

ASIAN LACQUER CRAFT EXCHANGE PROGRAM IN CHIANG MAI

นิทรรศการศิลปะเครื่องรักเอเชีย 2016 หอศิลปวัฒนธรรม มหาวิทยาลัยเชียงใหม่

報告書

Asian Lacquer Craft Exchange Program in Chiang Mai

アジア漆工芸交流プログラム in チェンマイ

2016年2月タイのチェンマイで講演・ワークショップ技術公開・展覧会を開催

アジア漆工芸学術支援事業は、ミャンマーを中心に、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し、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、ミャンマー協会からの委託研究事業として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、レクチャー及び交流作品展示、公開ワークショップ等を通して、漆工芸の可能性・素晴らしさを伝え、さらなる理解と交流を深め、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活動を行いました。

2016年2月、タイのチェンマイにて、活動を行いました。日本・ベトナム・タイ・ミャンマー等から漆工芸研究者・作家・生産者が集まり、1)交流展覧会、2)各国の漆工芸に関する講演、3)技術公開、4)ワークショップと、5)パフォーマンス、そしてチェンマイの漆工芸の視察訪問を行いました。交流展覧会には1500名余りの入場者があり、タイ国内の多くの美術大学の学生が参観しました。講演会には約120名、技術公開・ワークショップには約80名の参加者がこられ、確実に漆への関心が寄せられていると感じました。

A Exchange Program event was held at Chiang Mai University from 18-28 February concurrent with a workshop and lecture program on 20-21 February. Over 100 lacquer artworks were exhibited.

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

Beginning year 2015 the Exchange Program expanded to other Southeast Asian nations. In August, 2015 there was a seminar and discussions at Siem Reap, Cambodia.

In February 2016, the Exchange Program held an event in Chiang Mai. The program consisted of workshops, lectures, and an exhibition. The workshops introduced and demonstrated lacquer techniques, while the lectures discussed the current state of lacquer crafts, art and education in each nation. Lacquer experts from Thailand, Japan, Cambodia, China, Myanmar, Taiwan and Vietnam participated. Professor Vithi Panichapan, a Thai lacquer expert, lectured on Lanna-Thai lacquer. Professor Norihiko Ogura, a Japanese lacquer master, discussed and demonstrated his lacquer art techniques. Professor Lipikorn Makeaw, a Thai lacquer artist, demonstrated his lacquer art techniques.

Program

期間：2月18日(木)～28日(日) (展覧会期間)

場所：チェンマイ大学アートセンター講堂・1F 展示スペース

参加者：チェンマイ大学、ラジャマンガラランナー工科大学、タマサート大学の学生や教職員、

チェンマイの漆芸職人、一般の参観者

内容：1-展覧会、2-講演、3-技術公開、4-ワークショップ、5-パフォーマンス

助成：国際交流基金アジアセンター

後援：在チェンマイ日本国総領事館

主催：チェンマイ大学芸術学部、アジア漆工芸学術支援事業

Date: 18 - 28 February 2016

Place: Auditorium and Exhibition Space, Art Center, Chiang Mai University

Attendees: The faculty, teachers, and students of Chiang Mai University, Rajamangala University of Technology Lanna, Thamasat and Chiang Mai Rajabhat Universities, and artisans from workshops in Chiang Mai.
The general public was welcome to participate.

Content: 1- Exhibition, 2- Lectures, 3- Demonstrations, 4-Workshops, 5-Performance

Support: The Japan Foundation, Asia Center

Support: The Consulate-General of Japan at Chiang Mai, TCDC, Chiang Mai

Organizers: The faculty of Fine Art, Chiang Mai University, Asian Lacquer Craft Exchange Research Project.

Exhibition

18 ~28 February (9:00~17:00)

“Asian Lacquer Art Exhibition”

Place: Exhibition Space Gallery 1st floor, Chiang Mai University Art Center

Artist Talk: 20 February, 15:00~

Reception: 20 February, 17:00~

Over 100 lacquer art works from Thailand, Japan, Cambodia, China, Myanmar, Taiwan, Vietnam and the USA were exhibited.

Thailand

Lipikorn Makaew, Sumanatsya Voharn, Sakol Suthimal, Neti Phikroh, Phumrapee kongrit, Narongdaj Dokkeaw, Jutamas Buranajade, Piti Amrarangla, Saksee Phonsantikul, Krissadank Intasorn, Puttikun korkong, Torlarp Larjareansok, Duangkamal Jaikampan, Soomboon Reondee, Vichikol Lacquerware

Japan

Aoki Kodo, Aoki Shinsuke, Asano Nao, Imai Miyuki, Kurimoto Natsuki, Mitamura Arisumi, Miyoshi Kagari, Mashiyama Akie, Matsushima Sakurako, Matsuzaki Shinpei, Noguchi Yoko, Oda Iori, Ogura Norihiko, Okukubo Kiyomi, Ota Hitoshi, Sasai Fumie, Takahashi Kayo, Tamagawa Mihono, Yashiro Yuki

Cambodia

Eric & Thierry Stocker

China

Chang Ruihong, Chen Jixiang, Dan Bo, Jin Hui, Kou Yan, Li Yong, Liu Wuxiang, Qiao Jia

Myanmar

Bagan House (Maw Maw Aung), Ever Stand (Malar Win Maung)

Taiwan

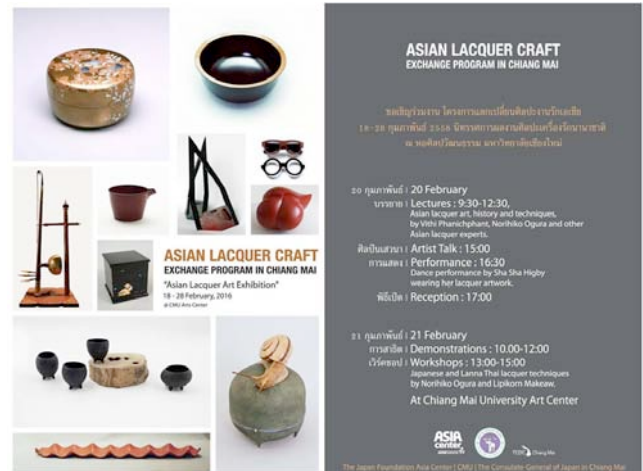
Chen Shuhwa and students works from Taiwan National Normal University

Vietnam

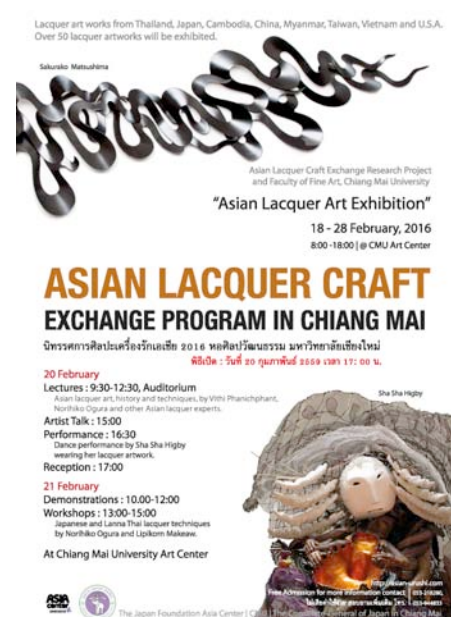
Ando Saeko, Trinh Tuan

USA

Sha Sha Higby



Invitation Card



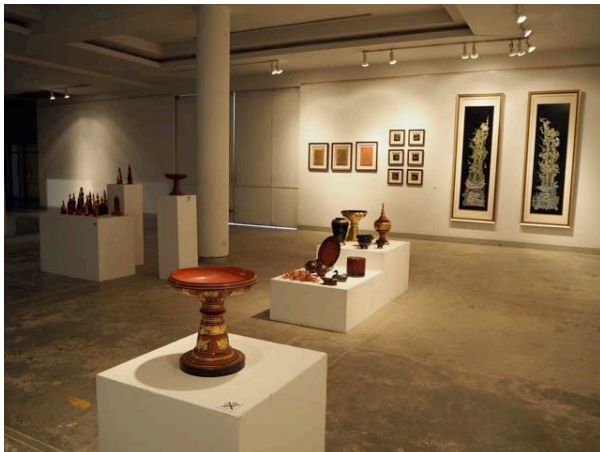
Poster



Art students from several universities around Thailand



People traveled from as far away as Bangkok



Thai artists works



Art works from Asia were exhibited large exhibition hall



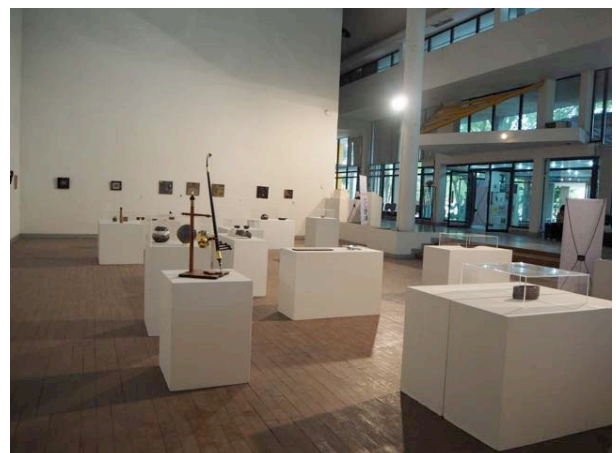
Art works from Japan, China and Vietnam



Thai traditional lacquer works and wall paintings



Some contemporary lacquer works were exhibited



Exhibition hall

Lectures

20 February (9:30~12:30) Auditorium, Chiang Mai University Art Center

Moderator: Sumanatsya Voharn and Meviga Han-Gla

9:30 - Opening Remarks

Avorn Opatpatanakit Ph.D, Associate Professor, Vice President for Research and Academic Services, Chiang Mai University

Thitipol Kanteewong, Assistant Professor, Assistant Dean for International Relations, Chiang Mai University

Mr. Hisao Horikoshi, Consul, Consulate-General of Japan, Chiang Mai



Opening remarks

9:45 - The Asian Lacquer Craft Exchange Research Project

Sakurako Matsushima, Director, Asian Lacquer Craft Exchange Research Project

9:50 - Keynote Lecture

“Lanan-Thai Lacquer”, Professor Vithi Panichapan, Lacquer Expert, Chiang Mai University

“ランナータイの漆工芸”Vithi Panichapan (チェンマイ大学名誉教授)

The History of Chiang Mai Lacquerware. The revival of Lanna Lacquer production and techniques in Chiang Mai. The influence of tradition and culture on Chiang Mai lacquerware and its features. The Lacquerware trade between Chiang Mai and central Thailand, and the mass tourism business in the period of declining lacquerware production.



All the artists and lecturers were together at the stage



Professor Vithi discuss about Lanna Thai lacquer



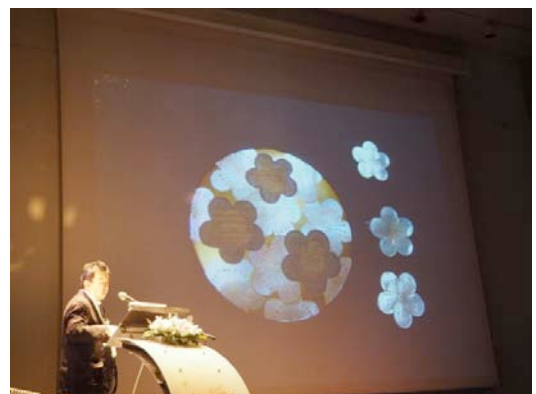
Special lacquer dance performance by a Thai dancer

”Japanese Lacquer – *Maki-e* and *Raden*”, Norihiko Ogura, Professor, Tokyo University of the Arts

“日本の漆芸 – 蒔絵と螺鈿”小椋範彦 (東京藝術大学漆芸研究室教授)

“*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 discuss about Maki-e and Shell inlay

10:50-11:00 – Tea Break

11:00-12:30 – Lectures

”Lacquer Art in Cambodia, China, Myanmar, Taiwan, and Vietnam”: Eric Stocker, Qiao Jia, Andrew Shih-Ming Pai, Saeko Ando, and Trinh Tuan

カンボジア, 中国, ミャンマー, 台湾, ベトナムの漆表現や取り組みについて – Eric Stocker, 喬加, Malar Win Maung, 白適銘, Trinh Tuan, 安藤彩英子

Current State of Lacquer in Cambodia, Eric Stocker

カンボジア漆の現状, エリック・ストッカー (Angkor Artwork 主宰)

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.

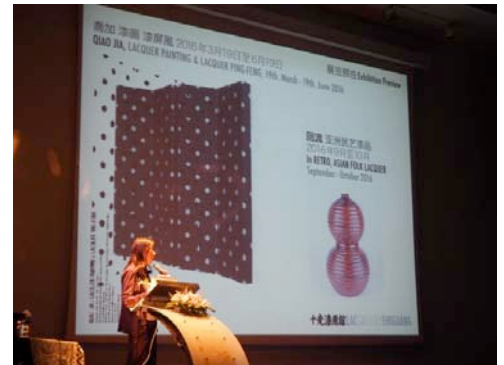


Eric Stocker discussed the current state of lacquer in Cambodia

Current State of Lacquer Craft in China, Qiao Jia

中国の漆工芸の現状, 喬加 (漆芸作家, Qiao Gallery 主宰)

Lacquer has long been a part of China's history and culture. Contemporary lacquer arts have been affected by the vast changes in China since 1949, especially by rapid economic growth. Lacquer painting and arts are now taught at art schools and universities. But traditional lacquer craft industries have suffered under economic pressures and the use of natural lacquer has fallen out of favor. However, a new generation of artists is returning to traditional methods to create new directions in lacquer arts.



Qiao Jia discuss about Chinese lacquer art situation

Lacquer in Myanmar, Malar Win Maung

ミャンマーの漆, マーラー・ウィン・マウン (Ever Stand Lacquerware Workshop)

Lacquerware is widely used in daily life. Bagan is the main production center, but other areas, while in decline, still produce modest amounts. Bagan lacquerware is of high quality due to tourism and competition. Adjusting to the changes in lifestyles and tastes that rapid modernization brings is the major challenge facing the industry. Modern designs and new uses for lacquer are needed for domestic and international markets.

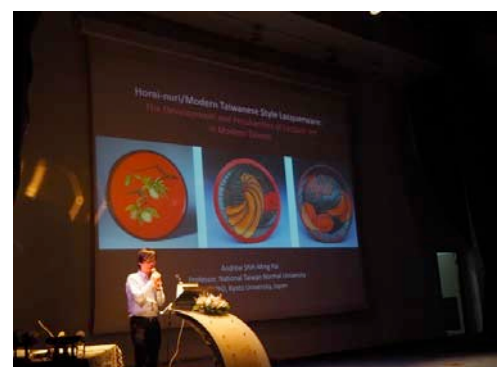


Malar Win Maung talked about lacquer business in Myanmar

The Development and Peculiarities of Lacquer Art in Modern Taiwan, Andrew Shih-Ming Pai

近代台湾の漆芸の発展と特色, 白適銘 (台湾師範大学教授)

Taiwanese urushi techniques were influenced by other countries in the region, for example, Japan and China. Historically, Taiwanese craftsmen used many urushi techniques, including *chinkin*, heap lacquer, carved lacquer color urushi, eggshell, shell inlay, and *kawarinuri*. The best known Taiwanese technique is *pon-lai tou*, the use of colored urushi on wood carving. Today at school, urushi is combined with many mediums, including pottery, glass, and leather.



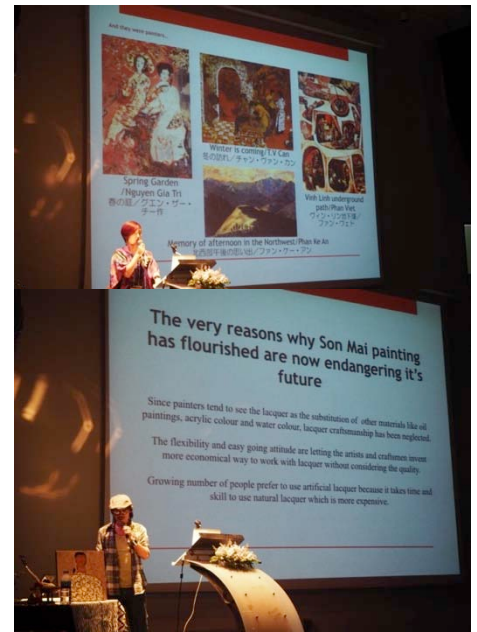
Andrew Shih-Ming Pai discussed the history of lacquer art in Taiwan

The value of Vietnamese lacquer arts and our effort and strategy to preserve and promote it, Trinh Tuan / Saeko Ando

ベトナム漆芸術の存続と振興の試みと影響について、安藤彩英子・チン トアン (漆画家)

Though Vietnamese lacquer crafts boasts quite a long history, we cannot deny the lack of strong characteristics. Since there are obvious influences from China, some people even question whether their lacquer techniques originated in the country or were introduced from China. In early 20th Century, *Son Mai* painting, invented at the École supérieure des beaux-arts de l'Indochine, created a whole new image of Vietnamese lacquer art.

In recent years, Vietnam's economy has developed dramatically and people's lifestyles have changed. People care less about traditional products and prefer "short life" ones. Cheap lacquer products are mass produced with shorter and faster processes, which reduces the artistic value of the lacquer products including lacquer paintings. In contrast, there are a number of artists and artisans who continuously develop and explore beauty of Vietnamese lacquer art. The Government also supports these efforts by funding conferences and lacquer exhibitions both national and international.



Trinh Tuan showed about technique of his lacquer work

“Exhibitions and Lacquerware Collections in Wajima Museum of Urushi Art”, Aiko Terao, Curator of Wajima Museum of Urushi Art, Ishikawa Prefecture

“石川県輪島漆芸美術館の展覧会活動と所蔵品について”寺尾藍子 (石川県輪島漆芸美術館学芸員)



Aiko Terao talked about The Wajima Museum of Urushi Art

The Wajima Museum of Urushi Art in Ishikawa Prefecture was established in 1991 in Wajima, a leading lacquerware production center. This is one of the few museums that specializes in lacquer. The Museum gathers information about lacquerware from Japan and abroad and provides exhibition space where lacquerware can be appreciated. Curator Aiko Terao will report on the Museum's lacquerware collection and some of its exhibitions from Japan and other Asian countries: Thailand, Myanmar, Bhutan, Vietnam, China and Korea.

“The Influence of Japanese Lacquer Craft on European Imitation Lacquer -“Japanese style” as Seen in Changes in Imitation Lacquer by Country & Era”, Yoshie Itani, Project Professor, Global Support Center, Tokyo University of the Arts

“ヨーロッパにおける模倣漆器にみる日本の漆芸品の影響について”井谷善恵 (東京芸術大学特任教授)



Yoshie Itani, The Influence of Japanese Lacquer Craft on Europe

Japanese lacquerware, which began being exported to Europe in the 16th Century, was very popular with the ruling classes and other wealthy people. Western artisans imitated Japanese lacquerware, but also developed their own styles. Professor Itani discussed this phenomenon.

Artist Talk

20 February (15:00~) Exhibition Space back Gallery 1st floor

Artists from Thailand, Japan, Cambodia, China, Myanmar, Taiwan, Vietnam and USA discussed their lacquer work.



Each artist talked about the inspiration, materials and techniques of their lacquer work



Many people attended the artist talk

Performance

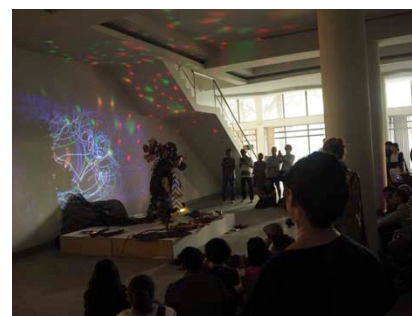
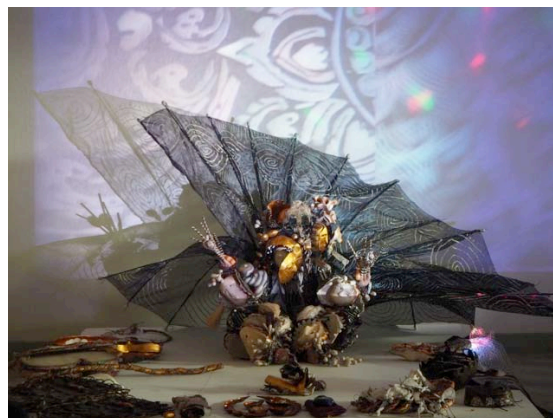
20 February (16:30~) Exhibition Space back Gallery 1st floor

Dance performance by Sha Sha Higby wearing her urushi artwork.

シャシャヒグビーによるダンスパフォーマンス

Sculptured-costume performance artist, Sha Sha Higby used her own uniquely designed body sculptures to create a poetic solo performance. Internationally renowned for her evocative and haunting performances, she was influenced by her studies in Asia, Noh Theater, Butoh and shadow puppetry.

This show premiered Sha Sha's "a Paper Wing", a whimsical journey of life, death, and rebirth through ephemeral images that evokes the passage of time and day, or perhaps the shifting of the seasons, slowly moving us toward a sense of patience and timelessness. All done by manipulating the hand crafted materials, textures, and exotic sculptural costume with lacquer.



Sha Sha Higby's mysterious performance

Reception

20 February (17:00~) Exhibition Space back Gallery 1st floor

Artists, participants, and the public met to discuss lacquer art and culture. This was a good opportunity to share and exchange knowledge.



Participants discussed lacquer by the full moon



Participants shared their lacquer experiences.

Demonstrations

21 February (10:00~11:30) Exhibition Space back Gallery 1st floor

Moderators: Sumanatsya Voharn and Meviga Han-Gla

• **Japanese Lacquer Technique “*Maki-e* and *Raden*” 10:00~10:30**
Norihiko Ogura, Professor, Tokyo University of the Arts

日本の漆芸技法 “蒔絵と螺鈿” 小椋範彦（東京芸術大学教授）

There are several types of *maki-e* technique including *hira-maki-e*, *taka-maki-e*, and *togidashi-maki-e*. In *togidashi-maki-e*, the design is drawn in *urushi* (lacquer), and gold or silver powder is sprinkled over it. After the *urushi* hardens, another coat is applied on the design. When this coat has hardened, it is burnished lightly with charcoal and water until the gold powder is faintly revealed. Professor Norihiko Ogura demonstrated this process as well as *raden* (shell inlay) technique.



Prof. Ogura showed his Maki-e technique.



Many people attended Prof.Ogura's demonstration

Thai Lacquer Technique “Lai Kam Lanna” 10:30~11:00

Lipikorn Makeaw, Assistant Professor, Rajamangala University of Technology Lanna

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)

“Lai Kam Lanna” is a gold leaf incised Lanna Thai technique. This technique is also used in the Shan State, and Laos in temple decoration. First lacquer is applied on the surface then wiped lacquer off and gold leaf is placed over all the surface. Then using the sharp iron tool the design motif is drawn, removing the gold leaf. The black lacquer motif appears with a gold background. Professor Lipikorn Makaew demonstrated this technique.



Lipikorn Makeaw showed history of Lai Kam Lanna



Lipikorn Makeaw demonstrated Lai Kam Lanna

• Thai Lacquer Technique: “Chiang Mai incised technique” 11:00~11:30

Somboon Reandee and Duangkamol Chaikampan, local artisans

タイの漆芸技法 “チェンマイ蒔絵技法” ソンブーン・ランディ, ドゥアンカモル・チャイカンパン

“Chiang Mai incised technique” is called “lai kud” or “hai dok”. In Myanmar it is called “kanyit”, and in Japan “kinma”. First, a design is engraved on the lacquerware using a sharp iron stylus. Then colored lacquer, for example with cinnabar, is applied. After rubbing gently, the color remains in the engraved design. Then a final coating of clear lacquer is applied. Ms. Somboon Reandee and Ms. Duangkamol Chaikampan demonstrated this technique.



Local artists demonstrating Chiang Mai incised technique



Incising and decoration techniques

Workshops

21 February (13:00~15:00)

Moderators: Sumanatsya Voharn and Meviga Han-Gla

Japanese Lacquer Technique “Maki-e”
Norihiko Ogura, Professor, Tokyo University of the Arts,
日本の漆芸技法 “蒔絵と螺鈿” 小椋範彦（東京芸術大学教授）

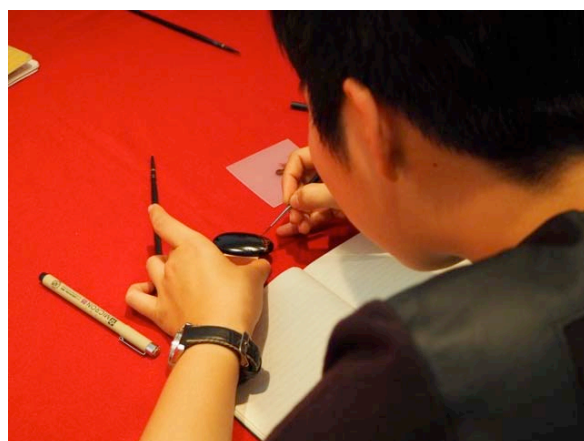
“Maki-e” is the traditional Japanese decorative technique of sprinkling gold or silver powder on lacquerware. First, *urushi* (lacquer) is applied to the areas to be decorated and then the powder is sprinkled over these areas before the urushi hardens. In this workshop, simple *maki-e* techniques will be practiced on 30 x 45 mm round pendant shapes.



Prof.Ogura explained the process of maki-e



Art students from Chiang Mai and Bangkok attended



Drawing a maki-e design on a lacquered brooch



Applying gold and silver powder before the lacquer dries



Attendees work



• **Thai Lacquer technique “*Lai Kam Lanna*”**

Lipikorn Makeaw, Assistant Professor, Rajamangala University of Technology Lanna

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）

“*Lai Kam Lanna*” is a gold leaf stenciling technique used in Lanna Thai, the Shan State in Myanmar, and Laos. First designs are created on paper and then cut into stencils. The paper stencil is then placed over a lacquered surface and gold leaf applied. The gold leaf easily adheres to the pre-lacquered surface. In this workshop, “*Lai Kam Lanna*” technique was practiced on 120 x 140 mm black boards.



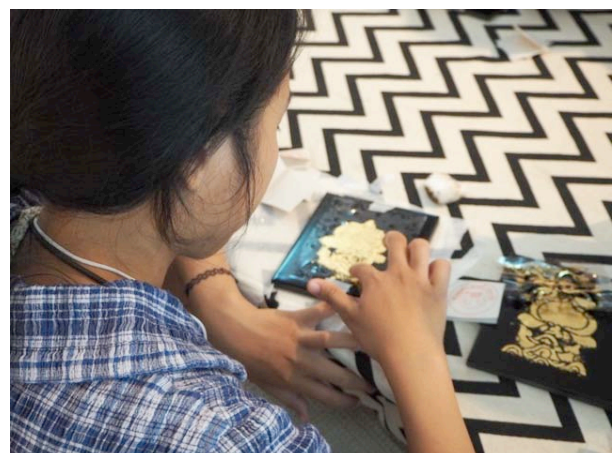
Attendees and lecturers together



Creating patterns for the *Lai Kam Lanna* technique
Prof. Lipikorn showed how to make patterns for gold leaf



Using masking sheet and applying gold leaf



Student applying gold leaf

Questionnaire

To improve Program Events and make the Project more responsive to the Asian Lacquer community, we asked attendees and foreign participants to fill out questionnaire.

Number of Respondents: teacher (5), student (25), artist(9), craftsperson(6), other(3)

Were you able to understand Lectures, Demonstrations and Workshops?

(difficult) ◀◀◀ 1 (0 人) - 2 (7 人) - 3 (20 人) - 4 (19 人) ▶▶▶ (easy)

- Because of so many languages, I couldn't completely understand. But whole program was great!
- I think sometimes the speaker should have used a microphone, especially in the workshops.
- Most programs were well translated into English, although not everything.

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

(not useful) ◀◀◀ 1 (0 人) - 2 (0 人) - 3 (12 人) - 4 (34 人) ▶▶▶ (useful)

- I learned a great deal about the lacquer making process and about lacquer in different Asian countries.
- Because there were so much new knowledge to me. For example, Thai Buddhist temple decoration. Many kinds of lacquer materials, for example, bamboo, wood, pottery etc.
- I am a beginning student of lacquer craft. The lectures and demonstration explain techniques deeply. So they were very useful!
- Let me get knowledge about lacquer.
- Artists personally demonstrated and explained so many details. It was quite useful for me.
- Through of the these lectures activities I got more detailed information
- Lacquer can apply to other art object and design.
- I got to know about lacquer situation in each country and exchanged the new knowledge with foreign artists.

What are you interested in learning about?

- The "exchange" idea is good, should be done for every handicraft medium.
- How lacquer is similar and different in different countries, according to materials, traditions, and historical governments.
- Makie, Thai Traditional technique
- All aspects of urushi lacquer from different countries
- Gold-leaf technique in the workshop
- How to make pattern designs
- Different countries have different kinds of lacquer makie
- Applications of lacquer techniques, artists' perspective, mounting of art work
- The image of Buddha—Wood with gold leaves
- I was interested in the demonstrations, but there were too many people wanting to see the teachers.
- Visit artist's studio, we can see different culture and this is very interesting
- Makie and shell inlay and other techniques of different countries
- Different lacquer techniques from Thailand and Japan
- Material from nature
- How to make the bamboo bowl
- I am interested in about how those incredible art work are made
- I am interested in all kinds of lacquer
- My teacher used to teach me about this technique. It was interested in to learn it.
- Lacquer and art works
- How to apply lacquer and how it is so beautiful
- Hemp (kanshitsu) and inlay technique
- Materials for making structure of lacquer and decorative technique
- 違う国には違う漆の文化や作品があります。蒔絵、タイの箔絵の貼り方。
- 泰国的伝統技法！

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

- Well organized, interesting information, and creative at same time.
- Awesome.
- I learned a lot from all of them. Thank you very much.
- Well organized! Except someone told me that the general public did not know about it.
- Thai temples and beautiful Buddhist decoration.
- Very interesting -Very good!
- Everyone has different techniques and thoughts of lacquerware, but all are in love with it!
- Really excellent, I wish the speakers did not have to rush. Very good variety in talk topics, especially enjoyed the artists' techniques
- Very well organized!
- Very great and useful for me!
- Good! I am understand the different of lacquer research lecture in each country.
- Sha Sha's performance is great, but it was too dark.
- I learned a lot about the history of lacquer from several Asian countries. So many styles are superbly interesting.
- The lectures and demonstrations are relatively useful for me, and I learned a lot of things in this program. Thanks a lot.
- Lanna and Maki-e technique in the workshop today.
- Pleasure overall speech

- Workshops, because we were able to learn many special techniques
- 都很有趣！

What do you think about the future and possibilities of Thai lacquer crafts?

- Thai lacquer will develop me expand due to tourism and environmental “green” interest, plus Thai people themselves also like!
- Yes, we can apply in many ways
- Lacquer artist could make more new works and exhibit in different countries
- We should have them rotating around many countries with workshops in other countries
- If artists make good quality lacquerware like in old days, there will be market for it. I don’t want to buy cheap stuff.
- May be it can be learn more kind of technique
- if they are allowed to get lacquer in Thai
- Brush up quality
- Try to make more children know what is lacquerware.
- I hope Thai people & foreigners can continue to value this art. There are wonderful artisans.
- We get more people to be interested in it.
- Keeping hand make and do it better!
- I think that Thai lacquer crafts can add more personal images or spirits in your work and pieces.
- If we can visit those artists studio, that will be great.
- It will be good and more and more young people will get to know lacquer.
- More contemporary and international.
- I think that the lacquer techniques of Thailand are very unique and impressive. I hope they can be used in much more contemporary ways.
- I think Thailand should spend more time exchanging lacquer technology (experience) with other countries.
- Moving to contemporary.
- If the young people have interest in lacquer, they can design it in modern ways, and sell to tourists.
- Many of Thai lacquer crafts were about Buddha, Maybe the topics can be more diversified.
- I think it can be promoted more and more and combined with the articles for daily use.
- The young generation can understand more about this technique and know more about the value.
- Open more about lacquer art and new thing.
- Young generation can understand more about lacquer and use it.
- Can develop more in the better ways.
- Can apply to new design and modern design objects.
- Easy to give the information to others and expand more about lacquer techniques.
- Thai lacquer craft might be better than now in the future.
- Give more information about Thai lacquer to foreigners.
- Give more knowledge about natural lacquer.
- I wish lacquer shop making lacquer with good quality.
- Thai people know more about lacquer.
- If they can change style.
- 現在多くのタイ人が漆について知らないのは寂しいですが、今後今回のプロジェクト等認知されると良いなと思いました。
- 箔絵が日本よりも比較的安易に作られていると思いました。純粹に漆だけで使うたら良いのと思いました。
- 若い人に興味を持ってもらえないと発展、存続が難しい。「漆」を使わないものも工芸と呼んでしまうかも。
- 非常傳統有特色！
- 更精緻化

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

- Need better control and organization during demonstrations so everyone can see.
- Better not to schedule same time as Japan Lanna Festival (Last night in Humanity Building) as difficult to attend both. I went to Japan Lanna Festival; therefore, I could not see performance and lecture here.
- Make better venue (audience can see demonstration better situation)
- We can try to do come crafts with are more elegance and details and it will be great.
- Spread the word about urushi.
- Presentation or lecture, keeping is very important!
- Is this program only aimed at artist? If not it would be great to expand email ~~to other related groups – or a separate part of the program to help to spread the info about the beauty of lacquer to a broader range of the public.
- Time control should be more clear.
- Would like to see step to prepare urushi from start to finish step by step.
- An annual exhibition of Asian lacquerware in Chiang Mai.
- It is a special experience to me. I learned a lot about lacquer and this is my first time to see lacquer trees. Thanks you for planning all this perfect project. Thank you very much!
- It was good but very hot.
- タイ産の漆が採取できればもっとタイで漆の認知度がふえるのではないかと思います。
- 事業は素晴らしい取り組みだと思います。参加した皆がそれぞれ興味をもって取り組んでいました。

Conclusions

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15年を迎える。かつて日本・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った。そこで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することとなった。

今回、タイのチェンマイでの開催であったが、タイ国内だけでなく、ミャンマー、カンボジア、ベトナム、ラオス、中国、台湾、アメリカからも多くの参加者があった。漆に魅力を感じ興味をもちつつ、漆文化の存続の危機を感じている現れではないだろうか。参加者同士で漆の魅力を語り合い、共感し、情報交換ができ、漆を通じた友情の輪がより広がり、その結束は固くなってきたように感じる。タイ国内からも予想以上に多くの参加者があり、特にタイ各地から多くの学生が訪れたことは、次世代への漆の継承が期待できると感じている。

事業の規模が大きくなるにつれ、組織や限られた予算であること等、運営面の改善が求められる段階になってきたことを痛感している。次はベトナムのハノイで活動を予定している。チェンマイでの事業を通し、より実り多い活動となるよう、プログラムを精査していくつもりである。

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、共催のチェンマイ大学、助成していただいた国際交流基金アジアセンター、後援をいただいた在チェンマイ日本国総領事館の皆様、ご協力いただいたすべての方々に感謝を申し上げます。

アジア漆工芸学術支援事業実行委員会
松島さくら子

Asian nations (Japan, China, Korea, Taiwan, and those of Southeast Asia) still produce lacquerware, 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 and hasty 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. Therefore, we are expanding the Program to all the countries of Southeast Asia with the aim of conveying the knowledge, beauty, and splendor of lacquer to the people of this region. An equally important goal is to increase contact between lacquer artists and craftspeople throughout Asia by creating a forum for exchanging information on lacquer craft techniques and production, and on the challenges facing lacquer culture in each country.

The first expanded Program event was held at Chiang Mai University's Art Center. Participants came not only from Japan and Thailand but also from Myanmar, Cambodia, Vietnam, Laos, China, Taiwan, the United States. They were able to express their fascination with lacquer and exchange information on the current state of lacquer arts and culture in their respective regions. There was ample opportunity to study and then talk together about the various techniques used in each region. Unified in each other's love of lacquer, a bond of empathy and friendship formed during the days together. The Program events attracted a far larger number of visitors than anticipated. The lacquer art exhibition drew a great deal of interest from the public with about 1,500 visitors attending. Importantly the symposiums and seminars were also very well attended. Students from all over Thailand, many on school excursions, visited the events. Some groups came from as far away as Bangkok.

As the size and scope of the Program grows, management becomes more complex. We are keenly aware of this and are working to improve all aspects of the Program. Our next event is in Hanoi in August. Building upon our experience in Chiang Mai, we are carefully examining how to improve the Program with the goal of including evermore useful and fruitful activities.

We would like to thank all our staff and everyone else who helped make this program a success. In particular, we would like to thank the teachers and administration of Chiang Mai University for their help and support. In addition, a successful outcome would not have been possible without the work of the staff and students at Chiang Mai University who put so much effort into in organizing and running the exhibition and program. Finally, we would like to acknowledge the guidance and support of Professors Vithi, Ogura, and Lipikorn for their invaluable help in providing a venue and assistance for the Chiang Mai program.

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 in Chiang Mai 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

Asian Lacquer Craft Exchange Program in Chiang Mai

Date: 18-28 February, 2016

Organized

Faculty of Fine Art, Chiang Mai University

Asian Lacquer Craft Exchange Research Project

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