

# アジア漆工芸交流プログラム in ミャンマー

ASIAN LACQUER CRAFT EXCHANGE PROGRAM IN MYANMAR

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報告書

Proceedings

Lacquerware Technology College, Myanmar Lacquerware Association  
Tokyo University of the Arts, Asian Lacquer Craft Exchange Research Project

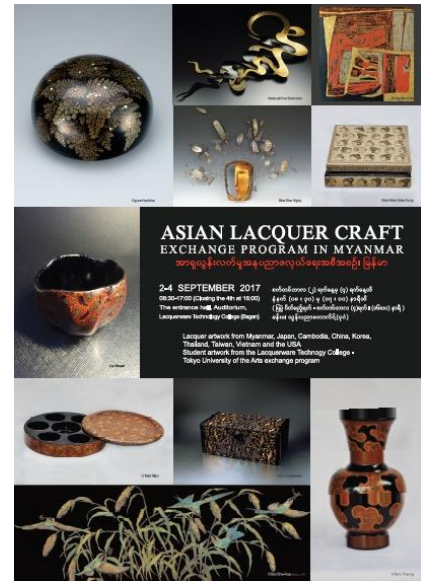


公益財団法人 高橋産業経済研究財団  
Takahashi Industrial and Economic Research Foundation

# Asian Lacquer Craft Exchange Program in Myanmar

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、2002 年(平成 14 年)にスタートしました。ミャンマーのバガンの漆芸技術大学と漆器業者を中心に現在に至るまで活動を継続しています。また、カンボジア、ライス、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。

2017 年 9 月、東京藝術大学の ASEAN 諸国との交流事業とともに、ミャンマー最大の漆器産地であるバガンの漆芸技術大学・ミャンマー漆器組合の協力を得て、日本・ミャンマー、そしてアジア各地から漆工芸研究者・漆芸家・漆器生産者が集まり 1・交流展示、2・講演、3・技術体験ワークショップ、4・漆器産地見学等のプログラムを行いました。交流展示では各国の参加者による多くのすぐれた漆作品の展示を行いました。講演では日本やミャンマーをはじめアジアの漆について、各国の漆芸教育についての講演を行いました。また、技術体験ワークショップではミャンマーの伝統的な漆器加飾技法である金箔絵と蒔醤を主に日本・中国・台湾から参加した学生を中心に体験していただきました。そして漆器技術見学では、バガンの漆器業者や職人の工房を複数訪問し、ミャンマー漆芸の現状を見ることができました。



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 purpose of Asian Lacquer Craft Exchange Project is to promote natural lacquer arts, crafts, industry, and education throughout Asia. We do this by bringing artists, artisans, educators, and scientists together for seminars, workshops, and art exhibitions. At these programs, participants exchange information relating to the world of lacquer. We discuss the current situation of lacquer art and education in each nation, learn new techniques at the workshops, and view contemporary lacquer art from around Asia and the world at the exhibitions.



The goal of the seminars, workshops, and exhibitions is to increase and intensify communication and exchanges between lacquer communities. We endeavor not only to inform the public, but also to expand and strengthen the worldwide network that binds lacquer artists, artisans, educators, and scientists together.

With the 2017 Program the Asian Lacquer Craft Exchange Research Project returned to its beginnings, its roots in Bagan, home to Southeast Asia's most skillful and technically proficient lacquerware artisans. The Bagan Program was organized in partnership with the Lacquerware Technology College, the Myanmar Lacquerware Association, and Tokyo University of the Arts. The Program consisted of an exhibition of international lacquer art at the Lacquerware Technology College from 2 to 4 September. Over 50 lacquer artworks were exhibited. In addition, there were lectures by lacquer experts and workshops on Myanmar lacquer techniques as well as study tours to lacquerware studios and shops on 3 and 4 September.

Sakurako Matsushima

Director, Asian Lacquer Craft Exchange Research Project Executive Committee

# Program

Date: 2 - 4 September 2017

Place: Auditorium and Entrance Hall, Lacquerware Technology College, Bagan, Myanmar

Contents: 1- Exhibition, 2- Lectures, 3-Workshops, 4-Study Tours

Support: The Japan Foundation Asia Center - Grant Program for Enhancing People-to-People Exchange  
Takahashi Industrial and Economic Research Foundation  
Small Scale Industries Department, The Ministry of Agriculture, Livestock and Irrigation, Myanmar (後援)  
The Embassy of Japan in Myanmar (後援)

Organizers: Lacquerware Technology College  
Myanmar Lacquerware Association  
Tokyo University of the Arts  
Asian Lacquer Craft Exchange Research Project Executive Committee

期間：9月2日(日)～4日(火)

場所：漆芸技術大学講堂及びエントランスホール(ミャンマー バガン)

内容：1) 交流展覧会, 2) 講演, 3) 技術体験ワークショップ, 4) 漆器産地見学

主催：アジア漆工芸学術支援事業実行委員会

共催：漆芸技術大学

東京藝術大学

ミャンマー漆器組合

助成：国際交流基金アジアセンター アジア・市民交流助成

公益社団法人 高橋産業経済研究財団

後援：在ミャンマー日本国大使館

Small Scale Industry Department, the Ministry of Agriculture, Livestock and Irrigation, Myanmar



Large offering bowl was exhibited



Lacquerware Technology College



# Opening Ceremony and Events

2 September (10:00~12:00) Auditorium, Lacquerware Technology College

## Greeting 開会に寄せて

Sakurako Matsushima, Director, Asian Lacquer Craft Exchange Research Project

## Opening Remarks 開会の儀

U Mya Than: Director General, Small Scale Industries Department, Ministry of Agriculture, Livestock & Irrigation

Mr. Toshimichi Koga: First Secretary, Head of Information and Culture Section, The Embassy of Japan in Myanmar

Daw Nilar Myint: Principal, Lacquerware Technology College

U Maung Maung: Chairman, Myanmar Lacquerware Association



U Mya Than



Mr. Toshimichi Koga



U Maung Maung

## An Overview of the Lacquerware Technology College, Daw Nilar Myint, Principal, Lacquerware Technology College, Bagan

Lacquerware Technology College was established as the Government Lacquerware Training School on 1924. After the enhancement of the lacquer subjects, the school was upgraded to the Myanmar Lacquerware Institute and Lacquerware Technology College. In 2016, a two-year higher Lacquerware technology training course was reopened to teach basic lacquer education to the successful secondly level students to provide craftsmen for the regional lacquer industry. In addition, the College opened a short term lacquerware training course. In 2017, a laboratory was established to do research into the raw materials used in Lacquerware products and to analyze pigments. The main aim of the laboratory is to support lacquer craftsman and lacquer businessmen. The Lacquerware Technology College is carrying out collaborations with International Lacquer Technicians to develop and improve regional Lacquerware production.



Principal Daw Nilar Myint



Opening Remarks at Lacquerware Technology College



# Exhibition

2~4 September (8:30~17:00) Entrance Hall, Auditorium, Lacquerware Technology College

## “Asian Lacquer Art Exhibition in Myanmar”

Entrance Hall, Lacquerware Technology College

日本・ミャンマー・ベトナム・タイ・ラオス・カンボジア・中国・韓国・台湾・米国等の国と地域の漆作品約 100 点を展示いたしました。

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

### Myanmar

Lacquerware Technology College

Daw Aye Aye Mar, Daw Ei Ei Han, U Htay Aung, U Kyaw Kyaw Win, U Myint Khaing, U Soe Min Khaing, Daw Su Su Myint, Daw Swe Swe Myint, Daw Thwe Thuzar Sint, Daw Tin Mar Win, U Tin Win, U Win Naing, U Zaw Naing, Research and Development Department

Myanmar Lacquerware Association

U Aung Kyaw Htun, Daw Aye Aye Nwe, U Hla Htun, U Htin Aung Zaw, U Ko Ko Maung, U Kyin Thaug, U Maung Aung Myin, U Maung Maung, Daw Maw Maw Aung, Daw Moe Moe, U Myo Min Oo, U Myo Myo, U Soe Moe Thet, U Soe Myint, U Thein Htun, U Tin Htun

### Japan

Ako Kanae, Akutsu Mami, Imai Miyuki, Inami Jun, Kamigaki Natsuko, Koizumi Takumi, Li Peipei (China), Mashiyama Akie, Matsumoto Mana, Matsushima Sakurako, Nakamura Saki, Nakano Chisato, Ogawa Taro, Ogura Norihiko, Okukubo Kiyomi, Oya Kazunari, Tanakadate Ami, Watanabe Shusei, Yamaoka Runa, Yasui Tomoyuki

### Southeast Asia

Cambodia - Eric Stocker (France),

Thailand - Lipikorn Makaew, Phumrapee Kongrit, Rush Pleansuk, Sumanatsya Voharn

Vietnam - Ando Saeko (Japan), Cong Kim Hoa, Trinh Tuan

### China

Hua Mengtian, Jin Hui, Liu Shuai, Liu Yi, Pan Minghui, Weng Jijun, Xu Rui, Xu Yue, Zhang Bin

### Korea

Choi Jong-kwan, Chung Bok-sang, Chung Young-hwan, Jung Myung-che, Jung Yong-ju, Kim Ha-won, Lee Ha-young, Sung Yong

### Taiwan

Chen Shu-hwa, Lin Shing-ann

### USA

Sha Sha Higby





## Artist Session : 2 September



Japanese lacquer works



Lacquered mask, Sha Sha Higby



Japanese lacquer works



Japanese lacquer works



Students works from exchange classes between Tokyo University of the Arts and the Lacquerware Technology College





Myanmar Lacquerware Works from Myanmar Lacquerware



Myanmar lacquer works



Myanmar lacquer works

# Lectures

2 September (11:10-12:00, 13:00~15:20) Auditorium, Lacquerware Technology College

11:10 –

## “Lacquer Education in Asia”: Educators from Japan, China, Korea, Thailand, and Vietnam

日本, 中国, 韓国, タイ, ベトナムの大学漆芸教育者による各大学の漆教育についての紹介を行った。

**Moderator: Dr. Itani Yoshie**

**Japan** - Ogura Norihiko, Professor, Tokyo University of the Arts / Yasui Tomoyuki, Lecturer, Kyoto City University of Arts / Ogawa Taro, Lecturer, Toyama University

### The Educational System of Urushi-Art at Tokyo University of the Arts

Tokyo University of the Arts (“Geidai”) is Japan’s oldest and only national arts university. My duties at Geidai include teaching the essentials of lacquerware education and increasing the awareness of the students in developing their own artistic activities by using my own knowledge and creativity as an artist-educator. Urushi, or Japanese lacquer, is one of the most ancient craft techniques in Japan. It is also one of the longest-standing programs at Geidai, being offered since the foundation of the university. The program facilitates students in acquiring a variety of artistic modes of expression by offering opportunities to discuss with and be instructed by the faculty, while encouraging them to produce works based on research and develop their unique artistic sense. It also aims to train artists, educators, researchers, and conservators, who can work on the global stage.



### Kyoto City University of Arts Urushi Lacquering

This course has four basic fields: woodworking, kyushitsu, kanshitsu, and decoration. Students study freely, learning creative ways of expression in lacquering by experiencing all the processes involved. They explore new possibilities of artistic expression relevant to the broader community to reveal the simple beauty of function. Both are indispensable elements of craft. After completing the course, some graduates find employment in the fields of design, architecture and art, while others become teachers and train future generations of artists.

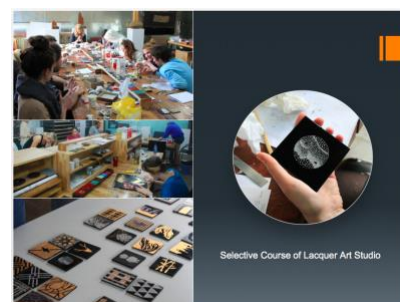


### Toyama University Faculty of Art and Design

Toyama University has 9200 students in total. The Faculty of Art and Design is located in the countryside, surrounded by rice fields. There are about 500 students who choose one of 5 courses; Fine Art, Craft, Design, Architecture and Art Management. The faculty’s focus is on educating students to be Creators, Consumers, and Facilitators.

### China - Jin Hui, Professor, Shanghai University Academy of Fine Arts of Shanghai University-

The Academy of Fine Arts of Shanghai University was founded in 2007. It has elective courses open to all students at the University, including short-term foreign students. At the moment, there are 5 graduate students. The main research direction is in lacquer painting, but at the same time, there are a series of workshops, including the Chinese Kuan Cai, Yun Diao and Japanese Maki-e. Compared with other colleges and universities, the lacquer art studio is quite comprehensive and includes lacquer painting, technique, and theoretical research in lacquer arts.





## Korea - Jung Yong-ju, Professor Emeritus, Yeungnam University

### Current state of Lacquer Education in Korea

The lacquer cultures that developed in Asia reflect the geopolitical, cultural and artistically characteristics of the region. Over the centuries, lacquer arts and crafts grew incorporating a variety of rich materials and techniques. Lacquer arts emerged as a new genre of formative art.

The essential character of lacquer derives from its natural beauty. Lacquer's lustrous sheen and smoothness appeal strongly to the senses. Its material properties allow room for artistic freedom and numerous decorative effects, highlighting the beauty of form and color. As a result, lacquer arts and culture has been passed on from generation to generation for many centuries.

Universities that teach lacquer arts and crafts are: Seoul National University, Cheong Ju University, Sook Myung Women's University, Yeungnam University, Daegu University, Hannamu University, Kyungil University, Dong-A University, Jeonju University, Dongbang Culture University, and the National University of Cultural Heritage.



## Thailand - Sumanatsya Voharn, Lecturer, Chiang Mai University

### Lacquer Education in Thailand

When mentioning lacquer in Thailand the first images that come to mind are the gilded gold and black lacquer techniques used in the temples or the influence of Chinese mother-of-pearl inlay and lacquered utensils which is called "Keung Khern". Lacquer education in Thailand is more focused on traditional lacquer styles, presenting the influences of central Thai and Northern Thai lacquer.

Art Universities and Traditional Art Training schools in Thailand provide lacquer courses as classes or as part of the Thai Art department. Lacquer study in Thailand is mostly focused on traditional techniques such as gilding, painting and inlay.

Chiang Mai University and Rajamangala University of Technology Lanna teach lacquer arts and crafts. In addition, there are lacquer training courses at the Nantaram Community Lacquer Training Centre and at the Royal Handicraft School, which is supported by H.R.H. Princess Maha Chakra Sirindhorn.



## Lacquer education in Vietnam - Trinh Tuan, Lecturer, University of Industrial Fine Arts, Hanoi

### 1 Government Organizations:

**a. Universities:** Most Art Universities in Vietnam include Lacquer-Technique courses in their curriculums. Students are given a general knowledge of the history of lacquer, its properties, and applications. Students practice lacquer painting or crafts for around one month each year. The number of students studying lacquer is usually less than those studying other art subjects; 5 years of study with 5 students each year.

**b. Associations:** Some manufacturing associations specializing in lacquer across the country. The Fine Art Association also organizes frequent exhibitions of lacquer paintings.

### 2. Non-Government Organizations:

**a. Artist's Studios:** Artists explore and use lacquer to their artworks. The techniques used depend on their style of Art. A master -- apprentice system is used in passing on knowledge

**b. Traditional Villages and Manufacturers:** Lacquer crafts are designed and produced for daily use goods, souvenirs, export crafts, and interior decoration. Young workers are taught specific industrial skills and overtime become skilled artisans.



### 13:00 – Overview of the Asian Lacquer Craft Exchange Research Project

Sakurako Matsushima, Director, Asian Lacquer Craft Exchange Research Project

“アジア漆工芸交流事業について”, 松島さくら子, アジア漆工芸学術支援事業代表

### 13:15 - Lacquer in Myanmar

**Myanmar Lacquer Arts, U Maung Lin, Head of Department, Lacquerware Technology College**

“ミャンマーの漆工芸”, U Maung Lin, head of Research and Development Department, Lacquerware Technology College

In Myanmar, there is evidence that Lacquerware production began in the Bagan Era (12th century). From the 16th century through the 19th and early 20th centuries, Lacquerware production gradually increased and quality improved. Previously, there were more than 35 Lacquerware production centers. Today, however, there are only about five centers left that continue production and most are depended upon market conditions and use less skilled workers. Bagan, the ancient capital, was and is the place most visited by local and foreign travelers. Therefore, Lacquerware production is more developed and of high quality due to market demands, but is also facing the issue of maintaining a skilled labor force. In addition to the high-quality traditional lacquerware produced in Bagan, modern design has also improved. Lacquer businessmen, craftsmen, and labors need to cooperate to better develop lacquerware production in Bagan.

### 13:40 - Lacquer in Japan,

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

“日本の漆工芸-蒔絵と螺鈿”, 小椋範彦, 東京藝術大学教授

“*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. The *Maki-e* technique was originally developed in Japan and has 1300-year history.

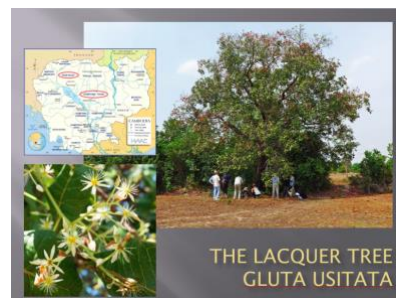
“*Raden*” is another decorative technique in which linings of mother-of-pearl, abalone, or great green turban shells are cut into designs and either put onto or inserted into the lacquered surface. Professor Ogura talked about several *maki-e* and *raden* decorative techniques.

### 14:20 – “Lacquer Art in Asia”: Eric Stocker, Jin Hui, Jung Yong-ju, Jacinta Brown, Chen Shuhwa, Sumanatsya Voharn, Trinh Tuan

“アジアの漆工芸”: 各国の漆工芸の現状, タイ・ベトナム・ラオス・カンボジア・中国・韓国・台湾の専門家

#### Cambodia - Eric Stocker (Ken Dillon)

Historically, Cambodia had a thriving lacquer industry and culture. But the industry and technical skills were lost in the upheavals of recent times. However today, lacquer trees (*Gluta Usitata*) are being tapped in Kampong Thom province and lacquerware using natural lacquer is being made in Siem Reap. More artisans are recognizing the beauty of natural lacquer and are exploring its possibilities. There has been a rebirth of lacquer culture in Cambodia.



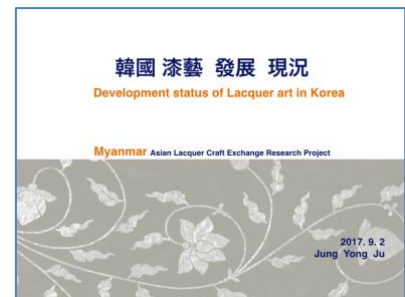
#### China - Jin Hui

At present, Chinese handicrafts is in a golden age: The state has formulated many policies to support arts and crafts. The National Ministry of Culture is providing generous funding to promote lacquer arts and other crafts. One by one, universities have established lacquer art studios, and recently, the Tenth University Handicrafts Exhibition was held. Some cities, such as Wuhan, Fuzhou, have held a series of international lacquer art exhibitions. Lacquer has become a cultural card. The Chinese Lacquer Painting Artists Association Committee also held a number of Academic Exhibitions. With these developments, more and more people are paying attention to lacquer arts.



### **Korea - Jung Yong-ju (Kim Ha-won)**

Lacquer, also known as the 'Asian mystery', is an entirely natural and environmentally friendly coating material. Processed from sap harvested from the lacquer tree, it possesses unique aesthetic and physical properties that have been exploited in Asian arts and crafts for several millennia. With its unique technique, the Korean tradition of lacquer work with mother-of-pearl inlay is without doubt one of the summits of lacquer arts worldwide. Lacquer withstands long years of use and has a variety of expressive techniques. This is undoubtedly the most excellent nature-friendly material that can open a new chapter of ingenious lacquer formative art when incorporating it into contemporary formative art.



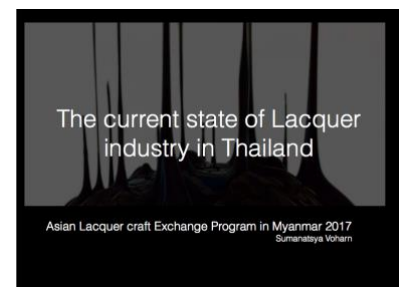
### **Laos - Jacinta Brown**

Lacquer in Laos: two steps forward, one step back.  
Lacquerware in Laos has had a difficult path. Nearly lost as an art form, the recent increase in prosperity in Laos and promotion of lacquer artisans through government initiatives has boosted interest and production of lacquerware in Laos. Buddhism related offering bowls have become particularly popular among locals and for the tourism market. While there are many supporters of Lao lacquer, it must compete against fakes and imports and the continuation of the art form is uncertain at present.



### **Thailand - Sumanatsya Voharn**

Lacquer sap (*Gluta usitata*) has been used since ancient times to strengthen and protect bamboo and wooden objects. In the north where the tree is common, sophisticated techniques were developed and lacquerware handicrafts became an important industry. Traditional design motifs were of usually of Buddhist beliefs and myths. Today, however, the industry is in decline. Factories churn out low quality products for tourists mostly using chemical varnishes and acrylics. Traditional techniques need to be passed on to younger generations who need to use them in contemporary artistic expression. Lacquer arts and crafts needs to be introduced at art education institutions.



### **Vietnam - Trinh Tuan**

Lacquer art in Vietnam can be divided into two genres, *do son*, lacquer crafts and *son mai*, lacquer painting. Do son include tableware, furniture, and Buddhist statues. Unfortunately, with the advent of modern mass production, chemical varnishes replaced natural lacquer in most craft industries. Son mai, however, still flourishes as an art form. Colonial schools introduced Western style painting. Local artists then began using lacquer sap (*T. succedaneum*) in paintings, creating a new art form. Being uniquely Vietnamese increased its visibility and many young artists became lacquer painters. Lacquer is not an easy medium to work in; therefore, master artists need to hand down to younger generations the techniques that they learned over time.

### **15:20 Closing Remarks**

Norihiko Ogura, Professor, Tokyo University of the Arts

Daw Nilar Myint, Principal, Lacquerware Technology College



## Workshops

3-4 September (9:00~12:00) Auditorium, Lacquerware Technology College

Myanmar lacquer techniques including gold leaf (shwei-zawa), and kinma (kanyit) were practiced at Lacquerware Technology College.

### 3 September, 09:00-12:00 ---“Shwei zawa”

Instructor: Daw Swe Swe Myint, Assistant Lecturer, Lacquerware Technology College

Shwei zawa is a gold leaf layer technique. Orpiment powder mixed with neem resin 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. A simple shwei zawa technique was made on 125 x 125 mm plates.

ミャンマーで金箔絵のことを“Shwei zawa”といいます。黄色い顔料をインドセンダンの樹液と水で溶き、金箔を載せたくない箇所に描きマスキングし、漆等を薄く塗り込み金箔を貼ります。硬化後、マスキング部分を水で洗い流すことで、文様を浮かび上がらせる技法です。本ワークショップでは125 x 125 mm の黒漆塗り板に行いました。



### 4 September, 09:00-12:00 ---“Kanyit”

Instructor: U Htay Aung, Lecturer, Lacquerware Technology College

“Kanyit” is an etching technique. First the object is coated with acacia resin, 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. In this workshop, a simple Kanyit technique was practiced on 125 x 125 mm plates.

“Kanyit”とはミャンマー語で蒨醬のことをいいます。漆塗面にアカシアの樹液を塗っておき、文様を蒨醬刃にて彫り、その上に色漆を塗るか、摺り漆後顔料を蒨き、硬化後、アカシアの樹液とともに彫り部分以外の色漆や顔料を洗い流すことで、彫り部分のみに色を残すことで文様を表す技法です。本ワークショップでは125 x 125 mm の黒漆塗り板に行いました。



Workshop, Myanmar kinma technique “kanyit”



Student participant work

## Sudents Exchange Event

3 September (14:00~15:00)

Many lacquer arts students from universities and institutes in China, Taiwan, Japan, and Myanmar attended the Asian Lacquer Craft Exchange Program. This program was a good opportunity for students to get to know each other, share their love of lacquer arts, and promote friendship for future exchanges.

当プログラムには、日本、中国、台湾、ミャンマーの漆を学ぶ多くの学生が参加しました。プログラムを通し、互いの漆に関する取組みや作品、活動を共有し、学生間での長い交流・友好関係を築くことを目的に学生交流を行いました。



Student exchange program



Student exchange program



## Study Tours

3-4 September (10:00~15:00)

Visited the Lacquerware Museum, Myanmar lacquerware studios and shops to see their products and the lacquerware making process. 漆芸技術大学内資料館及びバガン地区内漆器工房見学 ミンカパー村、ニューバガン等の複数の漆器工房を見学しました。漆器製作のプロセスや産品を見ることができました。



Lacquerware Technology College



Process of lacquerware



Lacquerware Museum



Lacquerware Museum



Lacquerware Museum



Lacquerware Museum





Ever Stand Workshop



Workshop in New Bagan



Ever Stand Workshop



Workshop in New Bagan



Workshop in New Bagan



Workshop in New Bagan



Product from Local lacquerware shops



Workshop in New Bagan



## Questionnaire

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

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)

**Number of Respondent:** teacher (11), student (4), artist (8), craftsperson(2), other(1)

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

(difficult) ◀◀◀ 1 (1 人) - 2 (5 人) - 3 (7 人) - 4 (10 人) ▶▶▶ (easy) 回答なし 3 名

- ・ I understood. However, it may be necessary to build a deeper for understanding of speech in order to motivate the specialization of teaching.
- ・ The English of some speakers was difficult to understand. Content-wise no issue.
- ・ The experience of handling the first encounter material and technique has become a very learning Experience.
- ・ May be good to some of the lectures going on the same time as workshops
- ・ It was well organized and easy to understand lectures & workshops.
- ・ Lectures were interesting and the workshop were very useful for both teachers and students to exchange.
- ・ Not easy for rookie. But it is very fun to me. I can know the teacher that he said.
- ・ 語学力不足で講義があまり理解できなかったのが残念ですが、今後の自身の課題となりました。
- ・ 英語が全て聞き取れず、不明な部分もありましたが、理解できました。ワークショップの英語の通訳さんの説明は、わかりやすかったです。
- ・ レクチャーでは各国の漆についての発表をもう少し長く聞きたかったです。
- ・ 実際の工房を見学することで、ミャンマーの漆器産業がどういったものなのか感じ取ることができました。
- ・ アジアの方のアクセントの強い英語は聞き逃しがちでした。スライド数の制限があったため、一画面に詰め込まれ過ぎた写真や文は見えにくかったです。画面が小さすぎたのかもしれない。
- ・ 希望有中文翻译, ・ 英语水平有限

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

(not useful) ◀◀◀ 1 (0 人) - 2 (0 人) - 3 (4 人) - 4 (21 人) ▶▶▶ (useful) 回答なし 2 名

- ・ Of course it made me realize something I didn't know much about in terms of technical issues and solutions.
- ・ Good overview of the different countries involved and their representatives within the Asian Lacquer Craft group. Good overview of the variation of workshops in Bagan area, as each of them have their own area of strength.
- ・ Everything was a valuable experience, but being able to participate in the exhibits that can see the works of people with different background has become a good stimulus.
- ・ Like to see new work always, lectures are important for information but should be divided among other activities and activities of sharing. I particularly liked the panel discussion as it makes the audience think. Maybe those who want lectures can be separate from those who like to make things and be in exhibitions.
- ・ Especially visiting local shops (where we could see demonstrations) were delightful and interesting.
- ・ I interested in the workshop and exhibition. The lecture were good but need some manage.
- ・ Yes it is. I learn a lot from this event. Understanding a technique of using gold leaf for lacquerware also understand about how different in between lacquer from Cambodia, Laos, Myanmar, Vietnam, Japan...
- ・ Learn about lacquer knowledge, different country different lacquer way. It's useful for me to do lacquer !
- ・ 作品の前に作家と話をしたり、一つ一つの作品に対して質問をしたりできる時間があると作品の背景がわかったり人と作品が結びついて良かったのではないかと思います。
- ・ 特にワークショップが勉強になりました。ミャンマーの技法について、知識としては理解していても、実際に現地の道具で手を動かしてみることで、それがどれほど難しいことか、実感することで本当に理解することができました。体験することで、今まで聞いていた技法について、違った視点から見ることができました。
- ・ 普段の生活の中ではつながることができない方々と出会えることが素晴らしいことだと思いますし、この出会いを機に別の場所で別の広がりが出て来ればいいなと思います。特に学生においては、海外の学生と交流できたり、現地の工房を見たり、展示を行うと言う経験が今後の活動にいい影響を与えるように思いました。
- ・ それぞれの国の作品を1つずつ見るのではなく一斉に並べることで、傾向がわかり、相違点への興味がわきました。
- ・ 交流和作品展示对我有帮助

### What are you interested in learning about?

- ・ I want to know and I interested in how to made Lacquer from the trees in each country because I want to teaching my students in the faculty University. It has a natural and different approach.
- ・ How is lacquer used for which type of object in which techniques and material combinations?
- ・ Introductory hands-on practice for non-practitioners/ inexperienced people/ conservators in order to increase their understanding of the material's properties and behaviours not only on an intellectual but also on a physical/ sensory level as well.
- ・ On the traditional technique of Kinma in Myanmar. ・ Local lacquer technique and culture, peoples.
- ・ I was interested in shaping with bamboo. (techniques is coiling, twisting, winding, weaving)
- ・ As a reason why many techniques using bamboo were born, Myanmar's bamboo and lacquer features are characteristic, and I was very interested in shapes born from material understanding.
- ・ New techniques with lacquer that I can try to experiment with in my own country, different ways people have used lacquer
- ・ Different techniques that people use from the other side of world. It is fascinating to see how they approach with their given materials.
- ・ Station of lacquer development and changing in each country and lacquer workshop.
- ・ It is about preparing for exhibition and workshop also with topics. Through the topics, we understand more and more what is the natural lacquer and art world in each country.
- ・ I am interested in the lacquer art history because I am writing a series of paper about lacquer art history.
- ・ I'd like to know about individual artist, company, organization or project using skills, knowledge and experience to develop or revitalize the industry.
- ・ Japanese lacquer technique "makie", "kanshitsu", "negoro"
- ・ All Japanese Lacquer Techniques. All subject, Everything !
- ・ ミャンマーの漆文化は本で読む程度の知識しかありませんでしたが、実際の工房を訪れ、制作現場を見ることで、工程や手仕事の技術について学ぶことができました。実際に現地の素材に触れることができてよかったです。
- ・ 作品デザインへの作家達の姿勢。樹漆を使う意義。その土地で手に入る物（竹、馬毛、漆、土）で作れること。タヨー技法が勉強したい。
- ・ 各国の漆芸において、使用している道具や素材について学ぶことが楽しいです。展示の際に、作品を見ながら素材や技法、表現について作家さんの話を聞けることがとても良い勉強になります。

- ・展示作品及作者交流、・工坊考察

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

- ・ I have learned to meet friends, friendship. I miss it after finishing the program.
- ・ Informative. Overview of the different ways how people use the material in different ways. Also interesting to see that artists in wealthier countries seem have the luxury to work on a more artistic/almost spiritual(?) level whereas people like the artists from Bagan are rooted in a more pragmatic(?) approach. Arts versus vessels/tourist items. Living National Treasure versus young people in Bagan lacquer families who do not want to become lacquer artists.
- ・ Also: a very relaxed and open atmosphere for exchange and communication with very friendly people. This also left a deep impression with me. Professional exchange can be very competitive, protective and suspicious. Great to see that people were not afraid to share their thoughts. Language was sometimes a barrier, as not everybody was fluent in English and I am not able to speak Mandarin or Japanese yet.
- ・ It was making lots opportunity to meet peoples, hear lots knowledges and opinions. Really nice to see many workers how to make lacquers at work shops in Myingkar village.
- ・ The ability to see the works of people from different countries was an opportunity to review the recognition of lacquer in me.
- ・ Wonderful program that is extremely important in this age of transformation. This is my fifth trip to Myanmar in the last 25 years, each time I have worried about the preservations of the arts, crafts lacquer of Myanmar, but finally Prof. Matsushima has realized a dialogue on this issue between Asian countries. I would have welcomed a panel discussion in Bagan and a party with Myanmar students.
- ・ Well organized, thoughtfully planned for details. Especially great opportunity for young students to experience and understand more about lacquer culture and its nature.
- ・ Workshop for the student were useful not only for the student but also for the teacher. The exhibition was nice, many people are interested.
- ・ For me, I learn a lot about the way to organizing this event. Everything is going on very well.
- ・ I liked the fact that there were short lectures with the theme "education".
- ・ それぞれの国の要素を感じる事ができる作品が一同に観れるのはおもしろいと感じました。場所に関しては、もう少し、各ブースごとにゆとりがあっても良いかなと感じました。
- ・ 国を超えて、様々な人と漆を通して繋がることができる、有意義な事業であると感じます。
- ・ 世界中の世代を超えた漆関係者と席をならべたことに感動しました。学会は少し長かったですが、内容は充実していました。
- ・ 技法、産地、交流どれもとても網羅されており大変有意義な時間でありました。
- ・ 今や生活の中に入れるのはむずかしい漆。各国、各人の知恵がほしい

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

- ・ After having returned from Myanmar, I thought that one reason for the difficulty to recruit young people for the lacquer work might be the overall working conditions for these people in the workshops compared to the modern workplaces in tourism-related businesses like hotels and the airport e.g. But of course that's hard to tell as an outsider.
- ・ Bagan might be still well off in the future because of the high amount of tourists. Not sure about the options for contemporary art at this point in time for Myanmar. Might depend on the overall situation for contemporary artists in the country which might not be easy. But I have no overview or knowledge of that as well.
- ・ I think quite tough as we do, honestly. It's really depending tourist and economy. at same time, seems like new movement happen as Black Elephant (may be not new, coz 17years). Stimulation is important. If Myanmar lacquer accept new idea/out sider and looking back there origin at same time, may find way, that is also we need. We can shear lots matter.
- ・ I think we need to unit to making a value and life style to use 漆, as natural materials, beautiful things as treasures. and try hard to making things to make people throb. No time to confront each other.
- ・ Many techniques were not done in Japan. I wanted to apply techniques such as masking to other techniques.
- ・ The Asian Lacquer Craft Exchange Research Project can let us see the beautiful of Myanmar lacquer crafts. After that, Let more people Interested in Myanmar lacquer art, to understand the Myanmar lacquer art, study Myanmar lacquer art.
- ・ People all over the world can learn about lacquer through visiting Myanmar even with tourism because it is one of the few cultures that still has it affordable tree lacquer, full of variety, with hopefully more possibilities to come. This project should happen again in Myanmar!
- ・ Has a lot of potential. Surprised with those people who could paint, etch in a such a details. Looking so young, only in their early 30th, but with at least 10-15 years of experience. Within few years with more experience in understanding concept about designing, marketing & management, I am sure they can create something "Great"
- ・ It might take times to meet the real global need, This time, I saw many low qualities lacquerware has been producing but Myanmar has very strong and unique lacquerware style. We have to keep the quality and develop in the right direction.
- ・ Yes, we all hopping to have more activities like this in a future. It is not only for us (Artist, Lecturer, Craft person..) It is also for people whom not much understand about lacquer art and lacquer craft.
- ・ Myanmar lacquerware and crafts is very distinctive and the cost is relatively low compared with China, so I think Myanmar lacquer ware will have bright future in Chinese market.
- ・ Depending on artists raw materials and markets.
- ・ ミャンマーの漆器の現状を見て、これから先も残し伝えて行くべき手仕事であると感じましたし、そのための後継者育成も必要に思いました。技術は良いものであるので、諸外国などに向けてミャンマーの漆器を販売するマーケットを大きくしていくことも必要なのかなと思いました。
- ・ 2回目の訪問ですが、経営者は経済努力はしていると思いました。ただ雇用者はどうなのでしょう。貧富の差が広がら無いようにと願いますが、あの精緻なキンマ仕事を見ていると皆真面目な人々である事はよくわかります。団体観光客をつかむ事は大切ですが、それには設備投資は不可欠でしょう。アルチザンはいてもアーティストはなかなか育たない現状は展示作品を見ていると分かります。今回のような展示会を見る機会を彼らももつこと、刺激が必要かもしれません。作家ばかりになっては質が落ちる可能性があり難しい所です。
- ・ ミャンマーの漆器は、新しいデザインや製品を開発する点で、新しい可能性があるとも感じますが、今までの伝統的なものにも十分、可能性があると感じます。そもそもミャンマーの漆器について知らないという人が多いので、漆器とはどのようなものか、漆器の存在や価値について多くの人に知ってもらえると、販路拡大にもつながるのではないのでしょうか。
- ・ 非常に高い生産性をもった工房があることがわかりました。自分たちの考えたものを量産したり、形にしてもらい、正当な値段で職人さんたちに還元できるようになったりもするのではないかなと思ったりしました。
- ・ 異国情緒あふれるミャンマーらしい漆器でありつづける事が今後貴重な存在になっていくのではないかなと思いました。
- ・ 洋風の生活になると漆器は使いにくい。もっと伝統を大切にしてほしい。
- ・ 展示的作品风格可以多样些!
- ・ 缅甸漆艺在东南亚最好! 希望保持民族风格和手工天然材料

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

- ・ I think that learning to know Lacquer rubber to use from the beginning is important not only academics. But it knows the people who works with. It is so good together with art works and exhibition.
- ・ It was a pity that there was not more time maybe even towards the end of the three days to go around the exhibition area to talk to the artists about their works. With all the new input in mind, it would have been interesting to discuss and exchange.
- ・ Thank you so much, to organized wonderful events. Really happy to join you.
- ・ Very successful event and thanks for the hard working, but few suggestion is about lecture timing and exhibition space.
- ・ My suggestion is: Keep going! Let do it together. Again and again.
- ・ Maybe we could invite some experts from European museums and the activities will have more influence.
- ・ I want to suggest Asia lacquer craft exhibitions yearly in Myanmar which are interesting on Asia lacquer arts.
- ・ I want to suggest to participant at international lacquer crafts exhibitions and exchange program.
- ・ 初めてミャンマーという地に行き、現地の手仕事を直に見るということは何よりの勉強になりました。自分だけで行っても経験できないことがたくさんありました。企画、運営していただき感謝しております。また機会があれば参加したいと思っています。
- ・ 講演者とパネリストが別のメンバーだと、さらに各国の内情が知れたと思います。



・ 沢山の楽しい時間が過ぎました。参加者を大勢になり、増々漆の集い力が強くなった気がします。

## As a Conclusion

ミャンマー最大の漆器産地であるバガンにて開催した本事業は、2002年より交流をおこなって来た漆芸技術大学との交流から、一旦東南アジアの他の国へと拡大したため、3年ぶりの開催となった。

本事業の展覧会では、各国の漆工芸作品を一堂に展示することで、同じ漆を使用しながら異なる表現や技術があることを見る事ができ、漆工芸の可能性を発信することができた。また、講演を通して各国の漆芸について現状を確認しあった。短い時間ではあったが各国の漆芸教育に関する発表では、それぞれの国の教育機関での特色ある取り組みを共有することができた。産地見学とワークショップにてミャンマーの素晴らしい漆工芸品と技術を学ぶことができ、また漆器生産システムや漆器産業の現状を目の当たりにし、アジアの漆文化の発展と継承していくための意見交換を行った。参加者には各国の次世代を担う学生や若い漆職人の参加も多数見受けられた。中国、台湾、日本からも大学生が多数参加し、異なる環境で漆工芸を学ぶ学生間で、漆文化の現状と魅力を共有する双方向の交流を行うことができ、漆工芸を通したネットワークとコミュニティーの絆をより強固することができたと考えている。

講演・ワークショップの講師を務めてくださった、日本、中国、韓国、ベトナム、ミャンマー、タイの先生方、当事業にご賛同いただき共催していただいた東京藝術大学の小椋範彦先生をはじめ関係者の皆様、漆芸作家、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ミャンマー日本国大使館様、ご協力いただいたすべての方々々に感謝申し上げます。最後に当事業の現地運営を担っていただいた、Lacquerware Technology College と Myanmar Lacquerware Associationの皆様には、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 Asian Lacquer Crafts Exchange Research Project began in 2002 as an exchange program with the Lacquer Technology College in Bagan. The Bagan lacquerware community under the leadership of the Myanmar Lacquerware Association became an increasingly important partner in the yearly programs. In 2014, the Project, along with the lectures, demonstrations, workshops, and research tours, included an exhibition of international lacquer art. In 2015, the Project decided to expand to other Southeast Asian nations using the format developed for the 2014 program at the College. In 2016 programs were held at the Chiang Mai University Art Centre and at the National Fine Arts Museum in Hanoi.

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.

In August, 2017, the Project returned to Bagan and the Lacquerware Technology College for the first time in three years. Tokyo National University of the Arts was co-organizer of the program and there was strong support from the Myanmar Lacquerware Association. There was a focus on education with many university students and teachers from China and Japan attending. The art exhibition presented lacquer arts and crafts from around Asia exposing participants to a wide range of artistic expression and techniques, highlighting the uniqueness of lacquer traditions and cultures as well as the potential inherent in this medium. The lectures, given by professors from China, Japan, Korea, Myanmar, Thailand, and Vietnam as well as experts from Laos and Cambodia, were divided into those on the current state of lacquer arts and culture, and those on lacquer art education in each nation. The workshops were reserved for students and offered them the opportunity to learn Myanmar lacquer techniques while working together. Students from China, Japan, and Taiwan with their different lacquer cultures and educational environments were able to interact and share their perspectives on lacquer art and expression. These students are the next generation of lacquer artists and artisans. By bringing them together and thereby creating networks of lacquer artists, we believe the program was able to further strengthen the ties binding the international lacquer community. The research visits to the lacquerware production sites, workshops, and studios allowed participants to witness the production system and view first hand the high level of artisanship in Bagan.

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 professors from Myanmar, Japan, China, Korea, Thailand, and Vietnam for their lectures and workshops. We would like to acknowledge the assistance of Professor Norihiko Ogura and everyone else at the Tokyo National University of Arts for co-organizing this project as well as the support and help of all the participants from around Asia. We would especially like to acknowledge the Japan Foundation Asian Center and the Takahashi Industrial and Economic Research Foundation for their generous support, and the Embassy of Japan in Myanmar for their sponsorship of this program. Lastly, we would like to express our deep gratitude to Lacquerware Technology College and Myanmar Lacquerware Association for their extraordinary cooperation and support in organizing the local operation of this program.

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 ミャンマー 報告書

Proceedings, Asian Lacquer Craft Exchange Program in Myanmar  
20 November, 2017

### Organized

アジア漆工芸学術支援事業実行委員会

Asian Lacquer Craft Exchange Research Project Executive Committee

### Co-Organizer

Lacquerware Technology College

Myanmar Lacquerware Association

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