committee of the National People's Congress, is the President of Shanghai Institute of Visual Art, Fudan University. He has served as Vice Mayor for the Shanghai Municipal Government, Deputy Secretary of the CPC Shanghai Committee, and Director of Shanghai Municipal People's Congress. During Gong's tenure, he was in charge of tertiary education in Shanghai over a long period of time.





## Tainan National University of the Arts

### Outline

Four years after obtaining a permit in January 1989 from the Executive Yuan to build the school, the construction planning office for the Tainan National University of the Arts (TNNUA) was established in 1993. Construction commenced in August 1995, and the school eventually opened in the next July as Tainan National College of The Arts (TNCA), before receiving its current name in August 2004. TNNUA is located in the scenic Guantian District of Tainan City near the Wushantou Reservoir.

Since its inception, TNNUA has aimed to offer higher education for arts professionals, particularly graduate students. Upbeat about the outlook for certain emerging art professions, the school launched revolutionary graduate institutes for the studies of documentary and film-archiving, animation, and artifact preservation. Unlike any other musician's training facility in Taiwan, TNNUA introduced a distinctive 7-year art-education program to the Departments of Music and Chinese Music in accordance with its founding philosophy, based on attention to details, and a pursuit of professionalism.

TNNUA has shown remarkable achievements over the past 16 years, thanks to its distinguished faculty and arts-filled environment. As a cradle of art professionals in areas pertaining to art creation and research, TNNUA is considered one of Taiwan's most distinctive and professional art schools, drawing the attention of artists worldwide. In recent years, TNNUA has been eagerly exploring the potential of integrating technologies with culture and arts. Through cross-industrial alliances with Taiwanese digital technology firms, the school is keen to show its strength as a professional, creativity-oriented art school. Meanwhile, TNNUA constantly makes efforts in art creation and research to preserve, and build sensitivity to, the local culture. It also reaches out to the global community by involving the faculty in various international activities, in order that the excellence of local artists will be appreciated with increased global presence.



**President  
Chaohsiu Lee**

Violinist Chaohsiu Lee was born in Taipei, Taiwan, in 1965. He received his first violin lesson at the age of six. At the age of eleven, Chaohsiu made his concert debut, playing Bruch's Violin Concerto in G Minor, under the baton of a Japanese conductor, Hoiran Osawa. In 1978, Chaohsiu went on his first European concert tour, playing Mendelssohn's Violin Concerto in D Minor, with the Hwa-Hsin chamber orchestra, the gold-medal winning orchestra of the 1978 International Competition at Kerkrade, Holland. While studying at Soochow University in Taipei, Chaohsiu was the leading violinist of the famous Soochow String Quartet. At the same time, he served as the concertmaster of Taipei Symphonietta (now Taipei Philharmonic Symphony Orchestra), under the baton of the former associate conductor of the Chicago Symphony Orchestra, Henry Mazer.

After two years studying with Prof. Raphael Bronstein at the Manhattan School of Music in New York City, Chaohsiu pursued further study with Prof. Lazer Gosman at the State University of New York at Stony Brook, where he obtained a Doctorate of Musical Arts degree. In 1996, he started working with the great violinist Victor Pikaizen, both in Taiwan and in Ankara, Turkey.

As a solo violinist, Chaohsiu Lee's recital repertoire has ranged from Bach to contemporary composers, such as Schnittke, Diamond, Bolcom, etc. He has also played various chamber music with many promising young Taiwanese musicians. Since 1992, after returning to his native Taiwan from America, Lee has played Mendelssohn, Mozart, Vieuxtemps, Bruch, Wieniawski, Saint-Saens and Tchaikovsky's concertos, with different Taiwanese and European orchestras.

In 1997, Chaohsiu Lee was appointed chairman of the Music Department of the newly established Tainan National University of the Arts. He was responsible for helping the Taiwanese government choose young gifted musicians to perform on the world's musical stage. In 2007, Lee became the youngest University President in Taiwan's history. He is now the President of Tainan National University of the Arts.





## National Taiwan University of Arts

### Outline

The National Taiwan University of Arts (NTUA) is located in the Banqiao District of New Taipei City. Originally established in 1954 as the National School of Arts, NTUA is the oldest institution of higher education for the arts in Taiwan. For over 50 years, the goal of NTUA has been to cultivate, through a well-rounded perspective of artistic theory and creation, artists who strive for superior art, first-rate innovation, global perspective, and high moral standards.

NTUA is comprised of five colleges: the College of Fine Arts, the College of Design, the College of Communication, the College of Performing Arts, and the College of Humanities. There are a total of 14 academic departments, three independent graduate schools that offer 14 master's programs and three Ph.D programs, as well as three education centers. Over 5,000 students are currently enrolled in NTUA, which employs over 160 full-time faculty members and over 770 part-time teachers.

NTUA provides plenty of venues for a wide range of performances and exhibitions throughout the university campus, allowing students and faculty alike to display their creative talents to their heart's content. The International Affairs Center meets the objective of internationalizing artistic education by widening the global perspective of students and faculty through increased academic exchange between NTUA and universities abroad. NTUA has established academic and cultural exchange links with about 100 universities all over the world, and each year teachers and students go abroad for long-term or short-term exchange programs. In recent years, we have been actively recruiting foreign students to study at our university. The library provides resources primarily related to the humanities, and with close to 250,000 volumes in its collection, creates an ideal reading environment. Besides integrating academic resources and exhibiting student creations, the Museum of Art is also equipped with a research center for the preservation of cultural relics, which enhances the museum's capabilities and effectiveness in the collection, research, storage and restoration of said relics. The research center is also an ideal environment for students to engage in hands-on practical training. Located approximately five minutes away from the main university campus is the Campus of Creative Culture Industry, accommodating companies from the industry, dozens of artist workshops, an art gallery, as well as an on-campus theater troupe. These unique features create a true base for the development of artistic creation at NTUA.

Throughout more than 50 years, many preeminent figures in the field of arts have joined the ranks of the NTUA faculty, molding countless renowned artists in the process. They include such distinguished alumni as Ang Lee and Hsiao-Hsien Hou, both of whom have had extraordinary success in their respective fields.



**President  
Yungcheng Hsieh**

Dr. Yungcheng Hsieh was the Dean of Student Affairs between 2001 and 2002, the Chairperson of the Department of Graphic Communication Arts between 2003 and 2010, and the Director of Research and Development at NTUA before he was appointed President of the university in August, 2011. Dr. Hsieh has been invited to international conferences and seminars related to graphic communication technology, digital archives, and printing technology every year. Dr. Hsieh earned both his B.S. and M.S. degree in Kansas and Missouri, and Ph.D. degree in Industrial Technology with Statistics minor from Iowa State University. He taught at Illinois State University before he began teaching at NTUA. As a Visiting Professor during the summer of 2008, he taught at the Department of Printing & Packaging at Wuhan University in China. Dr. Hsieh also conducted research with the Industrial Technology Department of Appalachian State University (NC, USA) as a Distinguished Professor in the summer of 2009.

Dr. Hsieh specializes in graphic communication technology, digital archive and e-Learning, digital content development and application, applied statistics, experiment design, and cultural creative industry. He received a Silvius-Wolansky Award for outstanding research from Iowa State University in 1997, a Distinguished Research Award from the National Science Council in 1999, an Outstanding

Professor in Industrial Technology Award by the National Association of Industrial Technology of USA in 2002, a Research Excellence Award of NTUA in 2003 and 2006, and a Top 100 Project Manager from the Taiwan Project Management Association in 2008 and 2010 (Level D and C Certificate). He is the author of "Characteristics and Quality Specifications for Taiwan's Sheetfed Lithographic Industry", "Computer to Plate", "CD Waterless Offset Printing", "Archiving Art and Digitization", "Evaluation of Digital Archives", "Handbook of Digital Archiving Techniques and Processes", "The Print Attributes of Hybrid Screen Technology", etc.



# 國立臺北藝術大學

## Taipei National University of the Arts

### Outline

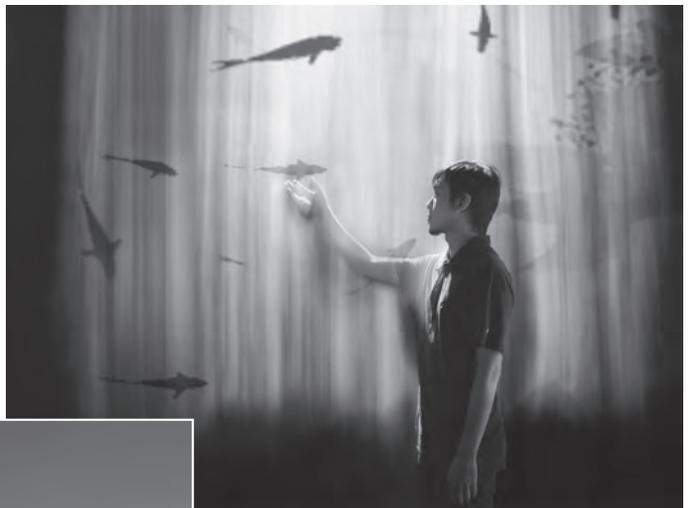
Founded in 1982 as the first arts university in Taiwan, TNUA has a group of highly accomplished artists who share a strong sense of commitment to educate young talents, and a group of talented students who are passionate about culture and arts.

As the most important institution for educating artists in Taiwan, TNUA embraces a principle that stresses both the traditional and modern, and both the international and local. Our pedagogy puts equal emphasis to both the theoretical and the practical, with a mission to nurture generations of artists, and to elevate the overall artistic and cultural achievements in Taiwan.



President  
Tzongching Ju

Tzongching Ju has played a significant role in enhancing popular interest in percussion music in Taiwan in the last two decades. He founded the first percussion ensemble, the Ju Percussion Group (JPG), and the Ju Percussion Music School, the first domestically developed educational system and the fastest channel to promote percussive arts in Taiwan. He was also the artistic director of Taipei International Percussion Conventions in 1993, 1996, 1999 and 2002. The wide popularity of percussion music in Taiwan owes a great deal to Ju for his pioneering efforts in music education.





서울대학교  
SEOUL NATIONAL UNIVERSITY

College of Fine Arts, Seoul National University

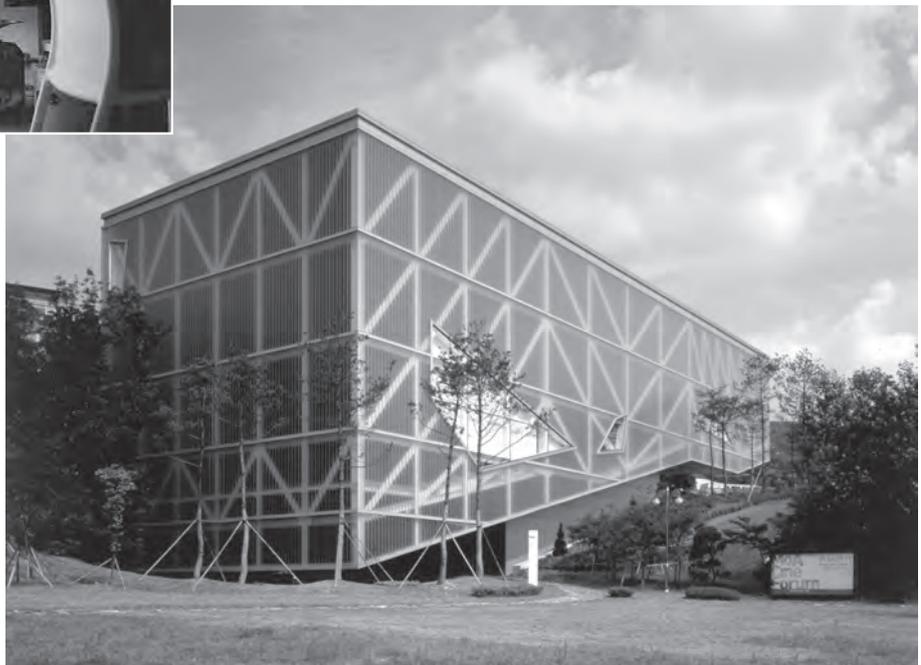
## Outline

The College of Fine Arts, Seoul National University was initially established in August 1946 as the Faculty of Art, College of Arts, Seoul National University. After repeated structural reorganization, the College of Fine Arts now consists of the Department of Oriental Painting, Department of Painting, Department of Sculpture, and Faculty of Crafts and Design, the latter of which is subdivided into the Crafts and Design departments. Four-year undergraduate courses, as well as two-year master's and doctorate courses are available for each of the aforementioned fields. In addition, the College also has cooperative majors in Media Arts and Integrated Creative Design at the undergraduate school, and separately runs an Art Management course at the Graduate School.



Dean of College of Fine Arts  
Soon-jong Lee

Professor Soon-jong Lee has been Dean of the College of Fine Arts, Seoul National University since 2011. He is also President of the Korean Federation of Design Associations, Executive Director of the Korean Design Research Institute, and Chief Editor of the Asian Design Journal. He was a board member of the International Association of the Societies of Design Research (2007-2011), General Director of Gwangju Design Biennale (2005), and President of the Korean Society of Design Science (2004-2005). His main research area covers macro views of design research including trend research and sustainability.





서울대학교  
SEOUL NATIONAL UNIVERSITY

College of Music, Seoul National University

## Outline

The institution was founded in December 1945, named Kyung-Sung School of Music. In August 1946, it was reorganized and included into Seoul National University. Owing to its eminently qualified professors and excellent students, the College of Music, Seoul National University has become one of the best music institutions in the world.



Dean of college of Music  
Young uck Kim

Born in Seoul and attended the Curtis Institute of Music in Philadelphia where he studied with the legendary Ivan Galamian. Violinist Young uck Kim, one of the foremost violinists, has celebrated an international career for over 40 years. He continues to captivate audiences throughout the world as a soloist, a recitalist and as a chamber musician. He has performed across the USA, Europe and Japan. He has appeared with virtually every American Orchestra and prominent Orchestras in Europe. He has worked with many conductors including Karajan, Bernstein, Ormandy, Stokowski and Ozawa.

In addition, he is deeply involved in chamber music with the Ax-Kim-Ma Trio and was a member of the Beaux Arts Trio from 1998 to 2002. He has played Chamber Music with R. Serkin, A. Schiff, P. Serkin, I. Stern, A. Previn, C. Eschenbach and many others. He has played the premier of G. Schuller's Violin Concerto, A. Previn's Sonata for Violin and Piano, T. Picker's Sonata for Violin and Piano and H. Vogt's Violin Concerto, which were written for him and on which he collaborated with the composers.





# Korea National University of Arts

## Outline

K-Arts is a national institution offering undergraduate and graduate programs with emphasis on the practice and theory of a wide range of arts.

The university is comprised of six schools: School of Music, School of Drama, School of Film, TV & Multimedia, School of Dance, School of Visual Arts, and the School of Korean Traditional Arts. Each school offers both bachelor's and master's programs, and operates as a specialized independent body, similar to a conservatory. The six schools also actively engage in exchange and cooperation to enhance and strengthen their field of specialization. K-Arts nurtures an optimal educational environment in which professors teach with unparalleled capabilities and passion, and students exhibit their potential to the full. By doing so, K-Arts will create a fertile breeding ground tailored to the needs of each individual student, thereby helping each of them realize their goals and ideals as internationally recognized professional artists.



**President  
Jongwon Park**

Completed his Bachelor of Arts, Theater and Film at Hanyang University, Seoul, in 1984, and his Master of Fine Arts, Film Directing at the Academy of Art University, San Francisco, in 2001.

Park's movie *Our Twisted Hero* (1992) was awarded Best Picture and Best Director at the Daejong Film Awards and Blue Dragon Film Awards; Grand Prize, Best Film and Best Director at the Baeksang Arts Awards; a Special Prize at the 17th Montreal Film Festival; Best Feature at Hawaii International Film Festival; International Critics Award at Singapore International Film Festival; and Jury Prizes at Laon International Film Festival and Fribourg International Film Festival. In addition, it was shown (non-competition) at Sydney Film Festival, Hong Kong International Film Festival, Fukuoka Asian Film Festival, etc.

Sydney Film Festival, Hong Kong International Film Festival, Fukuoka Asian Film Festival, etc.

*The Eternal Empire* (1995) was awarded Best Work and Best Director at Daejong Film Awards; Best Work at Yongpyong Awards; and participated in the Official Competition at Tokyo International Film Festival and Hawaii International Film Festival. The film was also nominated Best Movie 1995 by the Korea Media Rating Board.

He was a committee member of The Korea Council for Performing Arts Promotion from 1997 to '99, and a committee member of the Korea Media Rating Board in 1999. In 2009 he was appointed Dean of the School of Film, TV & Multimedia, Korea National University of Arts, and has been President of Korea National University of Arts since the same year.





## Daegu University

### Outline

Daegu University, Korea's first higher educational institute for special education, was founded in 1956, and included the fields of Special Education, Rehabilitation Science, and Social Welfare. Today, Daegu University is a comprehensive university with 12 colleges (100 majors), 7 graduate schools, and an enrollment of over 27,000 students.

At present, Daegu University is recognized not only as Korea's top university for Special Education, Rehabilitation Science and Social Welfare, it is also tops in Information and Communication Technology, Industry-Academy Cooperation, and Continuing Education. In addition, it is becoming a dominant force in the fields of Design, Bio-industry, and the Automotive Parts Industry.

Daegu University has two campuses. In addition to the main campus in Gyeongsan, there is a downtown campus in Daegu, Korea's third largest city. The locations ensure convenient access by plane, train, and subway. In addition, various cultural facilities and Daegu's city center are located nearby. Daegu University boasts a beautiful campus surrounded by Muncheonji Lake, making it the ideal place to study Korean culture, language, and more.

### The College of Arts and Design Guideline

Since 1981, the college of Arts and Design has been educating students with various majors – now equipped with two departments with five majors – and has evolved as a large-scale college. Furthermore, since 2004, we have been receiving 2.5 billion won a year through the NURI project from the Ministry of Education and Human Resources Development. We are continuously educating talented students, and working to improve our cutting-edge educational environment.



Dean, College of Arts and Design  
JungSook Bae

JungSook Bae is presently Dean of the College of Arts & Design at Daegu University. She is at once Director of the Graduate School of Design and Arts & Design Research, as well as Professor of Fashion Design at the same university.

JungSook Bae graduated from Yonsei University, Clothing & Textile major, and received his Ph.D. from the Graduate School of Clothing at Daegu Catholic University. She went on to study at North Carolina State University on a Visitig Scholarship. JungSook Bae held private exhibitions at Interbulgo Gallery and Daebek Gallery in 2009 and 2011 respectively, and has been invited to participate in various other exhibitions. She serves as President of the Korean Society of Clothing and Textiles, Daegu and Gyeongbuk Chapter; Director of the Korean Home Economics Association; and Organizational

Director of the Korean Society of Clothing and Textiles; Director of the Korean Society of Dyeing and Finishing. JungSook Bae wrote research papers on "Fabric Dyeing with Indigo and Japanese Pagoda tree for color mixture", etc., as well as books including "Understanding and analysis of clothing materials", "Clothing and environment", and others.





## Korean Academy of Film Arts

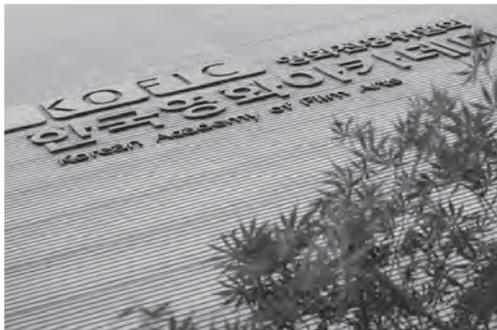
### Outline

KAFA was established in 1984 as a branch of the KMPPC (former KOFIC) with the aim of training human resources to revive the stagnant film industry, and overcome the limitations of existing film education by offering hands-on training programs. Ever since, KAFA has grown influential while producing the core talents that have led the Korean Film Renaissance for the past 30 years. KAFA has produced over 500 graduates, most of whom are now actively involved in the film industry, including over 100 feature film directors. With their extensive achievements, KAFA has established the reputation of being Korea's premier film school.



Executive Director  
Equan Choe

Equan Choe is a famous director in Korea. He directed several feature films, including "Voice" (2005), "Life Is Cool" (2008), "Mama" (2011), etc. He also wrote and translated several books. As an alumnus of KAFA himself, he has worked as a visiting professor at the school for many years. Since his inauguration as an EP in November 2011, Equan Choe has been doing his best to strengthen and revitalize KAFA.





## Korea National University of Cultural Heritage

### Outline

#### 1. Establishment

NUCH was established as a national four-year institution of higher education in 2000 by the Cultural Heritage Administration. The University was conceived to nurture a workforce equipped with specialist skills, knowledge and expertise that would contribute to the national effort to preserve and develop the rich, invaluable tradition and culture bequeathed to Korea by its long history.

#### 2. Objectives

As a higher educational institution committed to providing systematic educational programs on the preservation, management and utilization of the nation's cultural heritage, NUCH aims to contribute to the preservation and development of the cultural heritage by producing world-class specialists armed with supreme competitiveness and on-site experience in the various areas concerned.

#### 3. Introduction to the Departments

##### 1) Dept. of Cultural Properties Management

We contribute to the sustainable development of Korean traditional culture via vision and the efficient preservation and management mission of valuable cultural properties.

##### 2) Dept. of Traditional Landscape Architecture

The Department aims to nurture specialists in the preservation, restoration and management of the natural heritage, and in the planning, design and building of landscape structures, historical sites and monuments, by linking the modern and traditional landscaping heritages.

##### 3) Dept. of Traditional Architecture

The goal of the Department is to help students cultivate their capacity to exploit traditional architectural knowledge for the creation of modern architectural pieces, and to train specialists who are committed to the preservation, transmission and development of the Korean architectural heritage.

##### 4) Dept. of Arts and Crafts

The goal of the Department is to establish the identity of Korea's traditional arts and crafts based on everyday life via the creative application of past achievements to today's arts and crafts, and to nurture a talented workforce armed with the necessary philosophy and expertise, who will commit themselves to expanding the field of arts and crafts.

##### 5) Dept. of Archaeology

The courses offered by the Department are designed to shed light on the processes of cultural change that occurred on the Korean Peninsula via site surveys and excavations of relics of the cultural heritage, and nurture specialists in the related fields of reconstructing the unknown past via systematic education and training programs.

##### 6) Dept. of Conservation Science

The Department of conservation science aims to educate qualified experts who will devote themselves to the perpetual preservation and protection of important cultural properties via the acquisition of a comprehensive understanding of the materials and techniques used for them. It guides students to a full understanding of scientific research techniques and cutting-edge equipment that are designed to help them shed light on the hidden properties of cultural treasures, and breath new life into them for the benefit of future generations.



**President  
Bong-Gon Kim**

Bong-Gon Kim received a master's degree in Urban Planning from the University of London in 1987, and his Ph.D. in Architecture from Seoul National University in 1994. He has been Director of the Research Division of Artistic Heritage at the National Research Institute of Cultural Heritage from October 1992 until July 2002, and served as Director-General at the same institute from July 2002 to July 2010. Bong-Gon Kim is President of Korea National University of Cultural Heritage since October 2010.





## Mongolian State University of Arts and Culture

### Outline

The Mongolian State University of Arts and Culture is proud to be acknowledged as the largest and leading university in the field of culture and arts of Mongolia.

As a university establishment, we consist of the School of Fine Arts, the School of Broadcasting and Media, the School of Culture and Civilization, the School of Culture education, the School of Stage and Screen Arts, and the School of Music Arts – a research institute and music and dance college. The university accomplished a lot to consolidate a new training and education order to study, promote and disseminate the great heritage of the occidental and oriental civilizations.



President  
Sonintogos Erdenetsogt

Born in Selenge, Mongolia. She received her MA from Leningrad State University (RF) in 1982, and her Ph.D. from the National University of Mongolia in 2011. Specialized in journalism and linguistics, and worked for the Mongolian Trade Unions Press, Mongolian news agency MONTSAME, newspaper Ardiin erk and Radio UB.

In recognition of her merits, Sonintogos was awarded Press and media merit worker in 1991, and received a "Steel pen" award for best journalistic work in 1990. She is an author, translator and editor of 19 books and textbooks.

Erdenetsogt Sonintogos has been working for the Mongolian State University of Arts and Culture as President since June 2010.





## Institut Seni Indonesia Yogyakarta

### Outline

Institute Seni Indonesia (ISI) Yogyakarta or Indonesia Institute of the Arts Yogyakarta officially commenced as a state institute in May 1984, stemming from the establishment of the Fine Arts Academy (1950), Music Academy (1961), and Dance Academy (1963). In regard to the vision as a centre of excellence, ISI Yogyakarta strives to conduct excellent arts education in the fields of art creation and research.



Rector  
Hermien Kusmayati





## Institut Seni Indonesia Denpasar

### Outline

ISI Denpasar is an art institution organized by the Department of National Education, situated beneath and having direct responsibility to the Minister of National Education. Functionally, ISI Denpasar is supervised by the Directorate General of Higher Education, Department of National Education. ISI Denpasar was established based on the President Decree of the Republic of Indonesia No.33/2003 dated 26 May 2003, constituting an integration of the Indonesian College of Arts (STSI) Denpasar and the Study Program of Fine Arts and Design (PSSRD), Udayana University. It is located at Jalan Nusa Indah in the center of Denpasar city in Bali, Indonesia. The aim of ISI Denpasar conduct Tri Darma University Perguruan Tinggi (education, research, and community service activities). As an art institution, in order to meet the requirements of the curriculum, ISI Denpasar possesses various artistic equipments, including various Balinese traditional musical instruments (gamelan), gamelan of Java/Sunda/Irian, various attires for puppet dance, equipments for fine arts, design and craft, and other artistic materials. Currently ISI Denpasar cooperates with overseas universities, institutions, and other governmental departments, as well as non governmental organizations such as the Asian Culture Council, Japan Foundation, University California Los Angeles (UCLA), Swarthmore College, University of Montreal Canada, Songkhla Rajabhat University, Kanda University, Tokyo University of Arts, Okinawa Prefectural University of Arts, etc. ISI Denpasar has two faculties offering bachelor's programs – the Faculty of Performing Arts (dance department, music department, puppetry department, and dance drama and music department) and the Faculty of Fine Arts and Design (fine arts department, fashion and design department, crafts department, photography department and television and film department). Two additional departments offering Magister courses in creative work and research in the arts departments have just been established this year. The vision of ISI Denpasar is to be the center of excellence in instructing, research, and cultivate art, with the necessary national insight to enrich humanistic growth of the period. The missions of ISI Denpasar are as follows:

- a. To endeavor a higher level of education in performing arts in order to preserve, develop and promote the diversified, multi-cultural Indonesia performing arts for global competitiveness.
- b. To educate and train students to be art scholars and art professionals with excellent morality, creativity, competitiveness and entrepreneurship in their respective fields.
- c. To conduct research and studies, and create works of performing arts that lead to an enhancement of art education, science and technology as their scientific responsibility.

To realize institutional organization to attain optimal occupation and enhance social responsibility.



**Rector**  
I Wayan Rai

Prof. Dr. I Wayan Rai S. MA has been rector of ISI Denpasar for the years 2009-2013. He was born in Gianyar in 1955, graduated from ASTI (school of art) in 1980 with a bachelor's degree, and enrolled in a Magister program at San Diego State University, USA in 1985. For his Doctorate he took an Ethnomusicology course at University Maryland Baltimore County, USA in 1996. As a professor he created several works specially for traditional Balinese music (gamelan), such as the Balinese Gamelan Gong Beri in 1996. His international work "Baris Cina: A case study of acculturation in Balinese music and dance" was published in Los Angeles, USA.





## Vietnam University of Fine Arts

### Outline

VNUFA was formerly the Indochina Fine Arts College, which was founded in 1925 by French painter Victor Tardieu. It is the oldest art school of Vietnam. Through more than three quarters of a century, the institution has been occupying an important position in Vietnamese artistic life, and asserts itself as one of the most prestigious fine arts centers of the country. Every year, students who passed the entrance examination enroll in one of the college's six faculties – to be chosen at the initial application: the Faculty of Painting, the Faculty of Printmaking, the Faculty of Sculpture, the Faculty of Pedagogy of Arts, and the Faculty of Theory and History of Fine Arts. VNUFA also offers a three-year Master program on painting, printmaking and sculpture.

The total number of students is presently around 400, including students from Japan, Korea, Laos, Singapore and Rumania. The students participate in field trips of one and a half or two months to rural areas for practice as part of the annual program. These trips are immensely useful for them to increase their creative competence.

The team of highly experienced lecturers comprises over 50 persons trained at master's degree, five Ph.D., and two professors. Some of them have studied abroad, such as the USA, Italy, Germany, France, Russia or China.

The Visual Art Creativity and Development Centre, which belongs to VNUFA, offers several subjects as lacquer, silk, wood-cutting and figure drawing for foreigners or art lovers.

In addition, we have the Institute of Fine Art, dedicated to the research and collection of ancient art sources of Vietnam. The Museum and two galleries are used for exhibition activities of the school, or for international exchange events. The computer laboratory and library serves staff, lecturers and students for their professional research.

For more than 10 years, Vietnam University of Fine Arts has built and maintained cooperative relationships with several art universities around the world, realizing joint exhibitions and student exchange with such institutions as the Queensland College of Art (Australia), the Maine College of Art (USA), Chiang Mai University, Silpakorn University, Mahasarakham University (Thailand), the Academy of Fine Arts, Lahti Polytechnique (Finland), and the Umea Academy of Fine Arts (Sweden). VNUFA expects to further expand these relationships and cooperation with art schools in the area. Our objective is to become a national center of artistic education that has the best reputation not only as a nation-wide art school, but that also meets the regional and international standard in fine arts.



Principal  
Le Anh Van

Born in 1952, graduated from VNUFA in 1978, and from Rome Academy of Fine Arts in 1993. Member of the Vietnam Fine Arts Association, Art Council member of the National Fine Arts Exhibition (NFAE) in 1995, 2000, 2005 and 2010, and participant in the Vietnam ASEAN Art Exhibition (Philip Morris) in 1996, 1997, 1998, 1999, 2001 and 2003. He received a State Award in Literature and Art in 2007, 1st Prizes at NFAE in 1984, 1985 and 2004, and a "Silver Leaf" Prize at the International Contemporary Artists' Exhibition in Rome 1991. Le Anh Van held a solo exhibition in Rome in 1993, and his works are being collected in Vietnam and abroad.





## Ho Chi Minh City University of Fine Arts

### Outline

Ho Chi Minh City University of Fine Arts was originally established in 1954 as the Saigon National College of Fine Art. After reunification in 1975 it was merged with the Gia Định National School of Decorative Arts (successor to the Gia Định School of Drawing set up in 1913 by the French colonial government) to become the Ho Chi Minh City College of Fine Art. The institution was awarded university status in 1981. Recognised for its quality work and innovation in the field of both traditional and distance education, the University offers three-year College Certificate in Fine Art programmes, four-year Bachelor of Fine Art Education programmes, five-year Bachelor of Fine Art programmes, and two-year full-time or three-year part-time Master of Fine Art programmes. Each year the University enrolls 450 new students in all disciplines. The University has trained many of Vietnam's leading artists, and participates in many cultural exchange programs with sister institutions overseas each year.



Vice-Principal  
Truong Phi Duc

Fine arts critic, born 1957 in Tien Giang province, Vietnam. Graduated in Fine Arts Theory and History from Ho Chi Minh City University of Fine Arts in 1980, and received his Master of Fine Arts Theory and History in 2001. He has been a research student of the Vietnam Culture and Art Institute since 2005, and was granted the title of Outstanding Professor for his devotion as a teacher and students' thesis adviser for more than 30 years. Truong Phi Duc has conducted various research, and has been active in speech and writing on a local and international scale.





## Vietnam National Academy of Music

### Outline

Vietnam National Academy of Music was founded in 1956, and has been the first and biggest professional music training institution in Vietnam and surrounding region, focusing on music performance, research and training. Professional music training covers levels from secondary to undergraduate, Master and Doctorate. Approximately 1800 students are now enrolled in about 40 different music courses and programs. The teaching staff consists of 200 lecturers, all of which are leading and prestigious professional music educators of the country. Many international students from Laos, Sweden, Korea and Japan are joining various music courses in the Academy. For over 55 years, the Academy's graduates have contributed the majority of music performers, music teachers, musicologists, music composers and conductors of Vietnam. Many of them won high awards in national and international music competitions. Vietnam National Academy of Music has been developing close relationships with more than 120 international music associations and conservatories in Europe, Asia and America.



**Rector**  
**Le Van Toan**

Le Van Toan was born in Bac Ninh province (Vietnam). He soon became a singer of the Quan Ho Troup of Bac Ninh province (Quan Ho art has been recognized by UNESCO as intangible cultural heritage of mankind in 2009). In 1985, he graduated in music theory from Hanoi Conservatory (now the Vietnam National Academy of Music), and became a researcher at the Vietnam Musicology Institute. From 1994 to 2001, he was sent to Ukraine by the government to conduct research and defend his PhD thesis. Since returning to Vietnam, he has been holding different positions as director of Vietnam Musicology Institute, deputy rector and later rector of Vietnam National Academy of Music. Since 2001, Associate Professor, Dr. Le Van Toan has been giving lectures at the musical knowledge department, and offering guidance to graduate students of culture and art majors. He is a member of the International Council for Traditional Music, the Association of folklore music, and the Association of Vietnamese composers and musicians. He successfully led many scientific projects, as well as national and international conferences that were highly appreciated by scientists.





## Silpakorn University

### Outline

Silpakorn University was originally established as the School of Fine Arts under the Fine Arts Department. It is presently under the supervision of the Office of the Higher Education Commission, Ministry of Education, Thailand. Its inception and development owe much to the almost lifetime devotion of an Italian artist named Corrado Feroci, who later became known under his Thai name Professor Silpa Bhirasri, the founder of Silpakorn University.

The School gradually developed, and was officially accorded a new status and name, Silpakorn University, in October 1943. In the early phase of development, its inaugural faculty – the Faculty of Painting Sculpture and Graphic Arts, offered only programs in painting and sculpture, then graphic arts. Three more faculties were later established, namely the Faculty of Architecture, Faculty of Archaeology and Faculty of Decorative Arts, to form the academic bases of specialization in art concentrating at Wang Tha Phra Campus in Bangkok. Later, the Sanam Chandra Palace Campus was established in Nakhon Pathom province, with the aim to diversify academic interests and activities focusing on humanities, science and technology, consisting of the Faculties of Arts, Education, Science, Pharmacy, Engineering and Industrial Technology. In 1997, in order to promote higher education in the western part of Thailand, the third campus was established in Phetchaburi province, called the Information Technology Campus, consisting of the Faculty of Animal Science and Agricultural Technology, Faculty of Management Science, and Faculty of Information and Communication Technology (ICT). In 1999, the Faculty of Music was established for offering academic programs in western music, classical, jazz and commercial music.

Also, Silpakorn University International College (SUIC) was established in 2003, to offer international programs in Hotel Management and Multimedia Design. As a result of this development, Silpakorn University is today a full-fledged university offering degree programs at both undergraduate and graduate levels in all major fields of art and design, science and technology, health science, social science and humanities. In addition, it also maintains a graduate school, art galleries, an art and culture center, a research and development institute, and other facilities for supporting functional academic services.

Our vision is to produce qualified graduates with wisdom, competence, a sense of morality and ethics, as well as to be an excellent center and higher learning institution of art and culture in Thailand and the Southeast Asian region, and promote the strength of society and global community.



**President  
Pradech Phayakvichien**

Pradech Phayakvichien has been President of Silpakorn University since June 2012. He obtained a Bachelor's Degree in Architecture from Silpakorn University in 1969, and a Master's Degree of Science in Architecture and Urban Design from Pratt Institute, Brooklyn, USA in 1975. His profound and distinguished working experience includes Advisor and previously Governor to the Tourism Authority of Thailand (TAT), Advisor to the Regional Center for Archaeology and Fine Arts of Southeast Asia (SEAMEO SPAFAA), Member of the Committee on Restoration of World Tourism Organization (WTO), and Director of the Government Investment Plan Division. He also contributed significantly as one of the distinguished members of Silpakorn University's Council to supervise and extend

his guidance for facilitating Silpakorn University's administrative affairs and managing operations in many sessions until the present day.





## LASALLE College of the Arts

### Outline

LASALLE College of the Arts, in partnership with Goldsmiths, University of London, provides tertiary arts education within a dynamic environment that reflects the collaborative and interactive practices inherent in artistic practice. Founded in 1984 by De La Salle educator, Brother Joseph McNally, LASALLE today offers a full range of diplomas and degrees in design, fine arts, film, media arts, fashion, dance, music, theatre, art therapy and arts management.

With Singapore's unique blend of East and West, and fast-developing creative industries, LASALLE is the ideal platform for aspiring artists and designers to converge, collaborate and create, opening the door to professional careers in Asia and beyond.

Students are inspired to excel in critical questioning and debate, leadership and project management; to reflect and explore old notions and new ideas. Besides giving them the technical foundation in their chosen field of practice, the curriculum allows students to build a comprehensive portfolio that includes practice in industry projects and participation in creative processes across disciplines.

To enrich the learning experience further, renowned artists and designers are invited throughout the academic year to lecture and perform on campus. Distinguished visitors have included Robert Wilson, Mark Eley, Lord David Puttnam, Frank Stella, Loretta Livingston, Terence O'Connell, and many others.

LASALLE's faculty is an ensemble of international artists and educators originating from more than 20 countries worldwide. Most of our lecturers are recognised experts in their fields who are actively involved in exhibitions, conferences and performances, able to incorporate their respective expertise in course delivery.

LASALLE continues to attract international students. Almost one-third of the student population comes from outside Singapore, from as far as Scandinavia, Zimbabwe to Australia and the neighbouring Asian countries.

Its award-winning campus has many well-equipped theatres, studios and ensemble spaces to accommodate a broad spectrum of event and exhibition needs. It houses 1,500 square metres of gallery space managed by the Institute of Contemporary Arts Singapore, the curatorial arm of the College.

LASALLE is a non-profit, private educational institution operating autonomously with financial support from the Singapore Ministry of Education.



**President  
Steve Dixon**

Professor Steve Dixon is a world-renowned academic, researcher and interdisciplinary artist with a distinguished career in both higher education leadership and the professional creative industries. Following a successful career as an actor and award-winning director of film and digital media productions, Professor Dixon became an academic in 1991. He has had a long relationship with one of China's premiere acting schools, within the Beijing Film Academy (1998-2002), and has been an advisor to the Korean Advanced Institute of Science and Technology since 2007 and continuing.

He has held a range of advisory roles including for the Arts Council of England, the Arts and Humanities Research Council, the Higher Education Funding Council for England, and the Quality Assurance Agency. He holds a higher doctorate (Doctor of Letters) and is a Fellow of the Royal Society for the Arts, Manufactures & Commerce. His seminal, 800-page book *Digital Performance* (MIT Press 2007) is recognised as the most comprehensive scholarly work on the subject, and won international awards including the Association of American Publishers

Award for Excellence in Music and the Performing Arts. Prior to becoming the sixth President of LASALLE College of the Arts, he was Pro Vice Chancellor at Brunel University, London.





## National Academy of Arts, Culture & Heritage

### Outline

ASWARA is the National Academy of Arts, Culture and Heritage Malaysia. It was established in 1994 under the Ministry of Arts, Culture and Tourism. In the beginning, the institution was known as Akademi Seni Kebangsaan or National Arts Academy. In August 2006 the Academy changed its name to the National Academy of Arts, Culture and Heritage, established under the Malaysian parliamentary Act 653, and placed under the Ministry of Information, Communication and Culture. The Academy was given university status in October 2008, and became the only institution of higher learning in Malaysia with a focus on the arts, culture and heritage. The Academy offers both diploma and bachelor degree level studies in Theatre, Film, Music, Writing, Visual Arts, Dance and Animation. Being a boutique university specializing in the arts, the Academy offers a limited number of places for selected students. The total number of students for all courses offered is not more than 700. Each student will have to undergo an interview and auditions before enrolment.

ASWARA's students have to complete their studies within three years on a full-time basis to obtain a Diploma or Degree. With ASWARA's tagline: "Moving Forward With Tradition", the emphasis in teaching and learning is on the traditional arts, in order to ensure that students are endowed with knowledge on traditional arts. On top of that, the academy also encourages students to learn modern arts in various aspects of studies. Most of our graduates have been very well accepted in Malaysian creative industries such as theatre, music, film, dance, visual arts, writing and animation. As a governmental institution, ASWARA is closely monitored by the Ministry of Information, Communication and Culture, especially on the learning and teaching infrastructure, to ensure that our institution remains a boutique university.



Professor Dr. Mohamad Hatta bin Azad Khan studied fine arts, communication and theatre, and graduated with a bachelor's degree from the Malaysian Science University in 1977. He received his M.A. in theatre arts (Scenography and Directing) from Purdue University, USA in 1980, and his Ph.D. in Film Studies from the University of New South Wales, Australia in 1994. He was founding Dean of the Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak (1993-1997), Director of the National Arts Academy (1998-2000), Director General of the Malaysian National Theatre (2000-2005), and Dean of The Faculty of Artistic and Creative Technology, Universiti Teknologi Mara (2005-2011). He writes and directs plays, musicals and films.

#### Rector

Mohamad Hatta bin Azad Khan





## Aichi Prefectural University of Fine Arts and Music

### Outline

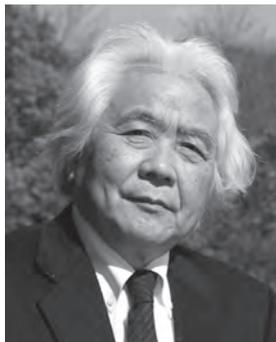
In April, the Sagamine Hills are especially beautiful, graced with the various shades and vibrance of fresh green leaves. Against this background of lush greenery, the academic year of Aichi Prefectural University of Fine Arts and Music begins, and young and motivated students of art and music take their first steps.

In 1966, Aichi Prefectural University of Fine Arts and Music was established on the nature-endowed Sagamine Hills, with the hope of providing students with the opportunity to devote themselves to their artistic creation and musical performance in a calm and relaxing natural environment. For 46 years since then, the University has turned out many artists, designers, players, composers, researchers and educators who have built careers and been highly active in their respective fields.

Aichi Prefectural University of Fine Arts and Music deeply respects individual students' imagination, and is absolutely committed to small-group instruction. The University believes that art is created by humans, and therefore the basis of education lies in respecting individual students' feelings as well as their ways of thinking and living. The academic wealth of our faculties and our well-organized instructional system make it possible to put this belief into practice. In addition, in recent years we have put special emphasis on invitations of artists from overseas, with the aim of helping students learn with a broader perspective.

Artistic education is not just about creating artwork; it encompasses the whole process up to public presentation. We believe that it is important to build and maintain a close connection with society, not only through concerts and exhibitions, but also by developing various opportunities to publish artworks and give performances. The artistic education we offer encourages students to improve their artistic skills to the fullest in a quiet environment, and carry their messages to society in their own artistic styles.

Aichi Prefectural University of Fine Arts and Music trains specialists in music and fine arts within a single campus. We believe this to be an excellent educational setting that is too good to miss. We have high ambitions for students in these two different fields to inspire and cooperate with each other in creating something new. The University will continue to serve actively as a unique artistic educational institution.



President  
Teruo Isomi

Born 1941 in Kamakura, Kanagawa Prefecture, Japan. He entered the Printmaking Course (graduate) at Tokyo University of the Arts in 1971, which he completed in 1973. In 1979, Isomi received the 47th Japan Print Association Award (Tokyo Professor Museum) and the 10th Nichido Graphic Art Award (Tokyo), and the Yamaguchi Gen Prize (Numazu) in 2003. In 1990 he participated in the "Contemporary Japanese Prints 1990" exhibition at Shoto Museum of Art, Tokyo, and in 2008, in "Black and White Isomi Teruo – Ozaki Seishi" at Tokyo Opera City Art Gallery. He also created stained glass works for Congregation du Notre-Dame in Chofu from 1998 to 2001.

Isomi assumed his current position of President of Aichi Prefectural University of Fine Arts and Music in 2007.





## Outline

Within Japanese culture, the unique traits and traditions of Okinawa are both extraordinary and indispensable in the search for the universal foundation of culture. Above all, the succession and creation of distinctive art and culture deriving from features indigenous to Okinawa are an important theme for itself. It is also of vital importance to cultivate individuals who will have the ability to build a bridge into the future, and who can insure the continuing vigor of these rich traditions. The relentless pursuit of beauty – individual beauty as well as the universal beauty of humankind from which Okinawa culture has evolved – is necessary to shed light on the distinctness of the regional culture in Okinawa, by committing ourselves to the pursuit of various traditional arts. Okinawa Prefectural University of Arts believes that this endeavor will not only enrich Japanese culture, but also contribute to global cross-cultural activities. Situated in the southernmost part of Japan, OPUA is a potential center for an Asia-Pacific cultural sphere encompassing East and Southeast Asia. It is our intention to become a distinguished academic research institution that provides a means of examining and clarifying the nexus between actual conditions of native Asian cultural arts and the unique characteristics of themselves.



President  
Tsuguo Sakumoto

Born 1947 in Onnason, Okinawa, and graduated from Nippon Sport Science University. He has been a professor at Okinawa Prefectural University of Arts since April 2003, and assumed his current position as the university's President in July 2010. Sakumoto has been part of the Japan Olympic Committee Coaching Staff since 1993, as well as national team coach for the Japan Karate Federation since 2006, technical chairman for the World Karate Federation and for the Japan Karate Federation since 2008 and 2011 respectively. He won the MEXT Sports Merit Awards in 2005. Sakumoto holds the Japan Karate Federation authorized degree 7, and won the male individual KATA competitions at the World Karate Championship (3 times), World Games Karate Championship (2 times) and World Cup Karate Championship (2 times). His favorite motto: not sparing one's life for a worthy cause.





## Kanazawa College of Art

### Outline

Kanazawa College of Art, in the midst of the post-war hardships, was founded in 1946 by the fondness for scholarship, love of tradition, and the enthusiastic calling of the Kanazawa citizens to contribute to the peace of mankind through the creation of beauty, while being corroborated with the founding philosophy to develop the inherited art of craft as well as the culture and industries of the region.

Ever since, with its rich natural environment and historical achievements, the college has provided individual and specialized programs of study in fine art, craft and design, which have played a crucial role in the growth of the cultural city of Kanazawa.

By understanding materials, honing techniques, and honoring the spirit of monotsukuri ("making things") in order to sophisticate the concept into expressions of modern times, the college aims to nurture self-searching talented individuals with wide-ranged knowledge and skills that enhance the quality of life; that allow them to find their roles in society, and to enlarge and diversify the opportunities of creation with a strong footing in intellect and creativity.



President  
Kenji Kuze

Born 1945 in Fukui Prefecture, Japan, and graduated with a bachelor's Degree in Industrial Design from Kanazawa College of Art in 1968. Kuze has been working as a professor at the Department of Craft Design, Faculty of Art, Kanazawa College of Art between 1995 and 2007, and was appointed President of the College in 2007. He received the Faenza International Ceramic Art Exhibition Ravenna Tourist Board Chief Prize (Italy) in 1972, the Yagi (Kazuo) Prize Modern Ceramic Art Exhibition Grand-prix Award in 1987, and the 2nd Yen Ku Exhibition Yen Ku Award in 2002. Kuze participated in various exhibitions, including the Japanese Ceramic Art Exhibition (USA/Canada) in 1971, the Faenza International Ceramic Art Exhibition (1972), and the International Biennial Seoul 1997.



# 京都市立芸術大学

Kyoto City University of Arts — founded in 1880 —

## Outline

KCUA's continuing tradition is to attract and educate the next generation of outstanding artists in the creative fields of art and music, while maintaining flexibility in its vision to adjust to the changing conditions of contemporary society. The university is characterized by its intimate scale, a rich array of facilities and ample studio spaces. The large faculty to student ratio forms the basis for an intensive degree of personal tuition, and while the prevailing atmosphere on campus is free and respectful of a variety of viewpoints, self-motivated studio work forms the central pillar of the education system.



Born 1947 in Kyoto, and graduated from Waseda University, Tokyo, in 1972. From 1976 to 1991 he worked as a curator at The National Museum of Art, Osaka, and stayed as a Visiting Research Fellow at Whitney Museum, New York, in 1986. Tatehata was the Japanese Commissioner for the Venice Biennale in 1990 and 1993, and Artistic Director of the Yokohama Triennale 2001 and Aichi Triennale 2010. He worked as a professor at Tama Art University between 1991 and 2005, and in 2002-03 stayed at Columbia University and UC Berkeley University as a visiting scholar. From 2005 to 2010 he served as Director of The National Museum of Art, Osaka, before assuming his current position as President of Kyoto City University of Arts in 2011.

President  
Akira Tatehata





## Tokyo University of the Arts

### Outline

Tokyo University of the Arts has played a major role in Japanese art education, and has produced many excellent artists, educators and researchers for more than 120 years.

Tokyo Fine Arts School and Tokyo Music School – the two predecessors of Tokyo University of the Arts – were founded in 1887. These two schools laid down the foundation of modern Japanese art education by inheriting the Japanese traditional arts and combining them with the thought processes and techniques of Western art.

In 1949, these two schools were merged into Tokyo University of the Arts, which came to be known as the only national art university in Japan.

The original campus is still at Ueno, but satellite campuses have been established in Toride, Yokohama and Senju, where around 3,000 students are currently enrolled.

The university includes the Faculty of Fine Arts, Graduate School of Fine Arts, Faculty of Music, and Graduate School of Music. The Graduate School of Film and New Media was added most recently, in 2005. Our main goal of education is to enhance students' practical skills through small group instruction.



President  
Ryohei Miyata

Born 1945 in Niigata Prefecture. Received his MFA in Craft from Tokyo University of the Arts in 1972. In 1990 he went to the Museum für Kunst und Gewerbe, Hamburg, as a Research Fellow under the Japanese Government Overseas Research Program. Miyata became an associate professor at Tokyo University of the Arts in the same year, and a professor in 1997. He was appointed Dean of the university's Faculty of Fine Arts in 2001; Vice President and Trustee in 2004; and finally assumed his current position as President of Tokyo University of the Arts in 2005.



## History of the Tokyo University of the Arts

Tokyo Fine Arts School (Acting Principal Arata Hamao) and Tokyo Music School (President Shuji Isawa) are established under the direct rule of The Ministry of Education, Science, Sports and Culture. (Predecessors were the Music Investigation Committee and the Graphic Investigation Committee set up by the Ministry in 1879 and 1885 respectively.) Tokyo Fine Arts School offers general courses and special courses in Painting (Japanese-style painting), Sculpture (woodcarving), Design (metal and urushi work; later renamed Art-Crafts course); Tokyo Music School offers preparatory courses, grand master courses and specialized courses.

Tokyo Fine Arts School relocates from its former grounds in Koishikawa Botanical Garden to its present location.

The curriculum at Tokyo Music School is divided into preparatory and main (grand master/specialized) courses, as well as a graduate school and optional courses.



Group picture of third graduation day

Former building of Sogakudo Concert Hall



Tokyo Music School installs the Department of Vocal Music, Department of Instrumental Music and Department of "Gakka" (Studies of Japanese songs & poetry, as well as Western and Chinese poetry) (the latter being abolished in 1909).

Tokyo Fine Arts School and Tokyo Music School fall under the Acts of Colleges.

Brick book storage rooms and wooden buildings of the former Imperial Library are converted into a library for Tokyo Fine Arts School.

Completion of renovation work on Tokyo Fine Arts School.

Transfer of control over the premises of Tokyo Music School to the Imperial Library.

Deployment of active army officers at both Fine Arts and Music School.

1887



Music Investigation Committee



Tenshin Okakura



Shuji Isawa

1888

1889

1890

Kakuzo (Tenshin) Okakura is appointed Principal of Tokyo Fine Arts School. Tokyo Music School moves from Ueno Higashi Shiken-dera to its present location. Debate on the continuation of Tokyo Music School begins.

1893

Tokyo Music School is attached to the Tokyo Higher Normal School (operating independently again from 1899).

1896

Tokyo Fine Arts School installs the Department of Western Painting and Department of Design.

1898

Kakuzo (Tenshin) Okakura resigns from his position as President of Tokyo Fine Arts School. Turmoil surrounding the Art School starts. Tokyo Music School opens a branch school in Kanda.

1900



During class

1903

1906

1914



Tokyo Fine Arts School building

1922

1925

Tokyo Music School installs the Department of Composition.

Tokyo Music School installs the Department of Traditional Japanese Music.

Course terms at both Fine Arts and Music School are shortened to three months (extended to six month in the following year). Formation of The Patriot Group.

Students are drafted to the front.

Reformation of Tokyo Fine Arts School through The Ministry of Education, Science, Sports and Culture.

Both Fine Arts and Music School suspend classes for one year. End of the war.

Tokyo Fine Arts School becomes a mixed institution for men and women. Fine Arts and Music School stage a joint arts festival.



Former book storage



Naoteru Ueno

Closure of Tokyo Fine Arts School and Tokyo Music School following a revision of the National School Establishment Law.

Installation of majors in Arts and Music.  
Opening of the Senior High School of Music affiliated to the Faculty of Music in Kanda Surugadai, Chiyoda-ku.

Shinichiro Kotsuka is appointed President (2nd).

Establishment of the Graduate School of Fine Arts and Graduate School of Music (master's programs).

Installation of the Institute of Ancient Art Research, attached to the Faculty of Fine Arts, in Nara.

Naotoshi Fukui is appointed President (3rd).

Installation of the Geijutsu Shiryokan.

Installation of the Healthcare Service Center.

1931



Noh performance in celebration of the 10th wedding anniversary of the Emperor and Empress, and of the birth of Crown Prince

1936

1941



Students' departure to the front

1943

1944

1945



Former school building of Tokyo National University of Fine Arts and Music

1946

1949

Establishment of the state-run Tokyo National University of Fine Arts and Music in accordance with the reformed educational system.

The Faculty of Fine Arts and Faculty of Music, as well as an attached library open. The Faculty of Fine Arts offers courses in Painting, Sculpture, Crafts, Architecture and Aesthetics and Art History. The Faculty of Music offers courses in Composition, Vocal Music, Instrumental Music, Conducting and Musicology. Naoteru Ueno is appointed President (the first under the new university system).

1950

Installation of the Department of Japanese Traditional Music in the Faculty of Music.

1951

Installation of the Practical Music Course.

1952

School building of Senior High School of Music affiliated to the Faculty of Music



1954



Shinichiro Kotsuka

1961

1963

1965



Institute of Ancient Art Research, attached to the Faculty of Fine Arts

1969

1970



Naotoshi Fukui

1973

Installation of the Department of Crafts and Department of Design following a reorganization of the Faculty of Fine Arts' Department of Crafts.  
Installation of the Training Center for Foreign Languages and Diction.

Establishment of the Photography Center in the Faculty of Fine Arts.

Installation of doctoral programs at the Graduate School of Fine Arts and Graduate School of Music.

Masao Yamamoto is appointed President (4th).

Installation of a training facility in the Nasu Highlands.

Yoshimichi Fujimoto is appointed President (5th).



"Gurre-Lieder", 100th anniversary concert



Toasting of Prince Mikasa



The 100th anniversary celebration



Kiichi Sumikawa

Establishment of the International Exchange Center in Matsudo.

Establishment of the Performing Arts Center.

Establishment of the University Art Museum (converted from the Geijutsu Shiryokan).  
Completion of the new Sogakudo Concert Hall.

Reorganization of existing departments at the Faculty of Fine Arts; installation of the Department of Intermedia Art at Toride Campus.

Establishment of the Computer Creation and Communication Center (Art Media Center).

Ikuko Hirayama is appointed President (8th).  
Installation of a vice-president.  
Centralization of the Administration Office and Student Office



Ikuko Hirayama

1975



Masaki Memorial Gallery

1976



Former main office building

1977

1979

1982

1985

1987

1988

1989

1991

1995

1996

1997

1998

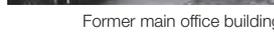
1999

2000

2001



Masao Yamamoto



Yoshimichi Fujimoto

100th anniversary celebrations  
Acquisition of Toride Campus (164,401 square meters)  
Relocation of the former Tokyo Music School's Sogakudo Concert Hall (into Ueno Park).

Installation of the International Student Center as an internal organization of the university.

Ikuko Hirayama is appointed President (6th).

Opening of Toride Campus.

Kiichi Sumikawa is appointed President (7th).  
The Graduate School of Fine Arts installs Conservation (of cultural assets) as an independent department.  
Relocation of the Senior High School of Music affiliated to the Faculty of Music to Ueno Campus.



The University Art Museum



Royal visit by the Emperor and Empress to the University Art Museum in November 1999



Sogakudo Concert Hall



Installation of the University Library Annex at Toride Campus.

Reorganization of existing departments at the Faculty of Music; installation of the Department of Musical Creativity and the Environment at Toride Campus.

Installation of an Intermedia Art major (master's program) at the Graduate School of Fine Arts.

According to the enactment of the Act of National University Corporations, and the abolishment of the National School Establishment Law, the university, formerly a state-run organization, obtains corporate status and becomes "Tokyo National University of Fine Arts and Music". At the same time, "Tokyo University of the Arts" is established.



Bashamichi school building, Yokohama Campus



Senju Campus



Geidai Arts Summit '07

Installation of the Department of Animation (master's program) at the Graduate School of Film and New Media.

Upgrading of the Public Collaboration Center as an on-campus educational research institution.

"Geidai Arts Summit 2012" held in celebration of the 125th anniversary.



Ueno Campus



New and old main gate, Faculty of Fine Arts

2002



Buildings of Toride Campus

2003



Opening ceremony of Graduate School of Film and New Media



Ryohei Miyata

2004

2005

Ryohei Miyata is appointed President (9th). Opening of Yokohama Campus. Installation of the Department of Film Production (master's program) at the Graduate School of Film and New Media. Opening of Geidai Art Plaza.

2006

Installation of the Department of New Media (master's program) at the Graduate School of Film and New Media. Reorganization of the Musicology (master's program) at the Graduate School of Music; installation of the Department of Musicology and Music Studies. Opening of Senju Campus. Relocation of the Faculty of Music's Department of Musical Creativity and the Environment to Senju Campus.

2007

120th anniversary celebrations and "Declaration of the Arts". Installation of doctoral programs at the Graduate School of Film and New Media. Installation of the Public Collaboration Center.

2008



120th anniversary celebrations (2007)

2010

2012



New and old main gates Faculty of Music



Toride Campus

## Overseas Affiliated Universities / Institutes

Date of Conclusion	University / Institute	Country / Region	Faculty
1 April, 1989	Central Academy of Fine Arts	China	Fine Arts
31 July, 1989	Hochschule für Musik und Theater Munchen	Germany	Music
31 July, 1989	University of Music and Performing Arts Stuttgart	Germany	Music
7 December, 1989	College of Fine Arts, Seoul National University	South Korea	Fine Arts
10 December, 1992	Sibelius Academy	Finland	Music
1 April, 1993	Central Conservatory of Music	China	Music
27 May, 1996	University of Music and Performing Arts Vienna	Austria	Music
10 November, 1997	Conservatoire National Supérieur de Musique et de Danse de Paris	France	Music
18 May, 1998	Royal Academy of Music	U.K.	Music
7 November, 2000	Academy of Arts & Design, Tsinghua University	China	Fine Arts
31 January, 2001	RMIT University	Australia	Fine Arts
24 April, 2001	College of Music, Seoul National University	South Korea	Music
12 October, 2001	Royal Northern College of Music	U.K.	Music
13 May, 2002	University for the Creative Arts	U.K.	Fine Arts
30 July, 2002	Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution	U.S.A.	Fine Arts, Museum
20 December, 2002	Anadolu University	Turkey	Fine Arts
18 December, 2003	Bauhaus University Weimar	Germany	Fine Arts
5 May, 2004	State Conservatory of Uzbekistan	Uzbekistan	Music
30 June, 2004	Liechtenstein University of Applied Science	Liechtenstein	Fine Arts
17 September, 2004	The School of the Art Institute of Chicago	U.S.A.	Fine Arts
16 December, 2004	Shanghai Conservatory of Music	China	Music
10 January, 2005	Burg Giebichenstein University of Art and Design Halle	Germany	Fine Arts
12 January, 2005	State Academy of Visual Arts Stuttgart	Germany	Fine Arts
3 May, 2005	The University of Sydney	Australia	Fine Arts
16 June, 2005	Tainan National University of the Arts	Taiwan	Fine Arts

Date of Conclusion	University / Institute	Country / Region	Faculty
28 July, 2005	China Academy of Art	China	Fine Arts
10 October, 2005	Mimar Sinan Arts University	Turkey	Fine Arts
24 November, 2005	Xinjiang Arts Institute	China	Fine Arts, Music
6 December, 2005	Korea National University of Arts	South Korea	Fine Arts, Music
7 March, 2006	Daegu University	South Korea	Fine Arts
3 November, 2006	Vienna University of Technology	Austria	Fine Arts
1 December, 2006	University of the Arts London	U.K.	Fine Arts
5 April, 2007	Ecole nationale superieure des Beaux-Arts de Paris	France	Fine Arts
3 August, 2007	Korean Academy of Film Arts	South Korea	Film and New Media
31 August, 2007	Academy of Fine Arts in Wroclaw	Poland	Fine Arts
10 September, 2007	Forum des images	France	Film and New Media
28 September, 2007	LASALLE College of the Arts	Singapore	Fine Arts
28 September, 2007	Griffith University	Australia	Fine Arts
24 October, 2008	Politecnico di Milano	Italy	Fine Arts
20 February, 2009	University of Applied Arts Vienna	Austria	Fine Arts
8 June, 2009	National Taiwan University of Arts	Taiwan	Fine Arts
23 June, 2009	Korea National University of Cultural Heritage	South Korea	Fine Arts
9 July, 2009	Politecnico di Torino	Italy	Fine Arts
27 July, 2009	Taipei National University of the Arts	Taiwan	Fine Arts
1 April, 2010	The Royal Academy Schools	U.K.	Fine Arts
17 June, 2010	The Nantes School of art	France	Fine Arts
9 July, 2010	Universitat Politecnica de Catalunya, Escola Te`cnica Superior d'Arquitectura de Barcelona	Spain	Fine Arts
11 January, 2011	Aalto University, School of Arts, Design and Architecture	Finland	Fine Arts
29 December, 2011	Shaanxi Normal University	China	Music

## 参加して頂いたすべての方に、心より感謝して 「今 アジアがすべきこと」

アジア地域では実に多くの民族が、長い歴史の中で多様な文化を持ち続け、発展させて来ました。アジアという言葉は紀元前7～8世紀フェニキア人のアッシリアの碑文に書かれている [asu] (日の出ずるところ／東) に由来すると言われています。[ereb] (日の没する所／西) が Europe になり、[asu] が転訛して、Asia になりました。

私たちは今、日の出ずるアジアの様々な地域の優れた芸術文化の神髄をお互いに理解し、尊重し、共に手を携えて、次の世代に伝えて行くべき時であると思っています。

今回集まって頂いた各大学の学長を始め150名を超える皆様は、芸術家であり、研究者であり、行政職であり、芸術分野において充実した教育成果を上げている方々です。このような形で一堂に集う事は、歴史的に初めての事であり、実に大きな意味を持っています。この出会いを出発点にして、芸術文化の新しい試みの価値や魅力をお互いのものとしていきたいと思えます。

文化芸術人として更なる発展をする為に

- 1、お互いの芸術文化の歴史を尊重し、深く理解する。  
芸術文化遺産の保護、伝承に互いに協力する。
- 2、芸術文化を通じた交流の更なる促進に努力する。  
人材交流、事業交流、芸術教育法などの交流に努める。
- 3、新たな芸術文化の創造を行う。  
芸術が創り出す新しい人間社会の構築を計る。

今回東京藝術大学にお集まり頂いた30大学の交流活動がきっかけとなり、アジア諸地域の人々の相互理解が広がると共に、更に深まり、心からの友好関係の構築が進むものと信じています。

藝大アーツ・サミット2012総合プロデューサー  
東京藝術大学学長特別補佐 (国際交流担当)  
三田村 有純



## "Tasks for Asia Right Now" With heartfelt thanks to all participants

Throughout the Asian region, a great number of ethnic groups have been preserving and developing diverse cultures over a long period of history. The name "Asia" is said to be derived from the word "asu" ("where the sun rises" = East) that appeared in Assyrian epigraphs of the Phoenicians in the 7th to 8th century B.C. "Ereb" ("where the sun sets" = West) became Europe, and "asu" corrupted into "Asia".

I believe that we are now at a point where we need to work hand in hand to communicate the essence of the distinguished arts and cultures of the various Asian regions, the land of the rising sun, to the next generation, based on mutual understanding and respect.

More than 150 individuals, including the principals of each participating university, have gathered to take part in this event, each having produced remarkable educational results as an artist, researcher or administrative official in the field of art. The first ever of its kind in history, it is a crucially important meeting that will serve as a departure point for a new approach sharing the value and appeal of new endeavors in art and culture.

The following points summarize things we need to do in order to achieve further development as people of art and culture.

1. Profoundly understand and respect each other's history of art and culture.  
Cooperate on the protection and tradition of artistic and cultural heritage.
2. Work for further improvement of exchange through art and culture.  
Promote the exchange of personnel, programs and teaching methods in the field of art.
3. Create new art and culture.  
Pursue the construction of a new human society by way of art.

I believe that the exchange activities of the 30 universities that gathered at Tokyo University of the Arts this time will lead to a wider and deeper mutual understanding among people in the different Asian regions, and eventually help consolidate friendly ties based upon heartfelt mutual sympathy.

Arisumi Mitamura  
Producer of Geidai Arts Summit 2012  
Assistant to the President (International Exchange)  
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