

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 Yamizonuri, 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