

アジア漆工芸交流プログラム in ハノイ  
Asian Lacquer Craft Exchange Program in Hanoi

報告書  
Proceedings

Asian Lacquer Craft Exchange Research Project Executive Committee



# Asian Lacquer Craft Exchange Program in Hanoi

アジア漆工芸学術支援事業は、漆工芸の現状調査をはじめとする調査研究活動と、漆器産地における漆工芸教育支援交流活動を通じ、日本とアジアの相互理解を深め、漆工芸の発展を目指す目的で、2002年(平成14年)にスタートしました。ミャンマーのバガンを中心に現在に至るまで活動を継続しています。

2015年より、ミャンマーのみならず東南アジアのカンボジア、タイ、ベトナム等の漆工芸のある国々へ活動範囲を広げ、作品展示、講演、公開ワークショップなどの交流活動を通して、漆工芸の可能性・素晴らしさを伝え、日本とアジアの漆文化の発展に貢献したいと考えています。2015年8月はスタートアップとして、カンボジアのシェムリアップにてセミナーや意見交換を行いました。2016年2月にはタイのチェンマイにて、展覧会や講演、技術公開・ワークショップ、パフォーマンスを行いました。東南アジアだけでなく日本・中国・台湾からも多数の参加者があり、多くの人々が関心を寄せていることが伝わってきました。

2016年度は、8月にベトナムのハノイにて、日本・ベトナム、そしてアジア各国から漆工芸研究者・漆画家・漆芸家・漆器生産者が集まり以下プログラムを行いました。展覧会では日本、ベトナム、カンボジア、中国、韓国、ミャンマー、台湾、タイ、フランス、イギリス、アメリカの漆作家による作品展示と、各国の漆事情のパネル展示を行いました。講演ではベトナムの漆についての講演、および日本より北村昭斎氏(重要無形文化財保持者螺鈿)による厚貝螺鈿と復元模造についての講話、大藪泰氏によるアジアの漆液の科学的分析とその可能性に関しての講演をはじめベトナムよりDr. Nguyen Van Minhと安藤彩英子氏、ミャンマーより U Maung Maung 氏によるアジアの漆工芸に関する講演を行いました。ポスターセッションでは9名の漆に携わる方々にその取り組みについて発表していただきました。オープニングレセプションでは、シャシャヒグビーによる漆の衣装を身にまといダンスパフォーマンスを披露いただきました。技術公開と日本、ベトナム、タイ、ミャンマーの漆の技術を紹介し、ワークショップでは日本とベトナムの漆表現に取り組んでいただきました。

The Lacquer Exchange Project began when project members visited the Bagan Lacquerware Technology College in 2003. Beginning in 2005, yearly workshops and lectures were held by Japanese lacquer experts and artists in order to introduce lacquer art and techniques to the faculty and students of the College and to Bagan lacquer community as a whole.

In 2015 the exchange project expanded to other SE Asian nations. The first expanded program was held at the Chiang Mai University Art Center from 18 to 28 February. The program consisted of lectures, demonstrations, workshops, a performance, and an exhibition of lacquer art.

The August Hanoi program focused on exchanging information about lacquer itself, lacquer arts, crafts, and techniques as well as the challenges facing this wonderful substance as a medium for artistic and creative expression. The exhibition was held at the Vietnam Fine Arts Museum from 19 to 28 August. The accompanying workshop and lecture program were on 20 and 21 August. Lectures were given by Master Artist Shosai Kitamura, Dr. Hiroshi Oyabu, Dr. Nguyen Van Minh, U Maung Maung, and Ms. Saeko Ando. The poster session consisted of nine posters by lacquer experts and researchers. At the opening reception on the evening of the 19<sup>th</sup>, Sha Sha Higby gave a performance wearing her lacquer objects. The demonstrations and workshops introduced and demonstrated lacquer techniques; experts from many nations participated.



Poster (B2)

# Program

期間：8月20日(土)～28日(日) (展覧会期間)

場所：ベトナム国立美術博物館(ハノイ), 国際交流基金ベトナム日本文化交流センター(ハノイ)

内容：1)交流展覧会, 2)各國の漆工芸に関する講演, 3)ポスター発表, 4)技術公開, 5)ワークショップ, 6)パフォーマンス, 7)ベトナム漆芸見学セミナー

助成：国際交流基金アジアセンター, 公益社団法人 高橋産業経済研究財団, 後援:在ベトナム日本国大使館

主催：アジア漆工芸学術支援事業実行委員会

**Dates : 19 - 28 August 2016**

**Place : The Vietnam Fine Arts Museum, The Japan Foundation Center for Cultural Exchange in Vietnam**

**Content : 1-Exhibition, 2-Lectures, 3-Poster Session, 4-Demonstrations, 5-Workshops, 6-Performance, 7- Lacquer Study Seminar**

**Support : The Japan Foundation Asia Center, Takahashi Industrial and Economic Research Foundation,**

**The Embassy of Japan in Vietnam**

**Organizers : Asian Lacquer Craft Exchange Research Project Executive Committee**

**19 - 28 August**

展覧会 Exhibition: “Asian Lacquer Art Exhibition”, 1<sup>st</sup> floor, Building B, The Vietnam Fine Arts Museum

**19 August**

レセプション Reception: 17:30, entrance of the Vietnam Fine Arts Museum

パフォーマンス Performance: 18:00, entrance of the Vietnam Fine Arts Museum

**20 August**

講演 Lectures: 10:00~12:00, 13:00~14:30, exhibition hall, 1F Building B, the Vietnam Fine Arts Museum

アーティストセッション Artist Session: 15:00~15:30, exhibition hall, 1F Building B, the Vietnam Fine Arts Museum

ポスターセッション Poster Session: 15:30~17:00, corridor, 1F Building B, the Vietnam Fine Arts Museum

**21 August**

技術公開 Demonstrations: 10:00~12:00, the Japan Foundation for Cultural Exchange in Vietnam

ワークショップ Workshop: 13:00~15:00, the Japan Foundation for Cultural Exchange in Vietnam

**18 and 22 August**

ベトナム漆見学 Vietnam Lacquer Study Seminar



The Vietnam Fine Arts Museum



Postcard

# Exhibition

19~28 August (8:30~17:00 \*19 August 17:00~) Exhibition hall, 1F Building B, the Vietnam Fine Arts Museum

展覧会では日本、ベトナム、カンボジア、中国、韓国、ミャンマー、台湾、タイ、フランス、イギリス、アメリカの漆作家による作品展示と、各国の漆事情の紹介パネル展示を行った。展覧会期中、漆画家や漆工芸に携わるベトナムの人々、漆工芸や日本の文化に興味をもつ人々、ハノイ在住の外国人やハノイを訪問している観光客を含め、多くの参観者で賑わった。

At the Museum of Fine Arts, lacquer artworks from Vietnam, Japan, Cambodia, China, Korea, Myanmar, Taiwan, Thailand, the UK, and the USA were exhibited. A wide variety of expressive works using diverse designs and techniques were showcased. Text panels explaining the current state of lacquer arts and crafts in each country were displayed along with the art works. Many Vietnamese lacquer painters, artists, artisans as well as foreign residents, tourists and people interested art and Japanese culture visited the exhibition.

## “Asian Lacquer Art Exhibition”

Place : Exhibition Space 1<sup>st</sup> floor, Building B, The Vietnam Fine Arts Museum

Reception: 19 August, 17:30~

Artist Session : 20 August, 15:00~15:30

Over 50 lacquer art works from Thailand, Japan, Cambodia, China, Myanmar, Taiwan, Vietnam, the U.K. and USA were exhibited.

### ARTISTS

#### Vietnam

Ando Saeko, Công Kim Hoa, Doãn Chí Trung, Đỗ Đức Khải, Hoàng Hữu Vân, Nguyễn Đức Việt, Nguyễn Ngọc Phương, Nguyễn Quang Sơn, Nguyễn Quốc Huy, Nguyễn Thanh Mai, Nguyễn Trần Cường, Phi Phi Oanh, Trịnh Tuân, Vũ Đức Trung

#### Japan

Ako Kanae, Akutsu Mami, Hoshi Atsumi, Inami Jun, Irahara Mitsumi, Kitamura Shosai, Kurimoto Natsuki, Kusakabe Yusuke, Mashiyama Akie, Matsushima Sakurako, Mitamura Arisumi, Miyoshi Kagari, Ogura Norihiko, Sasai Fumie, Takahashi Kayo, Totoki Akiyoshi, Yashiro Yuki

#### Cambodia

Eric Stocker (France / Cambodia)

#### China

Chen Jixiang, Kou Yan, Fu Fei

#### Korea

Lee Seon-joo (Korea / Japan)

#### Myanmar

Bagan House, Ever Stand

#### Taiwan

Chen Shuhwa

#### Thailand

Lipikorn Makaew, Sumanatsya Voharn, Phumrapee Kongrit

#### UK

Suzanne Ross (UK / Japan)

#### USA

Sha Sha Higby, Nhat Tran (Vietnam / USA)



Building B, the Vietnam Fine Arts Museum



Exhibition Catalogue and Program (English/Vietnamese)



Banner of Exhibition



Japanese and International artist's work



Sha Sha Higby's performance costume



Vietnamese lacquer painting work

# Reception

19 August (17:30~) The Vietnam Fine Arts Museum

Moderator: Doan Phuong Lien

展覧会初日のレセプション当日は、あいにくの雷雨に見舞われたが、各国からの出品作家、ハノイやベトナム各地より漆工芸に携わる方々、美術大学学生などが来場し盛大に行われた。事業代表 松島さくら子、事業ベトナム代表Trinh Tuanより開会の挨拶、またVi Kien Thanh氏(Director The Department of Fine Art, Photography and Exhibition, Ministry of Culture, Sport and Tourism)より開催の言葉をいただいた。

Unfortunately, Hanoi was hit by a typhoon on opening day. But the turnout was above expectations with many local and foreign residents in attendance. Director Sakurako Matsushima, Vietnamese organizer Trinh Tuan, and Mr. Vi Kien Thanh (Director The Department of Fine Art, Photography and Exhibition, Ministry of Culture, Sport and Tourism) made opening remarks. Artists, participants, and the public admired the artworks and discussed lacquer art and culture. It was a fine evening and a good opportunity for those present to get to know one another.



Lacquer lovers from all over the world



Ribbon-cutting ceremony



Master Artist Shosai Kitamura, Vi Kien Thanh and guest



Vi Kien Thanh made opening remarks



Opening remarks

# Performance

19 August (18:00~) The Vietnam Fine Arts Museum

オープニングレセプション後には、シャシャヒグビーによる乾漆の仮面や漆を施した衣装作品を身につけて踊るダンスパフォーマンスが行われた。

Dance performance “Paper Wings II” by Sha Sha Higby who wore her urushi artwork.

Sculptured-costume performance artist Sha Sha Higby used her own uniquely designed lacquered body sculptures to create a poetic solo performance that was very well received.



Many people watched performance



# Lectures

20 August (10:00~12:00, 13:00~14:30) Exhibition hall, 1F Building B, the Vietnam Fine Arts Museum

Moderator: Doan Phuong Lien

講演では日本より北村昭斎氏(重要無形文化財保持者螺鈿)による厚貝螺鈿と復元模造についての講話、大藪泰氏によるアジアの漆液の科学的分析とその可能性についての講演、ベトナムより Dr. Nguyen Van Minh, 安藤彩英子氏、ミャンマーより U Maung Maung 氏、事業代表の松島さくら子によるアジアの漆工芸に関する講演を行った。(英語/ベトナム語)

Lectures were given by Master Artist Shosai Kitamura, Dr. Hiroshi Oyabu, Dr. Nguyen Van Minh, U Maung Maung, Ms. Saeko Ando, and Ms. Sakurako Matsushima. (English/ Vietnamese)

## 10:00-12:00—Lectures 1

「事業紹介: 当事業の現在までの取り組みと目標について」

松島さくら子 アジア漆工芸学術支援事業代表

**Project Introduction: History and goals by Sakurako Matsushima, director, the Asian Lacquer Craft Exchange Research Project**

「アジアの漆: アジアの漆工芸について」

松島さくら子 アジア漆工芸学術支援事業代表

**“Lacquer art in Asia”: Overviews of the current state of lacquer art in Asian countries by Sakurako Matsushima**

「最盛期の日本の厚貝螺鈿技法と復元模造について」

北村昭斎 重要無形文化財保持者 螺鈿(人間国宝)

**Historical thick shell inlay technique (raden), restoration, and exact duplication by Master Artist Shosai Kitamura, a Living National Treasure in raden technique, Japan**

Master Kitamura explained that he employs the thick-shell raden technique that he learned from classical works such as the Nara period items contained in Todaiji's treasure house. He went on to say that in Japan replications of important cultural objects were produced to exhibit substitutes for the public and to allow people to study and hand down the classical techniques. He discussed the urushi-painted wood sheet he had used for the lid of a replica of “Akinoshika-Makie Tebako,” a national treasure made in the 13th century during the Kamakura period.

「ベトナム漆におけるビンドン漆器について」

グエン・ヴァン・ミン教授, ホーチミン市芸術大学

**“Lacquer Ware at Binh Doong in Vietnam Lacquer Context”, Dr. Nguyen Van Minh, Ho Chi Minh City University of Fine Arts**

Dr. Nguyen examined the lacquer situation in Binh Duong, a province north of HCMC. He indicated that it was becoming industrial, but still had three traditional professions: pottery, woodcarving, and lacquer. He noted that the lacquer craftsmen were still active in the Tuong Binh Hiep village. He explained that after nearly 300 years, the lacquer vocation at Binh Duong Province still expressed the identity of the local culture. Dr. Nguyen's lecture focused on the techniques of traditional lacquer at Bin Dong, which included sơn lông, vẽ chim, vẽ phù mai, ream technique, emboss technique, inlay sea shell and inlay egg shell, and other complex techniques.

「ミャンマーの漆芸: その歴史、現状と将来への展望」

ウ・マウン・マウン, エバースタンド漆器店, ミャンマーバガン

**“Lacquer in Myanmar: History, present growth, and future challenges”, U Maung Maung, founder of Ever Stand Lacquerware Workshop, Bagan**

U Maung Maung discussed lacquer's long history in Myanmar and its tradition as part of Myanmar culture. Lacquer, he remarked, was first used to make simple bowls and plates from woven bamboo, but over time became a highly developed craft and art form. In his talk he expounded not only on the history but also on the beauty and uniqueness of lacquer as a material. and He described the process of how lacquerware was made, traditional and modern designs, and shared his thoughts on the challenges now facing the industry.



Lịch sử kỹ thuật khảm vỏ trai dày (raden), phục hồi và phục chế chính xác, được thuyết trình bởi nghệ nhân bậc thầy Shosai Kitamura, ông là Bảo vật sống của Nhật Bản.

最盛期の日本の厚貝螺鈿技法と復元模造について

Historical thick shell inlay technique (raden), restoration, and exact duplication by Master Artist Shosai Kitamura, a Living National Treasure in raden technique, Japan

Kitamura Shosai  
北村 昭斎



Lacquer In Myanmar



Maung Maung  
Founder of Ever Stand  
Chairman of Myanmar Lacquerware Association

13:00-14:30 –Lectures 2

「漆の科学と技術」大藪泰, 工学博士, 京都市産業技術研究所  
“Science and Technology of Urushi”, Dr. Hiroshi Oyabu, a researcher at Kyoto Municipal Institute of Industrial Technology and Culture

This lecture was an overview of the science and the technology of *Urushi*, Asian Lacquer. In particular, Dr. Oyabu explained how *Urushi* sap was collected, its main components, and the composition of *Urushi* from various countries in Asia. He discussed the refining process in Japan, and the positive and negative characteristics of *Urushi* as a coating material. These explanations were from a scientific standpoint.



ベトナム天然漆 “ソン・ター” –ベトナムでソン・マイ画が花開いたその秘密 – 安藤彩英子, ベトナム在住漆画家

“Son Ta, Vietnamese natural lacquer, and the secrets of flourishing Son Mai”, Saeko Ando, Lacquer Painter, Vietnam

Ms. Ando made clear that while lacquer arts were commonly categorized as a “craft” or “arts and crafts”, in Vietnam, *Son Mai*, or lacquer painting, was an established genre of pictorial art. She went on to say that *Son Mai* was now recognized internationally. She asserted that the secrets behind the flourishing new art form lie within the very nature of *Son Ta*, Vietnamese natural lacquer, itself. The advantages of *Son Ta* become clearer when studied in comparison with other kinds of natural lacquer.



## Artist Session

20 August (15:00~15:30) Exhibition hall, 1F Building B, the Vietnam Fine Arts Museum

講演終了後、展覧会場では日本、ベトナム、カンボジア、中国、フランス、韓国、ミャンマー、台湾、タイ、イギリス、アメリカから参加した出品作家によるアーティストセッションが行われ、参観者からの漆芸表現に関する質問や情報交換等活発な交流が行われた。

Exhibition artists stood near their artworks and discussed their work with visitors. Artists from Vietnam, Japan, Cambodia, China, France, Korea, Myanmar, Taiwan, Thailand, UK and USA were present.



Master Artist Shosai Kitamura discussed his work with visitors.



Artists discussing their artwork

# Poster Session

20 August (15:00~15:30) 1F Building B, the Vietnam Fine Arts Museum

ポスター SESSION では 9 名の漆の研究者による、漆の科学研究、修復、植林、技術、各国での取り組みについて発表が行われた。ポスターは英語とベトナム語で作成した。

The poster session focused on current state of Asian lacquer. Topics included lacquer art and technique, lacquer tree cultivation, the scientific study of lacquer, and natural lacquer advocacy and promotion. There were nine posters. The posters were in English and Vietnamese.



People were interested in the posters



Discussion were lively

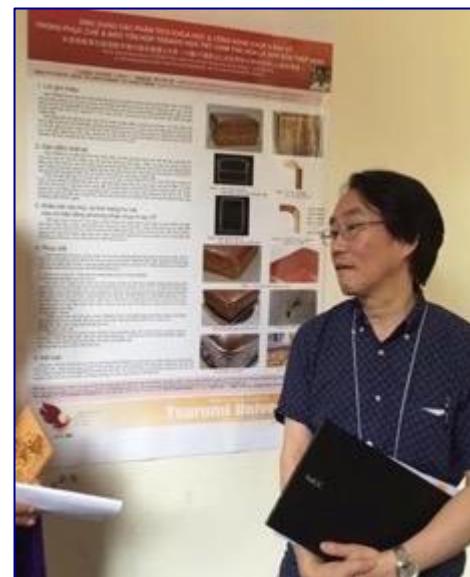


多くの参観者が絶えず訪れ、各ポスター発表者の研究や取り組みについて、熱心に質問をする姿が見られた

「朱漆鳥獸草花箔絵手箱のX線CT撮影はじめ科学的分析を応用した保存修復」発表者：小池富雄

**Study and Conservation of a TEBAKO-Box with bird, animal, flower and grass design in gold painting on red lacquered wood using X-ray CT scans and scientific analysis, Tomio KOIKE, Professor Tsurumi University YOKOHAMA, Tatsuya MATSUMOTO, Taiichi KOSUGE, Yuka WATANABE, and Asuka NOGUCHI, Japan**

The group's poster reported on a study of a Tebako-Box that was a 20<sup>th</sup> century Japanese product in 16-17<sup>th</sup> century style with East Asia gold painting and iconography. The Box had been damaged with cracks on cover section caused by age. It was conserved by Japanese traditional urushi-lacquer techniques at Tsurumi University in 2015-16. X-ray CT Scan and the other scientific analysis were used.



「利用拡大のための漆の改質」

大藪泰,工学博士,京都市産業技術研究所

**Improvement of Urushi for Expanding the Use (Urushi : Asian Lacquer), Dr. Hiroshi Oyabu, Research, Kyoto Municipal Institute of Industrial Technology and Culture, Japan**

The poster described how the Institute developed a new method of processing Urushi with three-roll mills by focusing in the dispersion of water contained in it. The characteristics of this processed urushi are high glossiness and transparency, low viscosity, faster drying with improved weather resistance and physical properties. Therefore, the improved urushi was able to be used as an outdoor, all weather coating material for shrines, temples, building exteriors, and vehicles.



「輪島塗りの伝統漆芸技法」スザーン・ロス, UK (日本)

**The Traditional Lacquering Techniques of Wajima-nuri, Suzanne Ross, UK (Japan)**

Ms. Ross's poster focused on Wajima Lacquerware and the unique techniques used. That over its 600-year history Wajima Lacquerware was known for its beauty and durability. The poster described the process of making this unique craft. It concluded by noting that in 1977 Wajima-nuri was designated as an important intangible cultural asset by the Japanese government.

## 「多様なベトナム漆画の世界」

リズ・トムソン, UK

## **Eluding Classification: Vietnamese Lacquer Painting, Liz Thomson, UK**

This poster illustrated some of the art classifications that influenced both the production and reception of Vietnamese lacquer painting. Ms. Thomson argued that Vietnamese lacquer painting was a unique art form that used *Son Ta* an indigenous material to produce expressive, 'Fine Art' paintings. Her research attempted to position Vietnamese lacquer painting within existing art historical discourses, which were continually shifting.

A collage of images related to Asian Lacquer Art. It includes a portrait of a man, several lacquer objects like bowls and vases, and architectural scenes. The images are arranged in a grid-like pattern.

## ICHI-KIRO-NO-KAI

- Initiative for Production of Domestic Urushi Sap in Japan -
- Sứ Khởi Đầu cho Việc Sản Xuất Mùi Urushi Trong Nước ở Nhật Bản -



## 「カンボジア漆の新生」エリック・ストッカー、 アンコールアートワーク、フランス(カンボジア)

**The Rebirth of Cambodian Lacquer, Eric Stocker, Angkor Artwork, Siem Reap, France** Eric Stocker's poster recounted the chain of events that led to the revival of lacquer industry and culture in Cambodia. Historically, Cambodia had a thriving lacquer industry and culture. But this was lost in the upheavals of recent times. Recently lacquer trees began being tapped again and lacquerware using natural vegetal lacquer is again being made. The Angkor Artwork atelier is unique in Cambodia because it the only workshop where natural Cambodian vegetal lacquer is used.

Consideration of Sutra Box Chronology during the Goryeo Dynasty Niên Niên Cao Höp Kinhong Trong Triều đại Goryeo	
Research Center for Korean Cultural Art History, Kyung Hee University of Art and Design Trung tâm nghiên cứu về nghệ thuật và văn hóa Hàn Quốc, Đại học Thiết kế Nghệ thuật Kinh Đài	Pomegranate Pattern (Màu hoa lê) in the border of the box
<b>ABSTRACT</b> (Ji gomjeol)	<b>Pomegranate Pattern (Màu hoa lê) in the border of the box</b>
<p>Abstract: This study aims to propose a chronological classification of Goryeo Sutra Boxes. The study is based on the analysis of the characteristics of the boxes, including their shapes, patterns, and materials. The analysis shows that the boxes can be divided into three main groups: Type I (Square-shaped), Type II (Diamond-shaped), and Type III (Turtle-shaped). The study also discusses the historical context of the boxes, their function, and their significance in Goryeo society. The results of the study provide a better understanding of the chronological classification of Goryeo Sutra Boxes.</p>	<p>The pomegranate pattern (Màu hoa lê) in the border of the box is a traditional Korean motif. It is a stylized representation of a pomegranate flower, often used in traditional Korean arts and crafts. The pattern is rendered in a delicate, intricate style, with fine lines and shading. It is a common motif in Goryeo Sutra Boxes, particularly in the border of the box.</p>
<b>THE EXISTING CHRONOLOGY (Project of KDIKA)</b> The Existing Chronology (Project of KDIKA)	<b>Yi Yanggak (이양각) by Jeong Il-</b> Yi Yanggak (이양각) by Jeong Il-
Type II (Square)	
<p>Type II (Square)</p> <p>SDH青年學生會藏 Square-shaped 3-shaped pattern</p>	<p>Yi Yanggak (이양각) by Jeong Il Yi Yanggak (이양각) by Jeong Il</p> <p>Embossed (0.3 mm) Welded (SDH180C) Tongue-and-groove Screwed (SDH180C) (This is a sample)</p>
<b>THE NEW CHRONOLOGY PROPOSAL (Niên Niên Cao Höp)</b> The New Chronology Proposal (Niên Niên Cao Höp)	<b>Type II (Square)</b>
Type II (Square)	
<p>Type II (Square)</p> <p>SDH青年學生會藏 Square-shaped Diamond-shaped Pattern</p>	<p>Yi Yanggak (이양각) by Jeong Il Yi Yanggak (이양각) by Jeong Il</p> <p>Embossed (0.3 mm) Welded (SDH180C) Tongue-and-groove Screwed (SDH180C) (This is a sample)</p>
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<p>Type II (Square)</p> <p>SDH青年學生會藏 Square-shaped Diamond-shaped Pattern</p>	<p>Yi Yanggak (이양각) by Jeong Il Yi Yanggak (이양각) by Jeong Il</p> <p>Embossed (0.3 mm) Welded (SDH180C) Tongue-and-groove Screwed (SDH180C) (This is a sample)</p>
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「高麗時代経箱の編年再考」イ・ソンジュ, 韓国(日本)

## **Sutra Box Chronology during the Goryeo Dynasty, Lee Seon-joo, Korea (Japan)**

About ten examples of sutra boxes from the Goryeo Dynasty are known to exist. The poster detailed Ms. Lee Seon-joo's research on the dating of particular sutra boxes by comparing the patterns of box decoration chronology. One box had a chrysanthemum arabesque pattern; the other had a peony arabesque pattern. By comparing the boxes with other artifacts, Ms. Lee Seon-joo concluded that the pomegranate arabesque pattern sutra box predated the chrysanthemum arabesque pattern sutra box.

## 「天然漆の振興にむけて、ブランド化、商標や付加価値」

ケン・ディロン, USA (日本)

## Promoting Natural Lacquer, Branding, Trademarking Adding value, Ken Dillon, USA (Japan)

Mr. Dillon's poster called upon Asian lacquer communities to promote natural lacquer by working toward the trademarking and branding of products using natural lacquer. He argued that lacquer was a cultural heritage shared by East Asian peoples and should be officially recognized as an Asian and a World Heritage. He noted that natural lacquer was under threat because modern science had created many chemical varnishes and that, unfortunately, some businesses profited from selling crafts and artwork painted with these varnishes as higher valued "natural lacquer" products. The poster concluded that international lacquer community needed to educate the public and governments to natural lacquer's uniqueness, cultural importance, and beauty.

Back from the brink: lacquering a PDB



10 of 10

### Xanamkieng: offering vessel

**Re-emergence of lacquer in Lao community**  
Lacquer in Laos has historically been primarily used for temple ceremony objects and funerary purposes, and domestic application is to a smaller degree. In the 1980s, the government of Laos, under the leadership of Deng Xiaoping, the *Re-Bang* (renovation) of Luang Prabang, created a platform for lacquer to take a prominent place in Lao spiritual practice once again. The event was a success, and the demand for lacquer products increased. The auspicious event included many Lao persons of spiritual status, each bearing an offering of lacquer objects. Since the *Re-Bang* of Luang Prabang, the demand for lacquer has increased dramatically. In 2016, at the biggest event in Laos, *Pha Mai Lao New Year*, the increase in consumption of lacquer products was 100% compared to the previous year.



điều chỉnh

**Moving forward**  
Lacquer traditions are reemerging as part of the arts and crafts which provide essential employment opportunities and retain cultural links and traditions. Foster arts through interaction with other professionals is imperative to continuing promote lacquer as an art form, and give rise to further training opportunities, artistic applications and development of the industry. It is hoped that continuing interest in lacquer as an art form, will foster skills to be more broadly applied to renovations, temples and temple artifacts. It is also hoped that as the quality of the work increases, people will prefer lacquer over the cheaper plain alternatives that

simultaneously emerging, potential to reinitiate the p

Truly, I say to you, if you have faith as a mustard seed, you will be able to say to this mountain, 'Move from here to there,' and it will move. Nothing will be impossible for you.

「復興の兆しを見せるラオスの漆」 ジャシンタ・ブラウン, 保存修復, ルアンパバーン, オーストラリア(ラオス)

## Back from the brink: Lacquer in Lao PDR, Jacinta Brown, Freelance Conservator, Luang Prabang, Austraria (Lao PDR)

This poster gave an overview of the history lacquerware production, decline, and reemergence in Laos. Ms. Brown described how in northern Laos, the Shan ethnic group, who also lived in Myanmar, China, and Thailand, had been the predominant lacquer artisans. Conflicts in Laos eventually led to the migration of the Lao Shan, and the loss of lacquer production and skills. Therefore, until recently, lacquer production was limited to a few artisans using lacquer sourced from Myanmar and Vietnam. In 2014, the return of a religious and cultural relic to Luang Prabang led to renewed interest in lacquer, increasing the demand for lacquerware and skilled artisans. The poster concluded with the hope that with new lacquerware producers in Luang Prabang the desire for Lao lacquer products might grow, reviving this tradition.

# Demonstrations

21 August (10:00~12:00) The Japan Foundation Center for Cultural Exchange in Vietnam

ベトナム、日本、タイ、そしてミャンマーの漆芸技術について、参加作家や技術者による技術公開を行った。  
Vietnamese, Japanese, Thai and Myanmar lacquer techniques were demonstrated. (138 participants)

日本の漆芸技法 “蒔絵と螺鈿” 三好かがり 漆芸家

**Japanese Lacquer Technique, “Maki-e and Raden” 10:00~, Miyoshi Kagari, Urushi Artist, Japan**

Ms. Kagari demonstrated several *makie* together with thin-shell and colored-shell *raden* techniques and exhibited the materials and tools used. She explained that while there are wonderful lacquer techniques in each country, the one that best represented Japan was *makie*. She demonstrated the wide range of expression that was possible by sprinkling silver and gold powder on urushi in combination with thin-shell and colored-shell *raden* techniques.



日本の漆芸技法 “日本の蒟醤” 高橋香葉 漆芸家

**Japanese Lacquer Technique “Kinma” 10:00~, Takahashi Kayo, Urushi Artist, Japan**

“Kinma” technique is an urushi carving technique, which is called “*kanyit*” in Myanmar and “*lai khut*” in Thailand. Japan’s kinma uses colored urushi along with a number of carving techniques including line, dot, and weave carving. Besides demonstrating the process using several types of kinma tools, Ms. Takahashi showed photos of other techniques as well. She also demonstrated how the tools were sharpened and how charcoal abrasive was used to sand the urushi-filled patterns.



ミャンマーの漆芸技法 “蒟醬” バガンハウス, ミャンマー

**Myanmar Lacquer Technique “Kanyit” 10:00~, Artisan, Bagan House Lacquerware Workshop, Myanmar**

“Kanyit” is an etching technique similar to Japanese kinma. First the artisans demonstrated how the object is coated with acacia resin, then they etched the pattern is etched on the object. After that the object was coated with colored lacquer. After the lacquer dried, washing the object with water removed the acacia resin and the unwanted color. The color stayed only on the etched parts.



タイの漆芸技法 “ランナー箔絵技法” リピコン・マキャウ(ラジャマンガラランナー工科大学講師)

**Thai Lacquer Technique “Lai Kam Lann” 11:00~**

**Lipikorn Makeaw, Assistance Professor, Rajamangala University of Technology Lanna**

“Lai Kam Lann” is gold leaf incising technique in Lanna Thai. This technique is also used in the Shan State and Laos in temple decoration. Professor Lipikorn first applied lacquer to the surface. Then he wiped it off and affixed gold leaf all over the surface. Using the sharp iron tool he drew a decorative pattern removing the gold leaf. A black lacquer motif appeared on the gold background.



ベトナム漆画の基本技術の工程, 画家ドー・ドク・カイ, 画家 チャン・フー・ヴァン  
Process of Vietnamese Lacquer Painting 11:00~

1 – ドー・ドク・カイ氏による 卵殻と貝殻の螺鈿技術・絵画表現に使用する変わり塗り(仕掛けの工程)

Artist Do Duc Khai used eggshell and mother of pearl inlay as well as kawarinuri textures to demonstrate this Vietnamese lacquer painting technique.



2 – チャン・フー・ヴァン氏による、銀箔貼り・色漆塗り・研ぎ出し技法を公開

Artist Tran Huu Van used silver leaf and colored lacquer coating to demonstrate a Vietnamese painting and sanding processs.



# Workshops

21 August (10:00~12:00) The Japan Foundation Center for Cultural Exchange in Vietnam

日本とベトナムの漆技法を体験するワークショップを開催した。

Vietnamese and Japanese lacquer techniques were practiced.

日本の漆芸技法 “沈金技法によるブローチ作り” 吾子可苗 漆芸作家

**Japanese Lacquer Technique - Making a “Chinkin” brooch, Kanae Ako, Urushi Artist**

“Chinkin” is a gold-inlaid lacquer decoration technique using gold powder or leaf in etched grooves. The technique originated in China during the Sung period (960–1279) and was later introduced into Japan. After the pattern has been incised into the lacquer surface with a fine chisel “chinkin-tou”, raw lacquer is rubbed into the grooves as an adhesive for gold powder or gold leaf pressed into them. In this workshop, simple *chinkin* techniques were practiced on 30 x 45 mm round pendant shapes. (38 Participants)



“漆糸玉づくり” いらはらみつみ 漆芸作家

**Urushi lacquered strap using string and gold leaf , Irahara Mitsumi, Urushi Artist**

In ancient times people began using urushi (natural lacquer) as an adhesive. As the lacquer hardens it becomes a durable and protective layer. Over the centuries it became an important craft material. Urushi has been used to strengthen and ennoble utensils in daily life as well as for special ceremonial use. In this workshop, the participants made lacquered straps using string, beads, and gold leaf. (32 Participants)



“ベトナム漆画の研ぎ出しと磨き” 安藤彩英子 漆画家

**Vietnamese Lacquer Sanding and Polishing a complete Son Mai painting, Ando Saeko, Lacquer Painter, Vietnam**

あらかじめ箔や貝粉を蒔き、色漆を重ね用意した手板を研ぎ出し磨きます。参加者には、何日もかけて地層のように層を重ねるソンマイ画の絵画表現の面白さを、クライマックスともいえる研ぎ出し作業をすることで味わっていただいた。(参加者20名)

Participants began with a *Son Mai* painting which already layers of silver leaf, shell powder, and colored lacquer applied to it. By sanding and polishing the painting, participants practiced the process of bringing out and transform features of the *Son Mai* painting; a process that usually takes many days. (24 Participants)



Process of sanding and polishing of Son Mai painting



The Japan Foundation Center for Cultural Exchange in Vietnam

Urushi lacquered string work

Chinkin works

# Vietnam Lacquer Study Seminar

18, 22 August

## Lacquer Study Tour 1 / 漆見学ツアーー1 18 August

ハノイ市内の漆(ソンマイ)職業訓練センターを訪問し、訓練内容、材料や用具、漆の機械精製について、講師のバン氏にご説明いただいた。また、フオン氏にはテグロメ(ソンチン)の工程について実演していただいた。また、近隣の漆画工房を訪問し漆画の制作を見学した。

The 52 participants first visited at Hanoi Son Mai Vocational Centre in Ha Dong District of Hanoi. Nguyen Van Bang, an artist and instructor. He gave an overview of school, its purpose and objectives as well as materials and tools used. He demonstrated how to process raw lacquer using the Son Chin machine process method. Ms. Huong, another instructor, demonstrated the traditional Son Chin hand processing method. Later the participants visited neighboring local artists Son Mai painting studios.



高い技術の螺鈿加工で知られるチュエン マイ螺鈿村を訪問した。この村では各国からの貝を輸入加工し、螺鈿加工を行う工房等へ広く提供している。

The 52 participants also visited the Chuyen My mother of pearl inlay craft village in Phu Xuyen Ward of Hanoi. Chuyen My is known for the most intricate and high skilled of mother of pearl inlay craftsmanship in Vietnam. The participants learned how raw shell is processed into inlay shell. The village also imports raw shell and processes it sell to other crafts villages and to factories overseas.



## Lacquer Study Tour 2 /漆見学ツアーー2 21 August

ブートー県のベトナム漆植栽地を訪問し、漆搔き職人のフオン氏に家族経営の植栽地をご案内いただき漆搔きを見学した。

Thirty participants visited a lacquer plantation in Tam Nong District of Phu Tho Province. Ms. Ta Thi Thu Huong, a lacquer sap dealer, guided the group around her her family's lacquer plantation. The group watched lacquer being collected and practiced collecting it the sap themselves using knives and river shells.



# Questionarie

今後の事業をよりよくしていくため、ワークショップに参加いただいた方々と、外国からの参加者に当事業についてアンケートを記入いただいた。(抜粋し以下に掲載)

To improve Project Events and make the Project more responsive to our Asian Lacquer community, we asked to attender of workshops and participant from foreign countries to fill out questionnaire.

**Number of Respondent:** teacher (2), student (8), artist(13), craftsperson(1), other(1)

## Were you able to understand Lectures, Demonstrations and Workshops?

(difficult) ◀◀◀ 1 (0 人) - 2 (2 人) - 3 (11 人) - 4 (10 人) ▶▶▶ (easy)

-概ね理解することができたが、英語の聞き取りができず、ベトナム漆の歴史などで理解できないところがありました。

-図録・掲示・ポスター、講演等すべてベトナム語の翻訳/通訳があり、ベトナム人の参加者が理解できじっくりと見てくれていた。

-The lecture, demonstrateons and workshops are really interesting for understand the world of urushi and give to the participant the idea of what is practice in all the countryes represented in the lacquer exchange

## Were the Lectures, Demonstrations, Workshops, Exhibitions, and Performance useful for you?

(not useful) ◀◀◀ 1 (0 人) - 2 (0 人) - 3 (3 人) - 4 (18 人) ▶▶▶ (useful)

-様々なタイプの作品を鑑賞したこと、とても刺激を受けました。

-ベトナム漆画を見る機会はあまりないため、日本の漆芸との違いを感じながら(楽しみながら)学ぶことができた。

-I understood more about lacquer art and difference artists which were from many countries.

-The lectures gave me knowledge of the current state of lacquer in Asia and Southeast Asia.

-The workshops were too short but gave us idea of what I want to learn more.

-The exhibition was really represented for showing to the public, students and art teachers.

-打開限界、之前没有想到漆可以在很多材料上搭配, 可以做出這麼多的造型。非常讓我感到震撼！越南作家在漆画上大胆的運用銀箔, 大胆的調配顏色, 自由奔放地運用漆的折摺, 日本工匠的精細手工, 对于貝壳的精准運用。

## What are you interested in learning about?

-ベトナムの漆芸技法。特に使われている素材には見たことがないものがあり興味深かった。今後の制作の参考にしたいと思う。

-Makie and kinma technique (workshops, demonstrations and exhibition)

-The Japanese teachers were amazing and I will be interested to take time to learn one or two techniques.

- I discovered a lot of idea in this lacquer exchange.

-越南的漆画, 良好地运用了漆的摺折, 并且大胆地隨心所意地利用漆的特性, 在此之上添加銀箔, 銀粉等。漆的研磨, 漆画的層次感会很好的出来。

## What was your overal impression of these Lectures, Demonstrations, Workshops, Exhibitions, and Performance?

-とてもよかったですと思う。レクチャーの際、ベトナムの方が多くいらっしゃったのが印象的であり、かなり立ち見の方がいたので、ベトナムの方々も興味をもって参加していただけたのではないかと思う。

-Organization and knowledge in all activeties.

-The performance shown me how we can mix artistry and lacquer art. It was one of thing that impressed me during lacquer exchange in Hanoi.

-非常的精彩。我非常喜迎這次活動当中的 Workshops, 不僅可以知道漆芸的知識, 并且可以用手制作, 接触漆芸这个讓我非常開心与高興。Performance 的表演也非常的棒, 漆的作品可以制成飾品, 這個讓我感到非常惊讶。

## What do you think about the future and possiblilties of Vietnam lacquer crafts?

-ベトナム絵画表現であれほど多彩な面白い表現をしているのでそれをそのままクラフトに反映させることができるのでないか。

-Vietnam lacquer mostly are lacquer painting. I would like to see more varaiet of lacquer art expression such as 3 dimensional art work or decoration in the future.

-我觉得将来的越南漆芸会越来越好。讓國際上更多的人知道漆画的美与漆画的精緻。

## If you have any other suggestions or questions, please write them on the back.

-連日の雨にもかかわらず、多くの方に足を運んでもらえてよかったです。

-ベトナムでの展覧会、講演、技術公開、ワークショップと国際的な漆に関する取り組みははじめてで、素晴らしい内容であると思う。もっと広く宣伝するべきだと思う。

-I think it is important to increase the communicateon of these lacquer exchange more and more by the media, art school, if we want the urushi to continue to next generateon.

## As a Conclusion

アジア漆工芸学術支援事業がミャンマーバガンを中心にスタートして本年で16年目を迎えた。この16年の間に、ミャンマーをはじめ東南アジアの経済政治は変化し、人々の生活も大きく変わってきた。日本・中国・韓国、そして東南アジア各国で生産されていた漆器が、現在ではどの国も産業として芳しくない状況にある。このような状況で、このより素晴らしい素材としての漆の魅力を探り、新たな価値を見出し、次の世代に伝える手段を考えるようになり、2015年よりミャンマーから近隣国に事業を拡散し、多くの方々に漆の素晴らしさを伝える活動を行うことを目的とし、漆芸制作に携る漆器生産者や漆芸作家とともに、各国の漆工芸表現や技術に関する交流プログラムを実施している。

今回、ベトナムのハノイにて開催した本事業は、現段階までの参加メンバーよりベトナムの漆の現状把握することからスタートした。ベトナムには伝統的に漆を器や家具に用いるなど漆芸文化があるものの、現在では多くは化学塗料に替わってしまっており、一部の漆画家が天然漆を使用している状況である。本事業の展覧会では、各国の多様な漆芸表現・技術・デザインを展示し、各国の漆芸事情をパネル提示した。講演会では、日本・ベトナム・ミャンマーをはじめ各国の漆に関する取り組みを共有した。ポスターセッションでは、漆に関して様々な観点から研究する方々の取り組みや研究成果を発表し、参観者や参加者相互に情報交換を行うことができた。技術公開とワークショップにて各国の漆工芸技術を学びあい表現価値を高めあうことができたと考えている。参加者には、各国の次世代を担う地元美術大学の学生、画家、職人の参加も多数見受けられた。また、当事業で最も多くの国からの参加者があった。中国、台湾、日本からも大学生が参加し、若い世代において漆文化の現状と魅力を共有する双方向の交流を行い、漆工芸を通した新たなネットワークとコミュニティーの基盤形成をスタートすることができたと考えている。

北村昭斎先生、大藪泰先生、三好かがり先生、高橋香葉先生、いらはらみつみ先生、吾子可苗先生をはじめ、日本、ベトナム、ミャンマー、タイの講師の先生方、ご賛同ご出品いただいた作家、各国の参加者、助成していただいた国際交流基金アジアセンター、公益社団法人 高橋産業経済研究財団、後援をいただいた在ベトナム日本国大使館様、ご協力いただいたすべての方々に感謝を申し上げます。最後に当事業の現地運営を担っていただいた、Trinh Tuan氏、安藤彩英子氏、Hoang Anh氏、Ken Dillon氏には、並々ならぬご協力をいただいたこと深く感謝申し上げます。

アジア漆工芸学術支援事業実行委員会  
代表 松島さくら子

The Asia Lacquer Crafts Exchange Research Project began 16 years ago in Bagan in Myanmar. During these years, the economic situation has improved and lifestyles have changed in Southeast and East Asia. Lacquerware is still being produced, but lacquer culture and industry everywhere is in decline. Therefore, the Project widened its focus to include all the lacquer cultures of Southeast Asia. The Project goals are: To increase contact and awareness of our common heritage and culture among the craftspeople, workshops, artists, educators, researchers, and others in the lacquer nations of Asia. To share and exchange knowledge and techniques on lacquer crafts, arts, and industry. To increase public awareness of the diversity and splendid beauty of lacquer arts. And to instill in and hand down to a new generation the fascination we have for this wonderful material, craft, art form, and culture.

This time the Program was held in Hanoi. Participants from around Asia learned about traditional and modern lacquer arts from discussions with Vietnamese artists and educators. Traditional style lacquerware and furniture are still made, but today artisans use chemical lacquers and not natural Vietnamese lacquer (*Toxicodendron succedaneum*). However, during the colonial period, lacquer painting developed as an art form and many painters still use natural lacquer in their work. Therefore, most of the Vietnamese art exhibited were paintings.

At the Museum of Fine Arts lacquer artworks from Vietnam, Japan, Cambodia, China, Korea, Myanmar, Taiwan, Thailand, the UK, and the USA were exhibited. A wide variety of expressive works using diverse designs and techniques was chosen. Text panels explaining the current state of lacquer arts in each country were displayed along with the art works. The lectures and poster session focused on a number of areas including lacquer techniques, restoration, chemical analysis, and research. Participants had ample opportunity to mingle, get to know one another better, and share their passion for lacquer.

Many Vietnamese lacquer painters, artists, and artisans visited the exhibition with some attending the lectures, demonstrations, or workshops as well. As in the Chiang Mai program, many students from universities in and around Hanoi participated in program events. In addition, students from China, Japan, and Taiwan participated along with their teachers. That so many young students and artists joined us in Hanoi was very encouraging. We believe that an international network and community of lacquer arts and crafts is forming. The next generation is arriving.

We would like to thank all our staff and everyone else who helped make this program a success. We would particularly also like to thank the staff of the Vietnam Fine Art Museum and The Department of Fine Art, Photography and Exhibition, Ministry of Culture, Sport and Tourism. Finally, we would like to acknowledge the guidance and support of Master Artist, Shosai Kitamura, Dr. Hiroshi Oyabu, Ms. Kagari Miyoshi, Ms. Kayo Takahashi as well as the all lecturers and participating artists. We would especially like to acknowledge the support of the Japan Foundation, the Takahashi Industrial and Economic Research Foundation, and the Japanese Embassy in Vietnam for their invaluable help in providing a venue and assistance for the Hanoi program. Finally, we would like to note that without the work and efforts of Mr. Trinh Tuan, Ms. Saeko Ando, Ms. Hoang Anh and Mr. Ken Dillon this program would not have been successful. Thank you.

Director Sakurako Matsushima  
Asian Lacquer Craft Exchange Research Project Executive Committee

アジア漆工芸交流プログラム in ハノイ 報告書  
**Asian Lacquer Craft Exchange Program in Hanoi**  
20 November, 2016

Organized: アジア漆工芸学術支援事業実行委員会  
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