Poster Session

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

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

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

Conservation - Restoration – Restitution
Catherine Nicholas, France

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

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

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

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

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

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

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

Earliest evidence of the Lacquer tree (Toxicodendron vernicifluum) and the Lacquer culture of the Jomon period in prehistoric Japan
Yuichiro Kudo(National Museum of Japanese History), Shuichi Noshiro(Meiji University) and Yuka Sasaki (Meiji University), Japan

Lacquer trees in SE and E Asia and introduction of Toxicodendron vernicifluum into prehistoric Japan
Shuichi Noshiro (Meiji University), Yuichiro Kudo (National Museum of Japanese History), Yuka Sasaki (Meiji University, Paleo Labo Co., Ltd.), Japan

Use of Lacquer trees (Toxicodendron vernicifluum) for lacquer collection and lowland construction during the Jomon Period in prehistoric Japan
Yuka Sasaki (Meiji University, Paleo Labo Co., Ltd.), Shuichi Noshiro (Meiji University) and
Yuichiro Kudo (National Museum of Japanese History), Japan

**Characterization of Cambodian lacquer sap and scientific analysis of historical Cambodian lacquerware**
Tetsuo Miyakoshi*, Natsumi Akamae, Takayuki Honda, Department of Applied Chemistry, School of Science and Technology, Meiji University, Japan

**The Brilliant Shells and its role in Korean Mother of Pearl Inlay Lacquerware Technique**
Kim Ha-won, Occhil artist, Korea

**Methods for Urushi Sap Collection of Japan**
And efforts of Ichikiro no kai (an NGO of Japan) to maintain domestic urushi production
Miha Isoi, Kagari Miyoshi, Ichikiro no kai, Japan

**Kijian Daigo Urushi Yamizōnuri, We do the whole process of creating Urushi art - Growing, Collecting, Refining & Producing Lacquerware**
Tsuji Thoru, Lacquer Artist, representative, Kijian - Daigo Urushi Yamizo-nuri, Ibaraki, Japan
Continuing Traditions

**Urushi-Art (Japanese Lacquer)**
Aoki Kodo, Associate Professor, Tokyo University of the Arts, Japan

**Natural Lacquer: An Intangible - Making Lacquer Arts and Culture a World Cultural Heritage**
Ken Dillon, Asian Lacquer Craft Exchange Research Project, Japan