

専門家会議

Meeting of Japanese Art Specialists



2019年1月19日(土) 於東京国立博物館 平成館第一会議室
January 19 (Sat.), 2019; Meeting Room 1, Heiseikan, Tokyo National Museum

January 19, 2019: Meeting of Japanese Art Specialists

Purpose: This meeting was an opportunity for experienced curators of Japanese art from North America, Europe, and Japan to exchange information and discuss challenges pertaining to their work.

Venue: Meeting Room 1, Heiseikan, Tokyo National Museum

Chairman and Facilitator: Mr. Atsushi Imai (Tokyo National Museum)

Participants from North America

Dr. Laura Allen (Asian Art Museum of San Francisco)
Dr. Monika Bincsik (The Metropolitan Museum of Art)
Dr. Andreas Marks (Minneapolis Institute of Art)
Dr. Anne Nishimura Morse (Museum of Fine Arts, Boston)
Dr. Xiaojin Wu (Seattle Art Museum)

Participants from Europe

Dr. Rupert Faulkner (Victoria and Albert Museum)
Dr. Akiko Yano (The British Museum)
Ms. Wibke Schrape (Museum für Kunst und Gewerbe Hamburg)
Dr. Ainura Yusupova (The Pushkin State Museum of Fine Arts)
Mr. Menno Fitski (Rijksmuseum)

Participants from Japan

Mr. Tomoyuki Higuchi (Sendai City Museum)
Dr. Maromitsu Tsukamoto (University of Tokyo, Institute for Advanced Studies on Asia)
Mr. Takeo Oku (Agency for Cultural Affairs)

Participants from the National Institutes for Cultural Heritage

Mr. Atsushi Imai (Tokyo National Museum)
Mr. Ryusuke Asami (Tokyo National Museum)
Ms. Satomi Kito (Tokyo National Museum)
Mr. Hideaki Kunigo (Tokyo National Museum)
Mr. Hiroshi Asaka (Kyoto National Museum)
Mr. Rintaro Inami (Kyoto National Museum)
Ms. Melissa M. Rinne (Kyoto National Museum)
Dr. Sakae Naito (Nara National Museum)
Ms. Mihori Okina (Nara National Museum)
Dr. Norifumi Mochizuki (Kyushu National Museum)
Mr. Katsuya Shirai (Kyushu National Museum)
Ms. Tomoko Emura (Tokyo National Research Institute for Cultural Properties)
Ms. Rei Maisawa (Tokyo National Research Institute for Cultural Properties)

Advisers

Mr. Yoichi Inoue (Tokyo National Museum)

Mr. Jun Tomita (Tokyo National Museum)

Mr. Hiroyoshi Tazawa (Tokyo National Museum)

Mr. Yuji Kurihara (Kyoto National Museum)

Mr. Hiroyuki Shimatani (Kyushu National Museum)

Ms. Emiko Yamanashi (Tokyo National Research Institute for Cultural Properties)

Summary

Mr. Imai began by explaining the purpose of the meeting, which was to discuss how much information museums should provide for foreign visitors and through what methods. One other goal was to discuss what it means to give visitors an understanding of a foreign culture. As the Tokyo 2020 Olympic and Paralympic Games draw near, museums in Japan are being urged to provide interpretative materials in foreign languages to better serve overseas visitors. Tokyo National Museum (TNM) has been providing these materials in four languages (Japanese, English, Chinese, and Korean) for about two years. Some argue that detailed explanations, including information about cultural context, are necessary for foreign visitors who have no prior knowledge of Japanese art. There is also the opinion that labels should be long and detailed because visitors can choose what to read and what to skip.

Following this introduction, Mr. Wozny gave a presentation about multilingual labels at TNM and noted how the chats are too short. For example, in the Buddhist sculpture gallery, Japanese chats are 119 characters while English, Chinese, and Korean chats are one fourth that length, which allows for only one or two points to be made about each of the works on display. For this reason, TNM curators have been discussing the possibility of providing longer foreign-language labels for valuable works such as National Treasures and Important Cultural Properties and shorter ones for less-important works. Moreover, since nearly half of foreign visitors at TNM are Chinese and Korean, with English-speaking visitors accounting for only 25% or less of the total, there is also the question of whether it makes sense to prioritize English over Chinese and Korean. Other questions included whether the current length of explanations was appropriate, how much information foreign visitors need, and what needs to be done to provide explanations in Chinese and Korean using audio guides and smartphones.

Participants shared the following opinions about labels: Some works require longer chats while shorter chats are better for others. Also, it is important to allow visitors to follow up by looking up more information on the TNM online database. For this reason, it is essential to provide accession numbers on the labels. The challenge of how information should be provided in limited spaces is shared by all museums, but some participants felt that it is not necessary to give priority to a particular language such as English. It is acceptable that only vital messages are conveyed to visitors. It was also noted that when writing labels, curators should describe with enthusiasm what they feel about each work, make visitors interested in them, and convey the individuality of each work.

One participant asked what Japanese museums' goals for internationalization are and pointed out that they need a long-term vision. At the British Museum, foreign visitors account for 75% of the total. The Louvre has similar figures. She suggested that if Japanese national museums wish to become internationalized like the BM and the Louvre, they should design new labels in accordance with a long-term vision.

Furthermore, one participant asked why Japanese museums rotate exhibits so frequently. He noted that handling objects for rotations puts more stress on them, and that

having rotations less frequently would mean that new labels would not have to be written as often. Japanese curators noted that National Treasures and Important Cultural Properties are often made of fragile materials and that national museums cannot exhibit them for more than 60 days annually. They also mentioned that works are rotated so that their subject matter reflects the seasons.

It became clear from further discussion that it is important not only to think about how to present information, but also to ensure that the information coincides with the overall policy of the museum.

Mr. Imai then commented that at the symposium, participants had agreed that museums are not places where a single “correct” interpretation for each object should be presented. Rather they are places for intercultural negotiation. He asked the curators what they can do to encourage such negotiation and asked them to share their past attempts and examples of success. Mr. Imai said that Japanese museums rarely exhibit manga together with premodern art. He asked how museums abroad have succeeded in presenting pop culture together with premodern art and what effects this has had.

Exhibitions of contemporary art are successful with younger generations who know little about Japan because they tend to view art from angles they are already familiar with. However, careful planning is important when combining traditional art with contemporary art. Particularly in North America, museums tend to emphasize more recent Japanese culture and hold exhibitions of Japanese fashion and pop culture targeting younger generations. It was noted, however, that museums should also present traditional art in a way that is enjoyable and stimulating.

One participant then talked about how the British Museum exhibited Osamu Tezuka’s manga *The Three-Eyed One* next to a vessel with flame-like ornamentation from the Jomon period because the manga included an illustration of what looked very similar to this vessel. However, this does not mean that manga is not displayed haphazardly throughout the BM galleries. The BM shows manga only when it is related to the works of art on display. It also exhibits manga not as an object from its collection but as a library book.

Mr. Imai then said that for a special exhibition to be held in the spring, the Tokyo National Museum plans to prepare two different texts: those for Japanese visitors and those for translation into foreign languages for foreign visitors. This was the first time such a plan was created. Mr. Imai then asked whether any other museums had made such an attempt.

In response, a curator from the Kyushu National Museum noted that their museum had reviewed multilingual labels and concluded that explanations for Japanese visitors should be separate from those to be translated into foreign languages, and that the labels for foreign visitors should be written concisely. He added that since the previous year, the Museum had been discussing the question of what kind of labels are most suitable for foreign visitors.

One participant noted that her institution produced a catalogue in four languages for a recent special exhibition. She emphasized that multilingual texts do not simply involve the question of translation but that it is important to write explanations while examining factors such as their content and length, methods of expression, etc.

The discussion continued to the topic of audio guides at the Seattle Art Museum and the Nara National Museum. Meanwhile, TNM’s “Tohaku Navi,” is an app that includes detailed explanations of certain objects. It may be downloaded for free or visitors can rent smartphones with the app preinstalled at the entrance to the Museum.

One drawback is that this app uses text-to-speech software. Recording actual human voices would be preferable but the difficulty is that TNM conducts 300 rotations per

year. Making new recordings for each rotation would be costly and time-consuming. It was noted that the Museum also needs a long-term vision for the financial aspect of its operations because it is costly to develop new apps.

Finally, the observers made the following comments: TNM is making its galleries more accessible by adding labels to all of them, but one should consider what the end goal is. What happens after a visitor “understands?” In addition, TNM adding foreign-language interpretive materials is related to government policy to attract more tourists to Japan. The government announced its goal of increasing the number of visitors to Japan from overseas to 40 million in 2020 and suggested that museums should function as tourist spots. The government has instructed museums to work on providing multilingual labels for their exhibitions. Today’s discussions provided a good opportunity to think about what the internationalization of national museums really means.

Mr. Imai commented that he looks forward to seeing the participants at the next symposium in Japan, and this comment marked the adjournment of the Meeting of Japanese Art Specialists.

意見交換会

Feedback Session



2019年1月19日（土） 於東京国立博物館 平成館第一会議室

January 19 (Sat.), 2019; Meeting Room 1, Heiseikan, Tokyo National Museum

January 19, 2019: Feedback Session

Venue: Meeting Room 1, Heiseikan, Tokyo National Museum

Moderator: Mr. Milosz Wozny (Tokyo National Museum)

Abridged Transcript:

Moderator It was 5 years ago that the Tokyo National Museum (TNM) first received a suggestion from the CULCON Arts Dialogue Committee about holding this kind of exchange program, and we have been carrying out this project since. Until now, the program was set up to lead with an international symposium and workshop, followed by a feedback session then excursion, but this time, we changed the sequence to begin with the workshop, then excursion, and finally the symposium. The theme also changes according to the excursion destination. Last year's excursion was to Nara, so the theme was ancient Buddhist art. The year before that, we went to Kyushu and ceramic art was our theme, and this year, the destination was Kanazawa and the focus, kimono and ceramics. We would love your frank feedback and opinion on whether the program preparations went smoothly, what you thought of the content, and so forth.

Menno Fitski I imagine that it was difficult to narrow the focus as this is a very complex theme, but I think the discussion would have gone deeper if we had a more narrowly-focused content. One other point is that it might have expanded the perspective to have invited Japanese art experts from Asia.

Moderator I agree with your point about narrowing the focus. We'll also examine whether we should announce the content to be debated in the Meeting of Japanese Art Specialists ahead of time.

Laura Vigo My interest is post-colonialism and how Japanese art is seen from a non-Asian perspective, and I found this program well thought-out. There were a lot of surprises. I do think, though, that if the symposium had more participants, we would have learned about an even greater number of perspectives on reality.

Our collection includes many pieces from the 19th to early 20th century, the period when Japanese art became known abroad. So in selecting a work, there is a projection of Orientalist ideas about Japan. The content of this program was interesting, and we were able to hear different opinions on Orientalism.

Fuyubi Nakamura I am responsible for the Asia collection at a university anthropological museum. I also teach at the university as a member of the departments of Asian Studies and Anthropology, and Centre for Japanese Research. Any discussion of Orientalism, which is the theme of the symposium yesterday, must inevitably include colonialism. Anthropology in particular is a discipline that has been intimately involved with colonialism, and I am always mindful of this. Japan is among those that ruled over colonies, and I think there was a distinct lack of discussion on how Japanese art should be examined in relation to colonialism. The British Museum has exhibits on the Ainu

and Okinawa, and our museum also has Ainu and Ryukyu materials. I would like to ask Japanese art experts to consider whether these cultures should be included within the framework of Japanese art. The National Ainu Museum is currently under construction, and as an anthropologist, I've been pondering whether it is appropriate to have Ainu culture represented as Japan's national culture at a national museum. We need to consider whether it would be appropriate to use the category of "Japanese" art to discuss those indigenous cultures.

Moderator I think there were meaningful discussions during the panel discussion that came from the perspective you have just brought up.

We should have asked beforehand for experts to contribute comments and questions at the discussion. We'll work towards a better-planned design for next year.

Wibke Schrape I felt that 40 minutes per presenter was too long. I think it would have been better to limit the main theme presentations to 20 minutes and increase the number of presentations. The program itself was very meaningful.

Moderator I'd like to throw this out to the floor: Do you feel there should be time for Q&A after each presentation?

Wibke Schrape It would have been better to have a 20-minute presentation followed by around 10 minutes of Q&A. Trying to respond to all the questions in the panel discussion means that the first question and answer decided the flow of the discussion, and that can throw the whole thing off-balance.

Wai Yee Chiong I feel that holding the symposium at an earlier stage would have allowed for debates based on symposium content during the excursion, reception, and other opportunities. Perhaps we should change the sequence in the future.

Maromitsu Tsukamoto My field is Chinese art, but I'm interested in people who study Japanese art abroad. I felt very keenly how little I knew about the kind of exhibitions planned by people who fall into that category and what kinds of things they consider. For example, there are around 20 people in Beijing who research Heian literature and they hold readings of the *Tales of Ise*, but I haven't made much of an effort to learn the kind of knowledge they have or how they think. I used to be at the TNM; the founding statement of the TNM was that it would not be a museum that signaled how amazing Japan was, but a museum capable of contributing to world civilization. I found myself listening to the discussion, thinking about how I could incorporate different stories. I have a question for everyone: When you plan an exhibition, whom do you imagine planning it for? And what are you seeking to communicate to Japanese people?

Wibke Schrape These are tough questions. Normally, we start planning about a year ahead, based on what works we have on hand. The larger zeitgeist is important. For example, the Olympics is a major theme for Japan now, and I imagine exhibitions will be planned in response to that.

The year 2021 will mark the tenth anniversary of the Fukushima nuclear accident. Immediately following the nuclear accident, Germany adopted a policy moving away from nuclear power generation. So I imagine exhibitions in 2021 will include not only the topic of Fukushima but also criticism and reaction against nuclear power generation.

When planning an exhibition, we consider what the theme will be, what we are

personally interested in, what society has an interest in, what kind of response, how to relate these to art, to our collection—things of that sort. We need to think about what would be the most interesting to visitors.

Fuyubi Nakamura Speaking of the disaster in Tohoku, our museum is also planning an exhibition about the Great East Japan Earthquake and Tsunami, exploring its global relevance. We're working in collaboration with museum professionals in Miyagi and Fukushima to prepare an exhibition that sort of combines anthropological and artistic presentations.

Monika Bincsik My field is decorative art, so the lecture on handling of textiles and the workshop on the structure of the kimono were especially absorbing and valuable.

The Met is scheduled to hold an international exhibition that focuses on the *Tale of Genji* from March 5 to June 16. There will be a symposium during that time, on April 12th through the 13th, and I hope to see everyone there.

Rupert Faulkner I think I mentioned last year that at V&A, we were planning an exhibition with the working title of “Kimono Fashion.” The show will take place over 4 months, from February 21, 2020 through June—in the run-up to the Olympics. The exhibition will not just look at the kimono as a fashion item but will familiarize visitors with the fact that the kimono came to the West in the 17th century and influenced Western dress. There have been new developments in Japanese fashion in the last 10, 15 years. In particular, young people have come to see the kimono not just as a symbol of old Japan, but something to wear and enjoy. At the same time, Western designers are taking more cues from the design of the kimono. Apparently, the curator in charge of the show believes that no other apparel possesses as much as worldwide influence as the kimono.

Monika Bincsik I'd like to add that 2020 will be the “Year of the Kimono.” The TNM will also hold a kimono-related exhibition, and a small-scale show on the kimono as seen from an international perspective will also take place at the Met. I hope to keep working with all the textile experts to spread the word on the beauty of kimonos.

Hiroyoshi Tazawa The TNM's exhibition is a broad one themed on kimono through the ages, and will take place in the spring of the Olympic year.

We're also holding an exhibition in the autumn, focusing on what changed in the 100 years between Muromachi period to early Edo period. In those 100 years in Japan, the country was swept by a tide of European influence and all sorts of things changed: the very idea of industry, the manner of how the samurai class fought, points of view. This exhibition is being organized with cooperation from international parties as well, and I hope to see you all there.

Katsuya Shirai I'd like to talk a bit about two of the exhibitions that the KNM is planning this year. First is the “Shoguns of Muromachi Period,” which will run from July through early September. There were 15 shoguns during the Muromachi period, 13 of whom have their likenesses in the Tojiin temple. We are showing all 13 of these sculptures. Muromachi period is an important period for Japan, a time when aesthetics unique to Japan were honed and art forms that continue to this day, such as *chanoyu*, became established. For those of you attending ICOM Kyoto 2019, I would suggest that a stopover at Fukuoka Airport is in order.

We also have an exhibition on the Jomon pottery and *dogu* (clay figurines) from the Shakado archaeological site in Yamanashi. This exhibition is slated for late October to December. This will be the first Kyushu exhibition of the collection from Shakado, the ground zero for the very unique Jomon culture and representative of its peak aesthetic achievements. After listening to the discussion here, I'm slightly concerned about how we should provide guidance to visitors, and that despite all we've discussed, I'll be told the explanation is no good. But the plan is to make this exhibition a truly rewarding experience for visitors.

Hiroshi Asaka This morning at the Meeting of Japanese Art Specialists, someone asked whether restrictions around public display of Japanese art could be slightly loosened. I explained that this would not be feasible as there was no way we could subject these fragile cultural properties to stress. So instead, we are considering options like referring works that serve as viable alternatives or are a good fit for the program, increasing the number of parties to collaborate with, and forming collaborative relationships.

The Agency for Cultural Affairs supported the holding of a Japan-America graduate student conference aimed at providing an ongoing opportunity for exchange between Western and Japanese students of Japanese art. However, since student exchange is the purview of the Ministry of Education, Culture, Sports, Science and Technology (MEXT), the Agency decided to implement an exchange among museum professionals. This is why we have been holding international symposia on an ongoing basis, and we are grateful to the TNM for putting up with all the work we create for them. Several exhibitions to introduce Japanese culture in other countries have been launched on the basis of this program, in cooperation with the Japanese government.

Recently, the Agency for Cultural Affairs established the National Center for the Promotion of Cultural Properties within the TNM as a part of an organizational overhaul. So, there is a chance that the framework for introducing and communicating Japanese culture to other countries will change somewhat in the future. Mr. Mita, will you quickly explain to our international audience the role that the National Center for the Promotion of Cultural Properties will play, the direction we'll be taking?

Kakuyuki Mita The purpose of the Center is to make the cultural properties more widely known. Our activities have four aspects: promoting public display of cultural properties, issuing advice on preserving cultural properties from different locales, releasing information, and planning. More specifically, the TNM collection spans a number of categories, such as objects unearthed all over Japan and works relating to artists and artisans from a number of regions. Till now, these were mainly exhibited at the TNM, but the first type of cultural property usage promotion is for the works to be exhibited in different locales, with the local public museum or art museum bearing the major exhibition costs. The utilization department is promoting a project that can take the background and worldview tied to an artwork and present them in an easier-to-understand way to visitors who are not huge art fans, for example by using different kinds of digital contents and replicas, actually handling pottery for a full-sensory experience.

Turning our focus to preservation, it's not as though all metropolitan and prefectural museums and art museums have sufficient collection storage and preservation readiness. In particular, there are more than a few museums that have inadequate facilities when it comes to environmental factors, such as temperature and humidity, which directly affect artwork. We also have plans to dispatch staff from our Center as instructors of appropriate methods of treating the problem and remedial measures.

In terms of releasing information to the public, we are working on widespread dis-

closure of the TNM's collection data and have more people get to know the cultural properties. By taking the provenance and other information on the approximately 146,000 works in the TNM's collection and making them widely accessible, we hope to create new stories in partnership with the people who see this information.

Hiroshi Asaka Last year in Paris, there was a major campaign publicizing Japanese culture. The position of the Japanese government is to continue with these activities to introduce a new audience to the Japanese culture. But sometimes, the scale is such that it can't be handled by the Agency for Cultural Affairs alone, and we've established conferences to enable cooperation by other parties. This is what is called for: Local museums nationwide must build the capacity to provide cooperation, rather than ask the national museums to carry functions like communicating Japanese culture abroad in their entirety. If there's now a greater sense of need around Chinese and Korean in museum labels, I think it would be an excellent choice to ask professionals from Asia to join this conference, and it would also be great to have staff from non-national museums expand their opportunities to interact with those from abroad.

Moderator Let's jump back a bit. There was one feedback about not necessarily knowing what overseas museums were implementing. We weren't able to ask you to do take-home work this time, but for next year, we are exploring the idea of asking every participant to write a summary of what kind of work they do in the context of their museum, a brief intro for their museum, information about upcoming exhibitions—things of that nature.

Motoko Endo As a part of public relations activity for ICOM Kyoto 2019, I attended one of the international committee meetings held in Europe last year. My takeaway was that Japan is a more remote place than we acknowledge. The people I encountered at the meeting work in museums, so they of course have Japanese art around them, but I had to recognize that in addition to geographic distance, Japan *feels* far, certainly, and is not always within reach in terms of economics.

The ICOM Kyoto meeting next year will draw a large number of people involved in fields close to Japanese art. Can this program seize that opportunity and make a contribution based on what's been built up over the past 5 years? The declining number of young specialists in Japan necessitates that we do the work of uncovering new talent, and also offers us the choice of expanding the scope. Does the Secretariat have any questions regarding ICOM Kyoto 2019, for our visitors from overseas?

Moderator One reason for launching this program was the drop in the number of people studying Japanese art. The idea was to encourage more people to study the subject. The target of the program is people who are involved in Japanese art, and perhaps we should expand the scope to younger graduate and university students, but that might be difficult at the current juncture. In order to increase the number of people studying Japanese art, we would probably need to change the program as a whole. One goal of this program is to build a network for creating a greater understanding of Japan among people involved in museums. Would anyone like to add any thoughts to this?

Emiko Yamanashi The Tokyo National Research Institute for Cultural Properties publishes instructional books on handling and preservation environment for Japanese art. The Agency for Cultural Affairs is working with the National Center for the Promotion of Cultural Properties and others to spread the idea that these properties are

for everyone to protect, so we'll continue our cooperation with the goal of having a large number of people learn about cultural property preservation and restoration. By the way, there's now an English-language report on our website, on restoration done to Japanese artwork abroad. By all means, please use it as a reference.

Moderator Everyone here has taken photos and made recordings, and there's often the question, "Can I put this on my social media account?" or "Can I post this on a website just as informational material?" There are difficult issues tied up in this. Photos and recordings of cultural properties require a checking process before they can be shared on websites and other channels. It was pointed out in a previous workshop that policies varied by institution, and there was concern voiced in regards to a particular work, about creating an impression that there was only one "correct" way to handle artwork. If someone makes a post on a Western website or a social media account to the effect that, "This is how Japan handles its cultural properties," it may very well give the impression that this and this alone is how it's done. It should be noted though, that we have no objections to photos and recordings you made last year being shared with colleagues and preservation and restoration staff at your institution.

Laura Allen Our museum has a number of exhibitions relating to Japanese art planned during the upcoming year, from 2019 to 2020. We kick off with a "Kimono Refashioned" show in spring, followed by exhibitions on tattooing and *ukiyo-e*, Isamu Noguchi and Saburo Hasegawa. We'll also be showcasing an installation by Tanabe Chikuunsai IV this summer.

Maya Hara The topic of video postings to social media and websites just came up, but isn't Japan maybe too protective? There's the problem that Japanese culture, anime, and TV dramas can't be shared because of excessive concern about copyright. For example, Korean dramas can be found on popular streaming services in the US, and it's an influence on young people. There are a lot of people who begin studying Korean after getting hooked on the dramas. Korean dramas owe a lot to Japanese dramas, but that fact isn't well known in the United States. I don't really understand why Japan is fixated on copyright and isn't letting these contents out. I think they'd be incredibly popular if they were released on social media. Going forward, I think Japan should do things like create replicas of cultural properties and have people handle them, generally make more use of social media to advertise Japanese culture.

Sakae Naito This issue is something we struggle with at the Nara National Museum. We're fine with people taking pictures as they like and using these photos, but the difficulty with Japanese cultural properties is that in addition to those objects owned by national, prefectural, or municipal museums, there are a number of works from temples and shrines. These objects exist within a faith structure. Among the works in the NNM's collection is a statue of the monk Shinran. Because Shinran is still venerated, if we were to exhibit the statue without giving thought to that fact, we would be looking at serious objections from the Buddhist community. There are complex issues at play. I would like understanding for the fact that we are conflicted about this issue.

There is a Shintō exhibition I've been assisting with at the Cleveland Museum of Art, and it's set to start on April 8. This is by way of adding to what was just talked about in terms of the National Center for the Promotion of Cultural Properties, but I'd like to note that individual museums are also engaged in their own international exchanges.

Rintaro Inami The same goes for works on loan, in Kyoto. We judge based on what's considerate of the owner, so we don't allow smartphone photography in the exhibition galleries. That poses a difficulty in using smartphones to multilingualize museum guidance. Works on loan constitute the majority of our collection, and we're planning an exhibition devoted particularly to fine works on loan while ICOM Kyoto is being held, as a way of publicizing and recommitting to the role we've played over the last 120 years in caring for the objects entrusted to us. It's precisely because we have been loaned these works that are the mainstay of Japanese art that we're able to see them today. That's the statement we'd like to make with this exhibition.

Following that, we have a fall exhibition planned on *emakimono* that provides a view into the works of Heian court culture. There are fewer opportunities for even the Japanese to learn about Japanese art in the courtly style, and we hope to communicate its appeal.

Moderator If the national museums in Kyoto and Nara want to conduct a handling workshop on cultural properties that can't be photographed or recorded on video, it may be possible to use replicas and record people interacting with those.

We're just about out of time, so let's end the feedback session here. We'd like to thank all our participants—it's wonderful to see familiar faces every year, and feel the relationship grow deeper. We're also very pleased to have welcomed new people to this gathering. We're also deeply grateful to those affiliated with the TNM and to everyone who has supported this program. Thank you.