

第29回アジア国際美術展 —ウィズコロナ時代の各国・地域の美術活動状況報告と今後の展望—

第29回アジア国際美術展実行委員会委員長
宇田川 宣人(アジア美術家連盟日本委員会代表)

アジア美術家連盟各国・地域委員会の皆様には、コロナ禍にもかかわらず、第29回アジア国際美術展に作品と図録をお送りいただき、また、「ウィズコロナ時代の各国・地域の美術活動状況報告と今後の展望」をご寄稿いただき、誠にありがとうございました。心から厚く感謝申し上げます。

さて、この度の第29回アジア国際美術展は、福岡県、九州芸文館とアジア美術家連盟日本委員会の主催、アジア美術家連盟各国・地域委員会の共催で、アジアに開かれた「九州芸文館 リニューアルオープン記念 特別展」として開催します。アジア国際美術展は1985年からこれまで、各国の美術館において28回開催されましたが、我が国においては、第19回国民文化祭はじめ5回にわたり開催し、今回は6回目の開催です。今回の国際展の出品作家は日本、韓国、中国、台湾、香港、マレーシア、シンガポール、インドネシア、モンゴルの9カ国・地域委員会から推薦された作家と選考委員会で公募により選考された作家たちで、海外作家が120名、我が国の作家が100名による総勢、約220作家によるアジア現代美術の祭典になります。

世界的にコロナ感染症の流行が長引く現在の社会は、大きな価値観の転換期に直面しています。芸術の分野においても、この半世紀の間、グローバル化やIT社会に歩調を合わせた「コミュニケーション」や「ダイバーシティとインクルージョン」、「人間とモノやコトとの関係性」などが重要なテーマとして取り上げられてきましたが、今後は原点に戻り、更に新たなテーマの追求が始まると考えられます。今回のアジア国際美術展においても、作品と図録、また、九州国立博物館館長の講演と各国コロナ禍における各国・地域の美術活動状況と今後の展望をまとめた報告集などを通じて、今日のアジア現代美術とその活動状況を理解し、相互啓発につなげ、新たな表現の可能性や国際美術文化交流活動の役割や在り方などの新しい価値の創出を真摯に追求したいと考えます。

また、コロナ禍により海外往来が制限されているため「Face to Face」の多くの国際交流行事が中止せざるを得なくなりましたのは誠に残念でございます。その対応として、コロナ感染症の収束後の九州芸文館や九州産業大学芸術学部などを通じてのアジアの美術家との国際交流に期待を寄せているところです。

以上のように、今回のアジア国際美術展は、新たなウィズコロナ時代の特別な国際アジア現代美術の祭典になります。皆様のご指導ご鞭撻のほどよろしく願いいたします。

末筆ながら本展へご参加の皆様のご貢献を心から感謝申し上げますとともに、皆様の一層のご発展をご祈念申し上げます。

The 29th Asian International Art Exhibition Report on Artistic Activities and Future Outlook of Each Country and Region in the With Corona Era

29th Asian International Art Exhibition Executive Committee Chair
Norito Udagawa (Federation of Asian Artists Japan Committee Chair)



I wish to express my heartfelt thanks to the members of the national and regional committees of the Federation of Asian Artists for submitting works and catalogs for the 29th Asian International Art Exhibition, as well as manuscripts for the “Report on Artistic Activities and Future Outlook of Each Country and Region in the With Corona Era”, despite the COVID-19 pandemic. Thank you.

The present 29th Asian International Art Exhibition is being co-hosted by Fukuoka Prefecture, Kyushu Geibunkan, the Federation of Asian Artists Japan Committee, and the other national and regional committees of the Federation of Asian Artists. This event is also considered a special exhibition to celebrate the grand reopening of Kyushu Geibunkan. From 1985 until now, the Asian International Art Exhibition has been held 28 times at museums in a number of countries. Japan has hosted the event five times so far, including one time at the 19th People's Cultural Festival, and this time will be the sixth. The artists exhibiting works at this international exhibition were nominated by the national and regional committees of nine nations and regions, including Japan, South Korea, China, Taiwan, Hong Kong, Malaysia, Singapore, Indonesia and Mongolia, or they were chosen by the selection committee from the general public. This exhibition of contemporary Asian art includes the works of 120 foreign artists and 100 artists from Japan, for a total of 220 artists.

As the COVID-19 pandemic continues to spread globally, society is facing a major turning point in our values. In the art world, too, for the past half-century, “communication”, “diversity and inclusion”, and “the relationship between people and things and experiences” have been important topics, especially in relation to globalization and progress being made in information technology. In the future, we will need to start with a clean slate and start pursuing new topics. At this Asian International Art Exhibition, too, through artists’ works and catalogs, the lecture by the Executive Director of Kyushu National Museum, and the Report on Artistic Activities and Future Outlook of Each Country and Region in the With Corona Era, I hope we can gain an understanding of current Asian contemporary art and the current state of artistic activities. Furthermore, it is my wish that this understanding will lead to mutual learning opportunities, possibilities for new forms of expression, and the creation of new values regarding the role of international artistic and cultural exchange activities and ideas about how they should be achieved, and I want to pursue these things sincerely.

Furthermore, it is truly regrettable that many face-to-face international exchange events have had to be cancelled due to international travel restrictions as a result of the COVID-19 pandemic. After the pandemic has subsided, however, I have high expectations for international exchange with artists from Asia through Kyushu Geibunkan and Kyushu Sangyo University Faculty of Art and Design, among others.

In this way, this Asian International Art Exhibition is a special event of international Asian contemporary art in the new With Corona Era. I sincerely ask all of you for your guidance and encouragement.

Finally, to all of those taking part in this exhibition, I wish to thank you from the bottom of my heart for your contributions, and I pray for your continued success in the future.

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第29回アジア国際美術展実行委員会副委員長
津留 誠一(九州芸文館 館長)

この度、九州芸文館では、「第29回アジア国際美術展」を開催する運びとなりました。

九州芸文館では、開館以来アジアとの交流を事業の柱にしてきました。それは、この地域が古代より、日本のどの地域より早く、永いアジアとの交流の歴史があり、そのことが様々な文化の流入や人々の交流がこの地域を豊かにし、文化の醸成に大きく影響してきました。

九州芸文館は、この伝統を大切に、これまで「アーティスト・イン・レジデンス」などを行いアジアとの交流を行ってきました。しかし、これまでのやり方では、どうしても地域や人数に限度があります。私たちの先人が、紡いできた膨大な人々との交流の情熱と叡智と時間が生み出した文化を私たちは継承発展させていかなければなりません。文化運動・活動とは情報の伝達で、そのためには人的交流が大切な要素です。その交流がコロナ禍の猛威により、世界的な情報交流の封鎖に陥りました。

人々の叡智は、幾多の困難を乗り越えて、いとも簡単に情報を伝搬し、交流できる時代に発展してきました。私たちの時代は、どのような文化交流も可能な時代になったはずなのですが、いとも簡単に文明の機能が麻痺してしまいました。全国の美術館や文化団体が永年取り組んできた展覧会やイベントが中止になったり、延期になったり、内容を変更したりと苦渋しています。

そこで、私たちはどうするのか?私は、これは変革するいいチャンスではないかと考えました。オンラインやAR技法、スマホなどで発信したりして、情報を伝達したりもできますが、芸術はそれでは満足しません。本当ではありません。ライブではないのです。芸術は現実の体験が欠かせません。従来の固定型鑑賞でなく移動型、鑑賞型でなく参加型など、そして、ある期間だけでなく通年型・日常型の芸術行為を行う、いくつかのイベントが連携して、お互いの企画を循環させ、回廊型文化環境にしていく等、今までと違う表現方法・表現内容、発表方法を作り出していく絶好のチャンスだと思います。先人たちがチャレンジしたように未来を信じて、思いっきり面白いことをやってみたいと思います。

今回、九州芸文館は、オンラインや動画発信、作品集・記録集なども作成しましたが、何とんでも「作品展」が一番重要で、人的交流はできませんでしたが、いつもより充実した展覧会にしようと工夫しています。

The 29th Asian International Art Exhibition Report on Artistic Activities and Future Outlook of Each Country and Region in the With Corona Era

29th Asian International Art Exhibition Executive Committee Vice-Chair
Seichi Tsuru (Kyushu Geibunkan Director)



The 29th Asian International Art Exhibition will be hosted at Kyushu Geibunkan.

Since Kyushu Geibunkan opened its doors, cultural exchange with Asia has been one of our core activities. A reason for this is that this region was the first in Japan to have exchange with Asia, and its long history of exchange since ancient times, influx of culture, and contact with people from Asia enriched the region and significantly influenced the development of its culture.

Kyushu Geibunkan values this tradition and has maintained a number of exchange programs with Asia, such as the artist in residence program. However, conventional means of exchange that have been employed up until now have geographical limitations, and limitations on the number of artists who can participate. It is our responsibility to carry on and continue to develop the traditions that our ancestors nurtured through their passion, wisdom, time, and interaction with countless people from Asia.

Cultural movements and cultural activities are essentially the transmission of information, and as such, interactions between people are an important component of these. These interactions, and the information flow that they represent were brought to a halt on a global scale as a result of the disruption and damage caused by the COVID-19 pandemic.

People's wisdom has surmounted a great many difficulties and has progressed to where today information can be disseminated extremely easily. In this age, we take it for granted that all forms of cultural exchange are possible, but all too easily, it seems, functions of civilization have become paralyzed. Museums and cultural institutions across the country are struggling with having to cancel, postpone or modify exhibitions and other events that they have held for many years.

So what are we to do?

To me, this seemed like an ideal opportunity to transform how we hold exhibitions and other events. Information can be transmitted to smartphones, and viewers can experience art in a variety of formats, such as online or through augmented reality (AR) technology. But for art's sake, that is ultimately not satisfying. It is not the real thing. Viewers are not experiencing the art "live." Art is something that needs to be experienced directly -- not on a screen. For art, real experience is essential. Instead of traditional permanent exhibits that stay permanently at one museum, art could move from one institution to another. Instead of exhibiting art that is passively observed, museums could exhibit participatory art. Furthermore, instead of holding exhibitions for a limited period, museums could hold exhibitions year-round, and hold artistic performances that change frequently. Also, a number of events with a common theme could be linked, held in multiple locations, and rotate from institution to institution. I believe this is a golden opportunity for artists to do things differently than has been done up until now. This includes coming up with different forms of expression, creating works dealing with different subject matter, and utilizing different methods of presentation. I want to believe in the future, just as our ancestors did, and be bold enough to try things that will be really interesting.

This time, Kyushu Geibunkan is exhibiting works online and streaming videos, and in addition, has produced collections of works and catalogs. But above all, the fact that this is an exhibition is the most important thing, and while artists are not able to meet in person, we are being creative to make the exhibition as rich and fulfilling as possible.