

ASIAN LACQUER CRAFT EXCHANGE PROGRAM IN CAMBODIA

កម្មវិធីផ្លាស់ប្តូរជំនាញលាបម្រែក្សណ៍អាស៊ីនៅប្រទេសកម្ពុជា

REPORT September 2018

Asian Lacquer Craft Exchange Research Project Executive Committee, Stocker Studio
(Angkor Artwork), and Tokyo University of the Arts



SOFITEL
HOTELS & RESORTS
ANGKOR PHOKEETHRA GOLF & SPA RESORT

TF 公益財団法人 高橋産業経済研究財団
Takahashi Industrial and Economic Research Foundation

The Asian Lacquer Craft Exchange Program in Cambodia

The Asian Lacquer Craft Exchange Research Project is proud to be a part of the resurgence of *natural lacquer* arts in Cambodia. It was and is our hope that the Art Exhibition and Exchange Program succeeded in its purpose, which was to increase awareness of the beauty of lacquer and the remarkable culture that surrounds this wonderful art and craft. The goal of the Project is to promote natural lacquer arts, crafts, industry, and education throughout Asia: Encouraging Asian peoples to rediscover and preserve their traditional lacquer cultures; Encouraging artisans and artists to create new designs and renew lacquer's relevance to our modern lifestyles. We believe that developing an understanding of Asian lacquer culture in its totality will lead to the strengthening of our individual lacquer cultures. We do this by bringing artists, artisans, educators, and researchers together for seminars, workshops, and art exhibitions. We discuss the current situation of lacquer art, education, and industry in each nation, learn new techniques at the demonstrations and workshops, and view contemporary lacquer art from around Asia and the world at exhibitions in order to increase and intensify communication and exchanges between lacquer communities. This format was first developed in the 2014 Program in Bagan. A poster session was added at the Hanoi Program in 2016. In the Yangon Event in 2017, a panel discussion was included. The Siem Reap Program followed this expanded format.

The exhibition at the Sofitel Angkor Phokeethra Golf & Spa Resort and Stocker Studio displayed works by 70 artists from different sociocultural settings and backgrounds - Cambodia, China, Japan, Korea, Myanmar, Thailand, Vietnam, France and the USA. Their artworks displayed the techniques and artistic expressions arising from these differences. This exhibition was a public showcase for this very old, but at the same time very new art form. A catalogue of the exhibition was given to all participants.

Executive Committee,
The Asian Lacquer Craft Exchange Research Project

Program Overview

Date: 1 - 9 September 2018

Venues: Sofitel Angkor Phokeethra Golf & Spa Resort, Stocker Studio (Angkor Artwork), Siem Reap

Events: 1- Exhibition, 2- Lectures, 3- Poster Session, 4- Demonstration, 5- Panel Discussion, 6- Workshops, 7- Study Tour

Sponsor: Takahashi Industrial and Economic Research Foundation

Support: Sofitel Angkor Phokeethra Golf & Spa Resort

Embassy of Japan in Cambodia - 65th Anniversary of Diplomatic Relations between JAPAN & CAMBODIA

Embassy of France in Phnom Penh, Cambodia

Organizers: Asian Lacquer Craft Exchange Research Project Executive Committee,

Stocker Studio (Angkor Artwork) and Tokyo University of the Arts

Program History

The Lacquer Exchange Project began when project members first visited the Bagan Lacquerware Technology College in 2003. Soon after, yearly workshops and lectures were held to introduce Japanese lacquer art and techniques to the faculty and students of the College and to the Bagan lacquer community as a whole. In 2014, to mark the Project's 10th anniversary, an exhibition of international lacquer art was also included. In 2015 it was decided to expand the project to other SE Asian nations.

The first expanded program was held in February 2016 at the Chiang Mai University Art Center. Artists and artisans from nine nations exhibited almost 100 artworks. The lectures, demonstrations and workshops attracted a far larger number of visitors than anticipated and the lacquer art exhibition drew more than 1,500 visitors. In August, the Vietnam Fine Arts Museum in Hanoi was the venue for the next program. Over 50 artists from 11 nations displayed their artwork. The program events were well attended. In September 2017, the Project returned to Bagan and the Lacquerware Technology College. Teachers and students from eight Asian universities joined the 50 artists. It was heartening to have so many students from around Asia attending the program.

Opening Ceremony and Events

1 September (9:30~12:00) Ballroom, Sofitel Angkor Phokeethra Golf & Spa Resort

Overview of the Asian Lacquer Craft Exchange Research Project

Sakurako Matsushima, Director, Asian Lacquer Craft Exchange Research Project

Director Matsushima welcomed everyone to the Program and gave a short overview of the Project's history

Opening Remarks:

Mr. Naoki Mitori from the Consulate of Japan in Siem Reap

Eric Stocker, Stocker Studio, Angkor Artwork

Opening Statement:

Her Excellency Phoeurng Sackona, Minister of Culture and Fine Arts

Her Excellency Dr. Sackona remarked how exciting it was to have so many artists and lacquer experts from around Asia and the world present in Siem Reap for the exhibition and symposium. She wished the program very success and officially declared the Program opened.



Entrance of Ballroom



Hotel Entrance



Dr. Sackona



Opening Remarks



Her Excellency Phoeurng Sackona



Mr. Naoki Mitori



Artists and Participants

Exhibition

1 ~9 September Lobby, Sofitel Angkor Phokeethra Golf & Spa resort / Gallery, Stocker Studio (Angkor Artwork)

“International Lacquer Art Exhibition in Cambodia”

Over 70 lacquer artworks from Cambodia, Japan, China, France, Korea, Myanmar, Thailand, Vietnam, and USA were exhibited. This included make-e works by students of the Royal University of Fine Arts who were taught by Professor Ogura of Tokyo University of the Arts.

Lacquerware

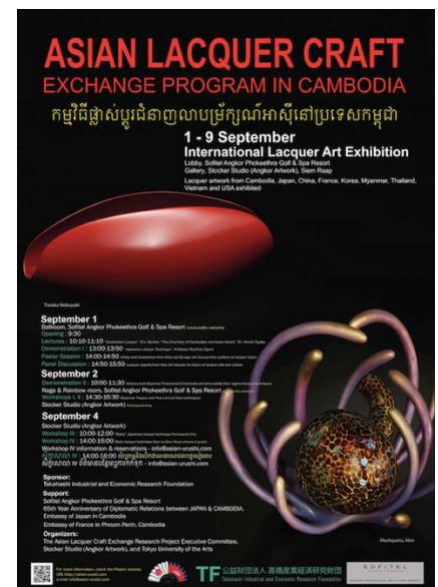
- Eric Stocker, Cambodia/France
- U Aung Kyaw Tun, Myanmar
- Imai Miyuki, Japan
- Kato Teruyo, Japan
- Kawanoue Takuma, Japan
- Konishi Yasuko, Japan
- U Kyin Thuang, Myanmar
- Liu Hengzhi, China
- Matsuzaki Shinpei, Japan
- U Maung Maung, Myanmar
- Daw Maw Maw, Myanmar
- Miyoshi Kagari, Japan
- U Myint Khaing, Myanmar
- Nakano Chisato, Japan
- Noguchi Yoko, Japan
- Ogura Norihiko, Japan
- Okukubo Kiyomi, Japan
- Rush Pleansuk, Thailand
- Takahashi Kayo, Japan
- Tanakadate Ami, Japan
- U Thein Tun, Myanmar
- Tsuji Tohru, Japan

Lacquer Objects

- Ako Kanae, Japan
- Aoki Kodo, Japan
- Aoki Shinsuke, Japan
- Asama Nami, Japan
- Catherine Nicolas, France
- Fujita Kaori, Japan
- Hua Mengtian, China
- Inami Jun, Japan
- Inoue Emiko, Japan
- Irahara Mitsumi, Japan
- Kaneyasu Hiroshi, Japan
- Kim Ha-won, Korea
- Kitaura Yudai, Japan
- Mashiyama Akie, Japan
- Matsuura Yuko, Japan
- Matsushima Sakurako, Japan
- Oda Iori, Japan
- Otsuka Tomotsugu, Japan
- Pan Minghui, China
- Sebastian Tayac, France
- Sha Sha Higby, U.S.A.
- Shintani Hitomi, Japan
- Sumanatsya Voharn, Thailand
- Taizumi Natsumi, Japan
- Tanaka Nobuyuki, Japan
- Tang Ying, China
- Wang Linan, China
- Xu Rui, China
- Yasui Tomoyuki, Japan

Lacquer Painting

- Cong Kim Hoa, Vietnam
- Hu Fei, China
- Jin Hui, China
- Li Peipei, China
- Lin Ying, China
- Liu Yi, China
- Ma Linghong, China
- Marie-Do Hyman-Boneu, France
- Nguyen Tran Cuong, Vietnam
- Phumrapee Kongrit, Thailand
- Ren Xiaodong, China
- Shen Kun, China
- Trinh Tuan, Vietnam
- Wei Ping, China
- Xie Fang, China
- Yang Qianyun, China
- Sofitel Angkor Phokeethra Golf & Resort



program poster

Gallery, Stocker Studio (Angkor Artwork)



artworks from Japan, China, Thailand Myanmar and USA



lacquer object from Japan



lacquerware from Myanmar and objects from Japan



Stocker Studio gallery



lacquer installation works



object works

Lobby, Sofitel Angkor Phokeethra Golf & Spa Resort



hotel lobby entrance



shop vitrine



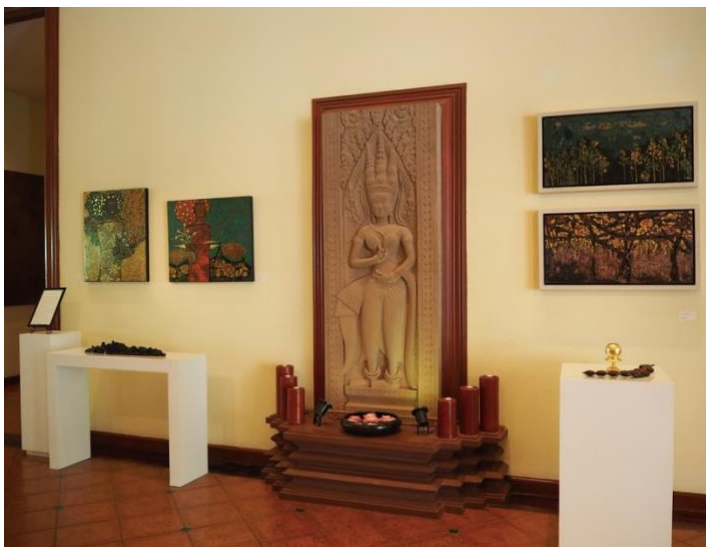
gazebo



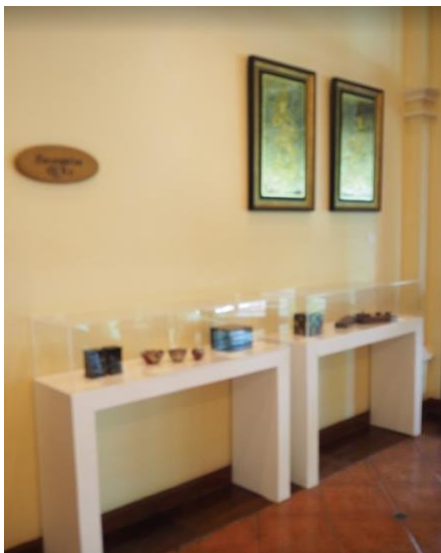
artworks from Myanmar and France



object artworks from Japan



lacquerware, paintings and objects



Lectures

1 September (10:10~11:10) Ballroom, Sofitel Angkor Phokeethra Golf & Spa Resort

“Natural Lacquer Resurgence in Cambodian”, Eric Stocker, Stocker Studio (Angkor Artwork).

Historically, Cambodia had a thriving lacquer industry and culture. But this was lost in the upheavals of recent times. However today, lacquer trees are being tapped and lacquerware using natural vegetal lacquer is being made. Angkor Artwork is unique in Cambodia because it the only workshop where natural Cambodian lacquer used. The chain of events that led to the revival of lacquer industry and culture in Cambodia was discussed.

Eric Stocker is owner of a lacquer atelier in Siem Reap. He studied lacquer under Master Pierre Bobot, Paris in 1974. Then he became restorer at the National Museum of Furniture, France. In 1998 he trained craftsmen in Laos and Cambodia, and in 2008 he trained craftsmen in Thailand as part of an EU Project.



Mr. Eric Stocker

“The Chemistry of Cambodian and Asian Urushi”, Dr. Hiroshi Oyabu, researcher at the Kyoto Municipal Institute of Industrial Technology and Culture

This lecture was overview of the science and the technology of Cambodian and Asian Urushi. Urushi is the Japanese word for Asian Natural Lacquer. In particular, this talk explained the differences in the main components and the composition of Urushi from various Asian countries, the urushi refining process in Japan, and the positive and negative characteristics of Urushi as a coating material. Finally, Dr. Oyabu discussed the research on Cambodian lacquer done by Eric Stocker at the Institute in Kyoto.

Hiroshi Oyabu is a researcher at “Kyoto Municipal Institute of Industrial Technology and Culture”. His area of expertise is polymer and coating materials, especially the science and the technology of Urushi. Dr. Oyabu has lectured on Urushi science at Kyoto City University of Art, Kanazawa College of Art, Kyoto Prefectural University, and Kyoto Institute of Technology. Hiroshi earned his BS degree at the Institute of Vocational Training and his PhD at Kanazawa Institute of Technology.



Dr. Hiroshi Oyabu

(Lectures were in English with texts in English and Khmer)



many people attended



a comparison of Japanese and Cambodian lacquer

Poster Session

1 September (14:00~14:50) Ballroom, Sofitel Angkor Phokeethra Golf & Spa Resort

The poster session focused on current state of Asian lacquer. Topics included lacquer art and techniques, lacquer tree cultivation, the scientific study of lacquer, conservation and restoration, and natural lacquer advocacy and promotion.

The Current State of Lacquer in Cambodia, Eric Stocker, Stocker Studio (Angkor artwork), Cambodia

Historically, Cambodia had a thriving lacquer industry and culture. But it was lost in the upheavals of recent times. However today, lacquer trees are being tapped and lacquerware using natural vegetal lacquer is being made. There has been a rebirth of lacquer culture in Cambodia.



Conservation - Restoration - Restitution, Catherine Nicholas, France

In the 18th century, many lacquered coffers were imported from Asia to be cut up and used to make pieces of furniture in keeping with European manufacturing techniques and tastes. Over centuries, many of them were badly preserved and badly restored because little was known about urushi or Asian methods and expertise.



The Collaborative Project of Conservation of Nanban Table from the Collection of Museum of King Jan III's Palace, at Wilanów, Warsaw, Poland - Joanna Koryciarz-Kitamikado, Poland

The Nanban Table Conservation Project is one of the first international collaborations involving both Japanese and European conservators and the first of this kind in Poland. The cooperation between Japan and international institutions in conserving Oriental lacquer artworks began in the 1990s and is a unique witness of early modern contacts between East and West.



Current State of Contemporary Lacquer in Thailand- Sumanatsya Voharn, Lecturer in Design, Chiang Mai University, Thailand

Thai lacquer evokes images of the gilded gold and black lacquer techniques used in the temples. Traditional arts and crafts lacquer design concepts are quite different from modern contemporary design and artwork. Dr. Voharn studied Japanese *Kanshitsu*, *Kintsugi* and *Makie* techniques to better understand them. Then, workshops held in Thailand experimented with these Japanese techniques using local materials to create contemporary artworks and designs. This was a good way to renew interest in the lacquer arts, so that new generations will continue the Asian heritage of using this material.



Chinese lacquer painting education - Jin Hui, Professor, Shanghai Academy of Fine Arts, China

In China, there are about 170 colleges and universities that offer lacquer art courses, most of these teach lacquer painting and have formed different styles and schools of technique. Lacquer painting is an ancient Chinese art, but modern lacquer painting originated in the 1930s. Lacquer painting has flourished over the past century, embodying the achievements of modern Chinese art.



History and Contemporary – Chinese lacquer art - Jin Hui, Professor, Shanghai Academy of Fine Arts, China

Lacquer was one of the most culturally important materials in ancient China. More than 2000 years ago, the Chinese Han Dynasty's lacquer art had already reached a very high level. It was used in art, architecture, on daily utensils, weapons, helmets and armor. Lacquerware is a perfect combination of practical and decorative art in Chinese traditional culture. It represents the spirit of Chinese ancient aesthetics.

**Vietnamese Lacquer Art, a Symbol of Cultural Blending
Tuan Trinh, Vietnamese Song Mai lacquer artist, Vietnam**

In Asia, most lacquer cultures focused on developing lacquer crafts. Lacquer served the utilitarian purpose of strengthening as well as the artistic purpose of beautifying everyday household items. But in Vietnam, lacquer developed along a different path. In the early 20th century, the French École Supérieure des Beaux Arts de l'Indochine in Hanoi introduced Western academic teaching methodology. From this, a new art form was born and developed — Lacquer Fine Arts.



**The State of Lacquer Arts and Crafts Education in Myanmar
Daw Nilar Myint, Principal, Lacquerware Technology College, Bagan, Myanmar**

The Lacquerware Technology College is unique. It specializes only in lacquer arts and crafts. Perhaps it is the only school like this in the world! Our mission is to develop, create, and preserve lacquer scholarship and technology, and to train workers and support lacquer industry. This poster shows the history, educational system and activities of the Lacquerware Technology College.



**The State of Lacquer Industry in Myanmar
U Maung Maung, Chairman, Myanmar Lacquerware Association, Myanmar**

In Myanmar, lacquer trees grow in the wild. Lacquer trees are depleted day by day due to deforestation and it can cause lacquer sap collectors to move to other industries. This has affected the raw lacquer sap price which has increased 30% in three years. To replenish the stock, we need to plant more lacquer trees systematically as soon as possible. Nowadays, younger people prefer to enter the tourism industry in Bagan. The lacquer industry is facing shortage of well-skilled young workers who want to become lacquer craftsmen. To solve this problem, the MLA and NGOs cooperate with Lacquerware Technology College and open higher lacquerware technology training courses for teaching and sharing knowledge to new generations.



Urushi Sap Collection in Japan –The efforts of Ichikiro no kai (an NGO) to maintain domestic urushi production

Miha Isoi, Kagari Miyoshi

The steps in collecting urushi sap are outlined. Each tree can produce only around 200g, making it very precious indeed. The Japanese NGO “Ichikiro-no-kai” promotes domestic production of urushi sap, as well as teaching the smithing techniques for making special sap collection tools.



Continuing Traditions – Kijian Daigo Urushi Yamizonuri

Tsuji Thoru

The Kijian Studio produces its own lacquer and lacquerware. It begins by growing the trees, then collecting and refining the sap. Finally the studio makes urushi-coated woodwork for sale. The goal is to continue and pass on this traditional craft to future generations. The poster presentation contained a short video of lacquer collection techniques.



Earliest evidence of the Lacquer tree (*Toxicodendron vernicifluum*) and the Lacquer culture of the Jomon period in prehistoric Japan

Yuichiro Kudo (National Museum of Japanese History), Shuichi Noshiro (Meiji University) and Yuka Sasaki (Meiji University), Japan

It is important to explore “when” and “how” lacquer culture began in the Japanese archipelago. Urushi lacquer culture is believed to have originated in China's Neolithic period and the urushi tree is also believed to have grown on the archipelago. Lacquer culture extended as far back as the Jomon period (ca. 16000-2400 years ago). In order to clarify its origins, it was necessary to discover the earliest archeological evidence of both urushi trees and lacquered artifacts and to verify these using scientific dating. The poster contains: 1. The earliest evidence of the lacquer trees of the Jomon Period; 2. Direct Dating of the Lacquer Artifacts in the Earliest Phase; 3. The Spread of Lacquerware During the Early Jomon Period; 4. The possible problems concerning the age of the Kakinoshima B site.



Lacquer trees in SE and E Asia and introduction of *Toxicodendron vernicifluum* into prehistoric Japan

Shuichi Noshiro (Meiji University), Yuichiro Kudo (National Museum of Japanese History), Yuka Sasaki (Meiji University, Paleo Labo Co., Ltd.), Japan

The poster gives an overview of where tree species producing lacquer grow in Asia and the origin of the earliest lacquer trees and lacquered objects in Japan. 1. *Gluta usitata* and *G. lasifera* is found in Indochina; *Toxicodendron succedanea* in northern Vietnam; and *Toxicodendron vernicifluum* in China, Korea and Japan. They are collected and used to manufacture lacquerware. 2. Lacquer trees (*Toxicodendron vernicifluum*) were first brought to Japan in the early Jomon period, i.e., more than 7300 years ago. 3. The oldest lacquer tree was found at the Torihama shell midden in the incipient Jomon period about 12,600 years ago. 4. A lacquered comb from central Japan dated at ca. 7200 years ago is oldest lacquerware yet found in the world. 5. There are four hypotheses proposed for the introduction of lacquer trees and lacquer culture into Japan. 6. In addition to the lacquer tree, hemp and bottle gourd were brought to Japan at around 10,000 years ago.



Use of Lacquer trees (*Toxicodendron vernicifluum*) for lacquer collection and lowland construction during the Jomon Period in prehistoric Japan

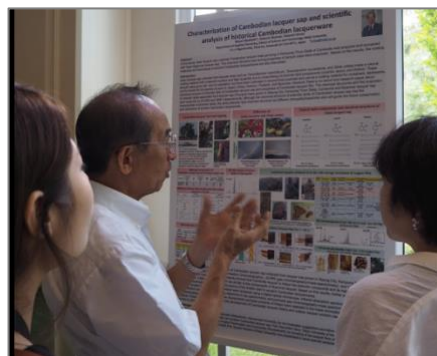
Yuka Sasaki (Meiji University, Paleo Labo Co., Ltd.), Shuichi Noshiro (Meiji University) and Yuichiro Kudo (National Museum of Japanese History), Japan

This poster gives an overview of: 1. Lacquered artifacts in Japan; 2. The botanical position of *Toxicodendron vernicifluum*; 3. Lacquer scraping in the Jomon Period; 4. The uses of the wood, and its use by the Jomon people

Characterization of Cambodian lacquer sap and scientific analysis of historical Cambodian lacquerware

Tetsuo Miyakoshi*, Natsumi Akamae, Takayuki Honda, Department of Applied Chemistry, School of Science and Technology, Meiji University, Japan

This poster describes the study of fresh lacquer sap collected from Cambodian lacquer trees growing in Kampong Thom State of Cambodia that was analyzed and compared with fresh Myanmar lacquer sap. The chemical structure and drying properties of lacquer saps were examined. Based on the results, the coating materials and techniques of ancient Cambodian lacquerwares are also discussed.



The Brilliant Shells and its role in Korean Mother of Pearl Inlay Lacquerware Technique

Kim Ha-won, Occhil artist, Korea

The poster focuses on Korean shell inlay. The Shell exhibits all the communicable colors in the finest manner, when seen either by reflection or transmission. Korean Mother of Pearl Inlay Lacquerware shines with the brightest hues for thousands of years. Two interviews with Lacquer Masters offer some practical ideas to help people understand the process more effectively. The results presented here show the materials, tools and techniques of two great Masters from Korea.

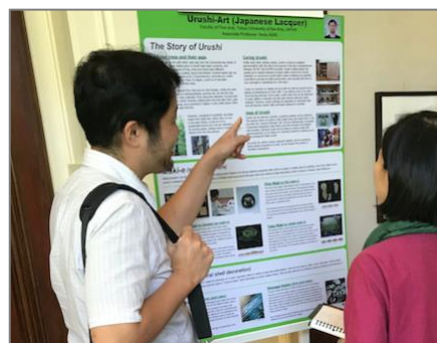


Urushi-Art (Japanese Lacquer)

Aoki Kodo, Associate Professor, Tokyo University of the Arts, Japan

Lacquer tree and the sap / Curing Urushi / Uses of Urushi / Makie and Raden decoration

Some of the methods used in collecting the *urushi* tree sap that is processed into Japanese lacquer are introduced. In addition, several traditional techniques used in decorating lacquerware pieces, including *makie* gold decoration (polished, sprinkled, flat and raised) and *raden* mother-of-pearl inlay (of both thick and thin pieces of shell) are explained using photographs and illustrations to provide a clearer understanding.



Natural Lacquer: An Intangible - Making Lacquer Arts and Culture a World Cultural Heritage

Ken Dillon, Asian Lacquer Craft Exchange Research Project, Japan

Lacquer, the sap of several tree species in Asia, has been used since antiquity as to protect and ennoble wood, bamboo and other materials. As Asian societies evolved, each developed its own unique lacquer arts culture. Lacquer, requires a high degree of skill and artistry using techniques developed over centuries.

Today, science has created many chemical varnishes. For the public, this ancient noble sap has become just one of many "lacquers". Natural lacquer arts and culture is an Asian Heritage. This heritage needs to be recognized as such. We, the international lacquer community, need to educate the public and our governments to natural lacquer's uniqueness and cultural importance.



Panel Discussion

1 September (14:50~15:50) Ballroom, Sofitel Angkor Phokeethra Golf & Spa Resort

Title: Promoting and Preserving Lacquer Arts & Culture - Natural Lacquer Advocacy

Moderator: Ken Dillon

Panelists

1. U Maung Maung (Chairman, Myanmar Lacquerware Association)
2. Jin Hui (Professor, Shanghai University)
3. Sumanatsya Voharn (Lecturer, Chiang Mai University, Thailand)
4. Eric Stocker (Owner, Angkor Artwork, Siem Reap, Cambodia)
5. Trinh Tuan (Lacquer Painter, Hanoi, Vietnam)
6. Itani Yoshie (Ph.D, Historian, Japanese Art History; Professor, Tokyo University of the Arts, Japan)

Education

In the public mind “lacquer” means any paint or varnish. Few people, even in China, Japan, and SE Asia, know what “natural lacquer” is. Most have only vague knowledge of its long history and importance in their cultures.

How to best educate the public, especially the young, about *natural lacquer* arts, crafts and culture?

Sumanatsya Voharn discussed the need to introduce lacquer studies in Thai art education curriculums. She also discussed her *Kintsugi* project in which lacquer techniques are used to repair pottery as a simple and interesting way to introduce the public in lacquer arts. Jin Hui gave an overview of how China is supporting traditional crafts education. U Maung Maung pointed to the importance in Myanmar of having the Lacquer Technology College and Myanmar Lacquer Association to strengthen the lacquer community. Trinh Tuan described the program at his university and the art programs he organizes for children. He also discussed the need for local exchange programs, modeled on Asian Lacquer Exchange Project in each nation.



Panel Discussion

Promotion

Natural lacquer arts & crafts are ancient with deep roots in Asian societies. Lacquer arts is a uniquely Asian aesthetic. Lacquer is an inheritance, a gift that Asian cultures have shared with the World. Natural Lacquer's importance as an Asian Cultural Heritage deserves more and better recognition.

How to best to preserve & strengthen urushi culture in Asia?

Several panelists pointed to the importance of Asian Lacquer Craft Exchange Research Project in bringing the lacquer communities of Asia and the world together and spoke of the need to continue the Project. Trinh Tuan reiterated the need for more locally organized exchange programs to increase awareness of the variety of lacquer arts and crafts across cultures. Eric Stocker talked of the need for more direct exchanges between artists and artisans in SE Asia to strengthen each other's skills, technique and design. U Maung Maung said that national organizations like the Myanmar Lacquer Association could serve to unite artisans and lacquer studios to give them a common platform and voice.

Proposal

Ken Dillon proposed having Natural Lacquer arts, crafts and industry declared an Asian Cultural Heritage. He stated that the nations of Asia should recognize Natural Lacquer as a shared cultural heritage and suggested working toward this goal for the 2020 Program in Tokyo. He asked the panel and audience how to begin. And what steps to take?

U Maung Maung strongly supported the idea, saying that it would draw attention to and increase public awareness of the uniqueness of lacquer crafts and culture. Dr. Itani also thought the proposal a good idea. She, however emphasized the complexity of the process, and need to form committees in each nation, to gather support from other art organizations, institutions, and government agencies. The discussion went on for some time, centering on how best to begin. The conclusions can best be summarized as organizing committees or interest groups in each nation, educating institutions and the public to the fact that lacquer arts is a shared Asian Heritage, and to continue communicating with each other.

Demonstration I

1 September (13:00~13:50) Ballroom, Sofitel Angkor Phokeethra Golf & Spa Resort

“Japanese Maki-e and Raden Techniques”, Norihiko Ogura, Professor, Tokyo University of the Arts

“*Maki-e*” is the traditional Japanese decorative technique of sprinkling gold or silver powder on lacquerware. First, *urushi* (lacquer) is applied to the areas to be decorated and then the powder is sprinkled over these areas before the *urushi* hardens. *Maki-e* technique was originally developed in Japan and has 1300-year history.

“*Raden*” is another decorative technique in which linings of mother-of-pearl, abalone, or great green turban shells are cut into designs and either put onto or inserted into the lacquered surface. Professor Ogura demonstrated several *maki-e* and *raden* decorative techniques.



Maki-e and Raden demonstration



cutting shell pieces for the Raden technique



tools for Maki-e and Raden

Demonstration II

2 September (10:00~11:30)

Rainbow and Naga room, Sofitel Angkor Phokeethra Golf & Spa Resort

“Lai Lod Nam” technique

Instructor: Phumrapee Kongrit, Thailand

Lai Lod Nam is a gold leaf layer technique. Masking liquid is drawn on the parts that are not to be gilded. Then, a thin lacquer coating is applied. Next, gold leaf is affixed to the piece. When dry, the piece is washed removing the powder and resin revealing the pattern.



Lai Lod Nam technique



“Kanyit” technique

Instructor: U Myo Thet Naing, Myanmar

“Kanyit” is an etching technique. First the object is coated with acacia resin and then the pattern is etched on the object. Next, it is coated with colored lacquer. After the lacquer dries, washing the object with water removes the acacia resin and the unwanted color. The color stays only on the etched parts.



Kanyit technique

“Thayoe” technique

Instructor: U Myint Khaing, Myanmar

"Thayoe" is the mixing lacquer with bone or straw ash to make a putty to create a raised relief.



Thayoe technique

“Egg Shell Inlay” technique

Instructor: Stocker Studio (Angkor Artwork), Cambodia



Egg Shell Inlay technique by Cambodian artisans

The demonstrations were very well attended with participants showing great interest in the Southeast Asian techniques. Instructors had their work projected on TV monitors. Participants gathered around each demonstration table but freely moved from one to the other to note the details of each technique. The feedback was uniformly positive.

Workshops I, II

2 September (14:30~16:30)

Stocker Studio (Angkor Artwork), Sala Lodge Road, Salakamreuk Village

Workshop I “Lai Lod Nam”

Instructor: Phumrapee Kongrit, Thailand

Lai Lod Nam is a gold leaf layer technique. Participants made Lai Lod Nam patterns on 125 x 125 mm plates.



Lai Lod Nam technique

Workshop II “Thayoe”

Instructor: U Myint Khaing, Myanmar

"Thayoe" is the mixing lacquer with bone or straw ash to make a putty to create a raised relief.

In this workshop participants practiced making their own Thayoe designs a simple on 125 x 125 mm plates.



Thayoe technique

Workshops III, IV

4 September (10:00~12:00, 14:00~16:00) Stocker Studio (Angkor Artwork)

Workshop III Japanese Lacquer Technique “Maki-e”

Norihiko Ogura, Professor, Tokyo University of the Arts

“Maki-e” is the traditional Japanese decorative technique of sprinkling gold or silver powder on lacquerware. In this workshop, 15 participants practiced simple maki-e techniques by putting their own designs on 30 x 55 mm oval pendants under the direction of Professor Norihiko Ogura.



Maki-e technique by Professor Ogura

Workshop IV Basic Lacquer Techniques

Eric Stocker and Committee Technicians

Participants practiced lacquer coating techniques as well as eggshell inlay on 125 x125mm lacquered boards. A number of restoration experts from the Apsara Authority participated as well a local artisans and members of the public. Interest was high as this was the first time for many of them to work with natural lacquer. The Apsara Authority restorers were particularly enthusiastic, motivated by the Authority's interest in using natural lacquer to repaint sandstone relief.



Cambodian basic lacquer technique for local artisans and artists.

Besides the international participants, local artisans, Apsara Authority employees, students and teachers from the Royal University of Fine Arts in Phnom Penh (RUFA) as well as the general public attended the workshops. There was a great deal of interest shown by all in learning lacquer techniques.

Study Tour

3 September (7:00~14:00)

About 100 participants –3 full buses—went on the Study Tour to Visit to Stoung area in Kampong Thom to see how lacquer sap is collected and traditional rattan and bamboo basket weaving. It was also a chance to experience life in a small village. There was a certain amount of fun and adventure on the trek to the lacquer trees since the route went through flooded paddy fields. The Cambodian method of tapping the tress was shown and lacquer collected. Eric Stocker explained the entire collection process in detail, answering many questions from participants. While some went straight to see the lacquer trees, others first visited the village weavers where they were shown the techniques of rattan basket making, before trekking out the trees. In this way it was easier for everyone to get a close look at both the tree bleeding and basket-weaving processes.

Mr. Thaly

A poignant and moving moment during the tour was the visit to Mr. Thaly's resting place. He had recently passed away. It was Mr. Thaly who first showed Eric Stocker how to collect lacquer from the trees near the village. And Mr. Thaly collected lacquer sap for him for more than a decade. We offered condolences to his family and prayed together at his memorial. It is our hope that his family and village continue his work as tree bleeders.



Eric Stocker explain how to collect lacquer sap



collecting lacquer sap



at Mr. Thaly tomb



traditional craft in the village

Final Dinner Party

3 September

A final dinner party was held at the Square 24 Restaurant in Siem Reap after the Study Tour. It was an opportunity to discuss the Program events and cement new friendships while enjoying Cambodian cuisine together. About 100 participants attended.



Performance by Sha Sha Higby

QUESTIONNAIRE

Q1 What is your occupation? -- 59

teacher 25%, student 15%, artist 37.5%, artisan 0, other 22.5%
(Apsara Authority, JICA, Museum Director, conservator)

Q2 Where are you from? -- 59

Japan 25, Cambodia 19, Thailand 2, Taiwan 3, Poland 2, Singapore 2, Korea, Laos, USA, Spain 1 each

Q3 Were the Lectures, Demonstrations, Poster Session, Panel Discussion, Workshops, Study Tour and Exhibitions useful for you ? -- 40

(very useful) ◀◀◀ 5 (67.5%) - 4(25%) - 3(2.5%) - 2(2.5%) - 1(2.5%) ▶▶▶ (not useful)

Q4 Lectures and Poster Sessions -- 40

(very useful) ◀◀◀ 5 (75%) - 4(20%) - 3(0%) - 2(2.5%) - 1(2.5%) ▶▶▶ (not useful)

Q5 Panel Discussion -- 40

(very useful) ◀◀◀ 5 (50%) - 4(30%) - 3(15%) - 2(5%) - 1(0%) ▶▶▶ (not useful)

Q6 Demonstrations and Workshops -- 40

(very useful) ◀◀◀ 5 (82.5%) - 4(5%) - 3(7.5%) - 2(5%) - 1(0%) ▶▶▶ (not useful)

Q7 Study Tour -- 40

(very useful) ◀◀◀ 5 (85%) - 4(2.5%) - 3(7.5%) - 2(0%) - 1(5%) ▶▶▶ (not useful)

Q8 What are your thoughts on the future of natural lacquer arts and crafts in your society? What needs to be done to better promote lacquer culture?

-I think that the stories about lacquer culture should be introduced in a school textbooks.

-I think we need more exchange program or educational program for younger artists to communicate with others.

-We had no lacquer department or school in Taiwan, most of our knowledge about lacquer come from 1 or 2 of our teachers. And we have no lacquer organizations to promote lacquer culture in Taiwan, the only thing we can do is try our best to make the lacquer artworks, join the exhibition or program like this. Anyway, we will keep doing this and never ever give up.

-The Poster Session was a very good chance to discuss. I would like to recommend the poster session in my society.

-The promotion of natural lacquer art practice in our life first. Then pass on the lacquer art culture through basic education. Individuals, teams, and international exhibitions publish infected people. And Promote cooperation with the media.

-Promoting the use of lacquerware and making ordinary people know about lacquer.

-Please promote lacquer culture in respective countries, as several Japanese lacquer craftsmen do in Urushi summits.

-We have various aspects of the natural lacquer arts and crafts in Japan. It's a bit difficult to unify lacquer culture including mass productions of regions in Japan. For example, prices of objects are different. We need a big vessel to hold URUSHI show and demonstration. Not only with famous artists or presidents of big Urushi company but with artisans who have typical of techniques.

-That is a very difficult problem in any society. Life and culture have changed. The important thing is to make many people familiarize themselves with lacquer. Everyone wants to think about what's important to them.

-Since I am from Poland we do not have natural lacquer source in our country but we still have a lot of lacquer art and craft in our museums and private collections. There is still very little knowledge about natural lacquer itself and how to treat this art in Europe. I try to change it by giving lectures and workshops about it but I hope that Asian people will be also more involved in it. Maybe we can organize open seminars or exhibitions together? I am sure it will help to spread information about lacquer to the Western nations!

- Natural lacquer arts and crafts are deeply rooted in various Asian cultures, are part of the Asian identity and will therefore continue - Overall global discussion turns towards sustainability and to reduce the use of natural resources. At the same time, lacquer can be cultivated (different from fossil fuels) and therefore will have great potential to survive as a material to be used in the future including the type of items that can be made from it.

- Another increasingly strong movement is the discovery in the West (and all those who are following the West) that mind and matter need to be re-integrated in our lives to sustain as human society in the future. Hence, sophisticated and meditative practices like the lacquer craft are in line with this movement and development.

-There should be lacquer classes in the Fine Art School of Vientiane + The restauration of Luang Prabang temples should be redone with natural lacquer instead of acrylic paints

-In Catalonia there is a small group of lacquer artists who partnered to explore the world of lacquer. It is difficult in a society that lives for the moment to continue with a thousand-year-old Japanese art and a 100 year old tradition in Catalonia. With our association, we want to spread the knowledge of this art that I personally love.

-I think teaching more and more students and help them persistent do lacquer arts is important. Publicity and promotion of lacquer culture is very important too. And lacquer arts must connect with Contemporary Art, that is the future direction for lacquer arts and crafts.

-More artists to use lacquer in their work; we need to continue to meet at least every two years. More and different workshops. Wish there was more time for the artists to talk about their work even if it was at a time where we did not all have to come.

-Accessibility to information and education is important for learning journey. Art and design schools can include modules or offer opportunities for students to embrace natural lacquer as their medium or choice of material for expression. The sustainability or re-emergence of natural lacquer arts and crafts is made possible by living practitioners and collectors. It would be good if there was an online international directory to give an overview of the 'masters' and living practitioners of natural lacquer in each country. On an ethnobotany level, there needs to be more fieldwork to test growth and propagation of lacquer trees.

-芸術品が中心になると、漆工芸品のすばらしさの中の「触感」をアピールできないのが残念と思います。特に日本において古来から漆が喜ばれ発展したのは、見た目の美しさと側に置いて手で触れられる喜びがあったからだだと思います。なにかその点を上手にアピールできる方法があれば、と常に思っています。

-個人的には多くの展示発表をすることと、身近な人から漆について興味を持ってもらえるように活動をして知ってもらふこと。

多くの方に作品を観て頂く事はもちろんですが、子供から大人まで広い世代の方々に、体験などを通して、漆の魅力を感じて頂き、生活の中に戻して頂きたい

と思います。

-広く大衆に漆文化に興味を持ってもらうこと。その為の情報発信

-漆とはそもそもどのようなものか、多くの人に知ってもらう機会が増えることが必要であると感じる。そのために、今回カンボジアの現地の方向けのワークショップは、大変有意義であったと感じる。

-安くならないこと。みんなに使ってもらうためにリーズナブルに、というより「高級」「一生物」というイメージを守り続け、ブランディングしていくことが未来に繋がると思います。

-美術的価値の漆、環境の視点からの漆、漆の歴史など幅広い視点からその価値や有用性を伝える必要がある。

-漆を芸術、塗料、植物学や、民俗史、化学など、多角的な捉え方で連携し、発信する必要性を改めて感じました。いろいろな国の文化や表現に触れられたのはとても貴重でしたが、今回会場がカンボジアということで、漆器の文化に乏しかったのは残念です。

-日本だけでなくアジアおよび世界において、natural lacquer であるべき理由、natural lacquer の特性と長短所についての知識を広げることが必要。

-天然漆（特に日本産）の入手はますます困難になり、価格は上昇の一途です。また漆だけでなく、伝統的な漆工芸の制作や文化財の修理の際に必要な和紙、膠などの天然材料、道具についても同様で、それらを供給する職人の高齢化も深刻です。2020年の東京オリンピックの誘致が決まった頃から、日本では自国の伝統文化を見直し、世界に発信する動きが活発になってきた印象を持っています。ただ、一般の人々が天然漆と工業的な塗り物を識別することは難しく、私達作り手側が以前にも増して漆の魅力を伝える必要があると感じています

-国関係なく漆生産者と漆芸作家、又今回参加なさっていた化学系の先生方との繋がりをより強くし、情報交換や意見交換をより活発にすることで新しい側面からのアプローチも考えられるのではないかなと考えました。

-続けていくことが大きな成果に発展すると思います。

-漆は現代社会へ問いかけるメッセージ力のある素材であり、まだまだ大きな可能性に秘めている。そして漆文化を促進するには関わる人がそれぞれに視野を広げ学び続ける事が重要。

Q9 How can the Asian Lacquer Exchange Project help you promote lacquer arts and culture in your society?

-I'm not sure about how. But I'm looking forward to the exhibition held in Japan, in 2020. I think to make it a milestone, we need a lot of preparation (including new ideas) to do.

-To present other people that lacquer has a strong community in global context.

-I learned a lot of lacquer technic from the workshops. It is not only improve my own art work, but also changed our teacher's class in our university. More and more students are learning about lacquer and start to know what Asian Lacquer Exchange Project does. We are appreciated for all things you did for us.

-Communication with other lacquer artists and researchers gives me more knowledge and inspiration.

-Thanks for creating the Asian Lacquer Craft Exchange Research Project, we knew a lot of lacquer artists all around the world and made friends with them. We are planning to have a small group exhibition in 2019, (only 4 students. 2 Taiwanese, 1 Japanese, 1 Korean), in memory of our friendship from this project.

-An international platform to understand different local art and heritage. Use resources and perseverance to continue to work hard to create art. Education special report cross-school learning lacquer art culture.

-It is quite useful. With strong network, we can get new ideas and work together.

-I believe we need more opportunities to experience and understand different style of lacquer techniques & culture. Gathering people from different countries is good way to encourage creative idea sharing.

-I learned URUSHI technique just at university, from a limited number of teachers. Even so, sometimes, we lacquer artists have to teach general lacquer matters as a specialist. This Exchange program is really good opportunity to see foreign lacquer techniques and ask a questions in person. It is a bit sorry about the wall of language.

-This project made the lacquer culture of each country familiar to us. I think an information exchange is very important.

-Support in creation of teaching/ training programs for objects conservators in Singapore and the South East Asian region to experience/ understand the material's properties and the tools used to create arts and crafts made from lacquer. This is to understand the objects we work on as conservators and also to understand the damage and aging patterns we see as well. This will give us a better idea how to conserve those pieces and what kind of environment is needed in order to preserve the collections. - I could imagine that the arts study programs in Singapore might be interested to be introduced to lacquer as a material. I have no major contacts here at the moment, but it could be established with artists we are in contact with and who studied at these schools or might still even teach there.

- I could also imagine that curators at the museums might be interested in collaborations whenever they create exhibitions where lacquer is involved as part of their outreach programs to the public.

- Develop connections to various professions and across countries to support each other in maintaining the knowledge and skills around lacquer for future generations. It needs to go across professions, industries, institutions, and governments.

- Thanks a lot for all the work you put into this! It is highly inspiring and heads into the right direction: creating connections and collaborations is the only way moving forward!!! Your initiatives provide guidance and ideas for my own path and what to suggest to others. You really make a difference!!!

-Maybe offer its knowledge to the Maison du Patrimoine in Luang Prabang

-Maybe it would be nice to have an Asia-Europe exchange, it would be great!!!

-When we organize events, if you can give us comments with recommendation, it might be helpful

-I will let more and more students and public know Asia lacquer arts and cultural by introduce the project . A successful and persistently the project will have broad and far-reaching influence .

-I will just pass along the book

-Working in the Museum, we are always encountering collections which are tangible. Participating in the Asian lacquer exchange project allows us to interact with other disciplines and living practitioners of natural lacquer arts. Seeing how baskets are woven in villages and how lacquer sap is collected by tree bleeders gives us fuller understanding and appreciation of the collecting, making and use of the natural lacquer art materials or artifacts. It is important for us to come together to be aware of our gaps in knowledge and for learning growth and but importantly to find friendship and support from greater community. Sustainability is made possible if there is solidarity in vision and also shared goal of preserving heritage of both tangible and intangible. We hope that the conservation community/museum community can be proactive members of Asian lacquer exchange project. We can recommend by word of mouth to our colleagues about the Asian lacquer exchange project. We hope that we can someday collaborate on some project together either at museum or heritage conservation center, Singapore.

-交流展は面白いと思った。オブジェや鑑賞のみの作品ではなくお椀などの生活の漆器の交流展もあれば日本のひとの漆器への興味や理解も深まる気がする。

-日本以外での漆の現場を初めて見て知ることが出来てもっと知りたいと思いました。また、カンボジアだけではなく海外の技法のワークショップをしてくださったのは本当に良い経験となりました。なぜ、こんな事ができるの?！と驚きました。今後も漆について、探求していきたいと強く思えるプロジェクトでした。

-多国間での交流や、漆に関わる他分野の方々ととの交流によって、各自が行なっている、点と点のような活動が、一つの線となって繋がった気がしています。

-漆文化に対する知的好奇心を満たしてくれる。作品を生み出すエネルギーとなっています

-漆の使い方は国により様々で、作られる物や、鑑賞の価値観も様々である。この交流活動を通して、異なる視点や価値観を学び、漆の制作活動に新たな風を取り込むことができる。

-この展覧会が続けば続くほど、世界に漆工芸が認知されていくこと。また漆関係者の団結力が強くなると思いました。

-幅広い視点で、漆に関わる作家や生産者と交流ができ感謝します。とりわけ、途絶えていたカンボジアウルシを復興させたエリック氏の力量に感服しました。

-ワークショップでのマンマーやタイの特殊な技法やなどは興味深く参考になりました。また漆植栽に携わっているため、ツアーの漆樹の見学も、興味深かったです。各国沢山の関係者とコミュニティが増えたことも財産だと思います。今後、自分が漆芸教育に携わっていくのであれば、後進に伝えたい事が沢山あったなあと感じております。

-国内外の漆の制作・研究をしている人たちと交流を持てること、情報交換できることが教育の中で役立っています。また、漆に興味を持っている人・盛り上げようとしている人たちが沢山いるという事実に触れられること、これを伝えられるようになったことが貴重な経験になったと思います。

-このプログラムを通してアジア各国で漆に携わる皆様と交流できたことで、漆が「日本の文化」だけでなく「アジアの文化」であることを強く意識した。

-今回のパネルディスカッションはとても面白かったです。普段自分が扱っている材料の由来方や産地、歴史などとても深い知識をつけることができました。作品を発表する際にはそういった背景を説明することでより興味をもって頂けるようになるのではと思います。

-日本で漆での制作を続けていると固く考えすぎになってしまうが、アジア各国の漆仕様の現状を知ることによって新たな思考が生まれる。また、同じ漆科であっても、植生が異なる木を観察することにより漆の多様性を感じることができる。また、内に籠るのではなく、より多くの方と交流したいという国際社会への興味や理解につながり、自分自身の成長にも繋がっていると感じる。

-広島は他のアジア諸国のように漆の文化が途絶えてしまったような場所であり、失われてしまう文化を繋げるための調査、地場産業との繋がり、新たな展開へ向けた働きかけなどの紹介が可能。

Q10 If you have any other suggestions or questions, please write them below.

-Promoting', it has various contents, I think. We should examine each country's issues and find a solution for each. And also we should reconsider our purpose and goal. I mean ... we, the people concerned to natural lacquer has been exchanging for many years (thanks to this program), I know that it is the priority of the program. Now we should move ahead. The issue is how to make other people involve in our program and natural lacquer culture. I think we need to have a meeting with own country's participants to discuss putting together the thoughts and ideas before and after the event. I know this questionnaire is the substitute. We've been focusing on ourselves and reached a certain degree in the meaning of cooperation of Asian art and craft people. At the next stage, we need to expand the understanding towards outside of 'us'. This is really difficult and intricate issue because we always have to consider economic matters when it comes to this kind of problem though, we should work on it with power of natural lacquer.

-To make an album of various programs held until now.

-Everything is good. And you really worked so hard.

-Bring news to reporters to newspapers and magazines to let people know about lacquer art culture. I hope that Taiwanese lacquer artists will have the opportunity to share works of art. Can you explain the qualifications and contact information for participating in the exhibition?

-Thank you so much for all the efforts. It was splendid!

-Wish there are more time for "chat chat" sessions between artists.

-I heard some participant complained about the separation of the places of this exhibition. Two parts were a little apart from each other and too small. The number of visitors should be thought next time.

-It's important to continue. I think we should collect the listing fee and use it for operating expenses.

-It was my first Asian Lacquer Exchange Project I attended but hopefully not the last. I would like very much to help this project to be a success and grow bigger and stronger in the future. Let's keep in touch!

-As proposed during the meeting: I think making lacquer crafts and arts and intangible world heritage as part of the Asian identity is a great idea and move into the right direction. Singapore is moving massively into the direction to get UNESCO World Heritage recognition for tangible and intangible items/ topics. - Connect with other crafts and arts communities to make impact on well-being for society more visible. Working with the hands needs to get back onto the radar of people as something that's essential to maintain the connection of body and mind and to stay relevant as a human being compared to artificial intelligence which will take over most of our lives in the future. - Connect to leadership developers who holistically view on how to create the future we want, e.g. Otto Scharmer and others at the MIT Sloan School of Management, SoL (The Society of Organizational Learning), GLI (Global Leadership Initiative), Theory U etc. I recommend books like "Presence - Human Purpose and the Field of the Future".

-As we discussed directly, I suggest transforming current WEB pages from "A centralized style" to "distributed management style", maintained by the positive-mind-set members of all the countries, Gradually, step by step. I believe it helps you current core members in reducing workloads of official works.

-Although I do not speak English, I enjoyed a lot of the past days, both workshops, posters sessions, demonstrations and the people I personally met. This helps me to continue with this art both fabulous. I would have liked that my communication more fluid, sorry. I am very happy with the whole organization, it has been great

-I think the organizer has done a very professional and careful exhibition curation; thank you very much!

-Maybe at the casual gathering we should have a time where people can voluntarily bring their performance or event to help expand possibility of each persons artwork besides just hanging it on the wall

-あらかじめ参加者から質問などを受けておいて、パネラーの方にご回答いただくような双方向性のパネルディスカッションも面白いと思いました。

-今回も、準備から後片付けまで、大変お世話になりました。準備段階で、早めの時期からお手伝いにとりかかれそうなのは何か考え、早い段階でお手伝いに参加させていただきたく存じます。

-難しいですが開催地や費用の面で、もっと多くの学生・若い人たちが参加できる機会があると良いと思いました。

-日本以外のアジア各国でも材料や道具の価格高騰や高齢化は共通の問題であると感じました。アジアでは天然漆が代用漆や化学塗料などと併用して使われている国が多いことに、当初は違和感がありました。天然材料、化学材料にはそれぞれの良さがありますので、それを否定するつもりはありませんが、天然材料と伝統技法は、放置しておくとは絶えてしまいます。プログラムに参加して、各国で天然漆と伝統技法を守り伝えようとする皆さんと交流でき、心強く感じました。この流れがますます大きくなり、まずはアジア全体に広がることを願っています。漆に関わる各国の現状は常に変化しますので、今後もそれぞれの国での様子を知る機会を得られれば嬉しく思います。作家の先輩の方々や、科学の方々など日本にいてもお話しさせていただく機会がない方と交流ができたことがとても嬉しかったです。

-若い方（次世代）のリーダーを育ててください。それが継続の力だと思います。

-カンボジアは文化が失われているため他国の作品や技術紹介が中心であったが、次回は中国、日本と展開するのであれば、ホスト国（漆大国）ならではの文化や技術紹介が中心に行える事が理想と考えます。

CONCLUSION

It is now almost six years since the Asia Lacquer Craft Exchange Research Project added an international art exhibition to celebrate the 10th anniversary of Bagan program. This addition gave the program a more international character. In 2015, core members met to discuss the Project's future and format, and decided to widen the Project's focus to include all the lacquer cultures of Southeast Asia. Since then, the Project has held programs in Chiang Mai, Hanoi, Bagan (again), Yangon, and now in Siem Reap. The Cambodian Program had 120 participants and was the largest yet. With each event the Project has grown. Not only in the number but also in the range of participants. In 2005, the Project began as a small program by Japanese artists and educators at the Bagan Lacquerware Technology College. The Cambodian Program had participants from 15 nations and included curators, lacquer art restorers, lacquer chemists, researchers into lacquer history, archeology and culture as well as artists, educators and students. That the program has attracted interest across the spectrum of the world of lacquer is a positive development.

While the Project has grown and now connects many more people around the world, the challenges confronting lacquer culture have not diminished. East and Southeast Asian nations still produce lacquer crafts, but lacquer culture and industry is in decline everywhere. Working with this living substance is a time-consuming meditative process in what is an increasingly fast-paced world. To address this fact, we seek to create new value and inspire new wonder and fascination for this marvelous material in the modern world so that the knowledge, techniques, and joy of working with lacquer will be handed down to future generations.

The Project is the only international organization bringing together individuals interested in natural lacquer arts, crafts, research, restoration, and education on a regular basis. While participants overwhelmingly report the programs useful, the Project needs to grow and expand its influence if it is to truly promote and further lacquer arts and industry. What is needed is to not only to regularly meet and discuss our situations and learn from each other but for there to be continuous efforts made to promote lacquer arts, crafts, industry and culture. Participants need to become active members in working to fulfill the Project's goals. Interest groups on how to better promote lacquer arts need to be established in each nation. Research and initiatives on recognizing natural lacquer as an Asian cultural heritage need to be organized. In short, we must remain active in support of our goals between Project events.

We would like to thank all our staff and everyone who helped make this program a success. In particular, we would like to thank Her Excellency Phoeurng Sackona, Minister of Culture and Fine Arts for attending and for her kind opening remarks. We thank Mr. Naoki Mitori of the Consulate of Japan in Siem Reap.

We would also like to thank the Sofitel Angkor Phokeethra Golf & Spa Resort and the General Manager Mr. Pascal Tadin for enabling us to use the hotels excellent facilities as well as all the Sofitel staff for their generous help and support. In addition, a successful outcome would not have been possible without the work of the staff and students of Tokyo University of Arts under the direction of Prof. Ogura and Prof. Itani who were essential in organizing the exhibition and program. We would especially like to acknowledge the generous support of Takahashi Industrial and Economic Research Foundation. Finally, this program would not have been possible without the hard work and efforts of the Project's local partner, Eric Stocker of Angkor Artworks whose made his dream of a rebirth of natural lacquer arts in Cambodia a reality.

We believe that this has been a remarkable event in Asian lacquer arts history. The exhibition, events, and the assembling of lacquer artists and experts from all over Asia provided the opportunity to pursue our common goal of creating a thriving international lacquer community and fellowship. It is this international and communal focus that will genuinely lead to the growth and spread of lacquer arts.

Sakurako Matsushima, Director
Asian Lacquer Craft Exchange Research Project Executive Committee

東京藝術大学漆芸研究室では ASEAN 諸国に於ける"うるし"を通じた文化交流を目的としたプロジェクトとして教員・学生の派遣および招聘を行なっています。本年度は 5 月に連携大学であるカンボジア王立芸術大学 (RUFA、プノンペン) に本学教員を派遣し、美術学部の学生に向けて日本の漆芸伝統技法である平蒔絵のワークショップを実施しました。この次のステップとして、アジア諸国の漆芸文化についてより理解を深める目的で、「Asian Lacquer Craft Exchange Program in Cambodia」が開催されるシムリアップへ RUFA 美術学部教員 2 名を招聘いたしました。展覧会では、5 月のワークショップで制作した学生の作品を展示しました。2 名の教員には講演会・ポスターセッション・デモンストレーションなどの各イベントに参加して頂きました。現在、RUFA には漆芸を専門とした領域はありませんが、各国の参加者との交流を通してそれぞれ異なる文化・特色の漆工芸について積極的に見聞を広められました。当プロジェクトと、RUFA との今後の継続的な交流を機として近隣諸国および国際的な文化交流が盛んになること、またカンボジアにおける漆文化の復興に繋がることを期待しております。

東京藝術大学 教授 小椋 範彦

Norihiko Ogura, Professor, Tokyo University of the Arts



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Organization

Asian Lacquer Craft Exchange Research Project Executive Committee
Stocker Studio (Angkor Artwork), and Tokyo University of the Arts

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