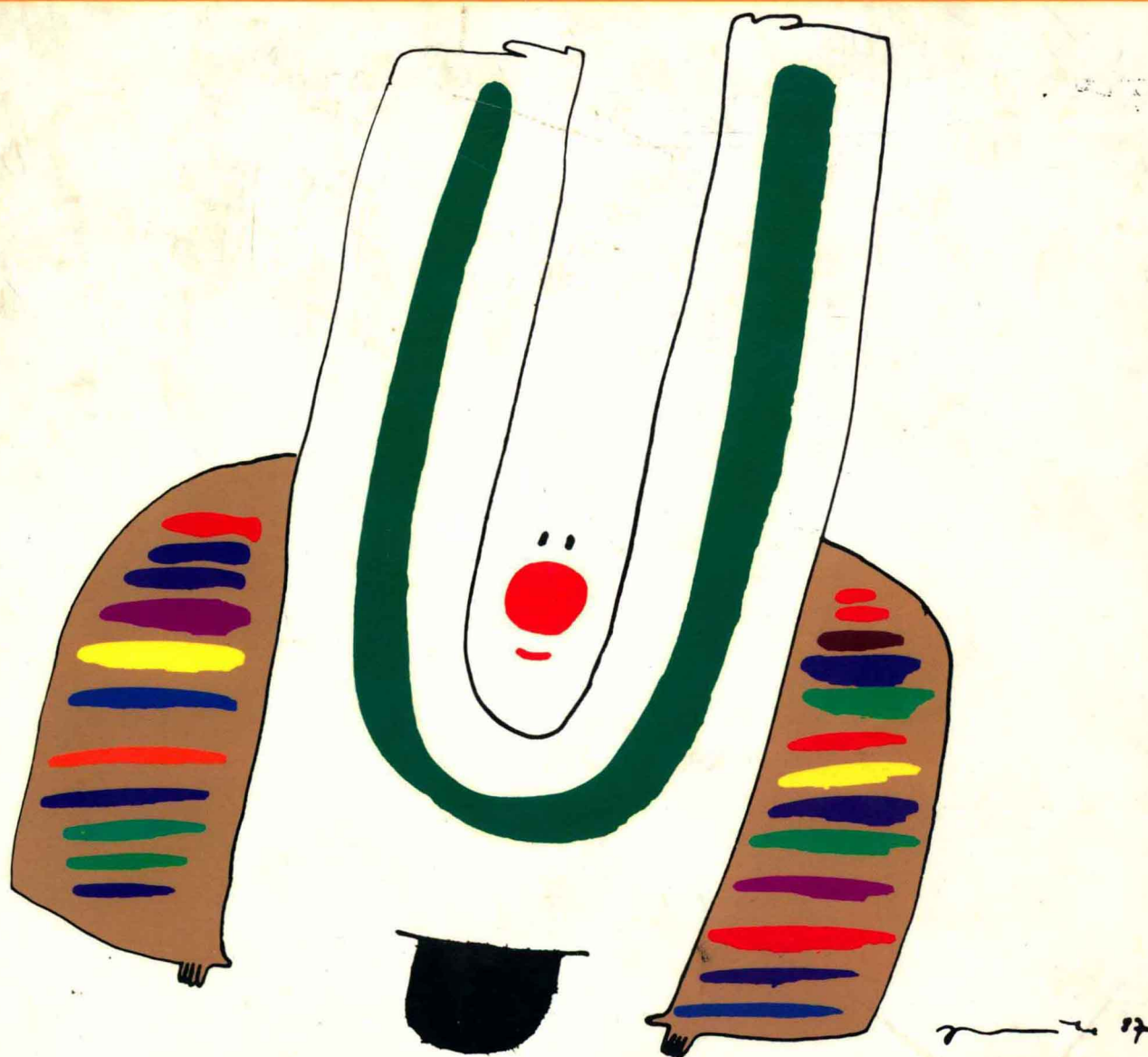


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# universiart

WORLDWIDE GRADUATE ARTWORKS VOL.1

AN UNPRECEDENTED COMPILATION OF SELECTED CREATIONS IN FINE ARTS, ILLUSTRATIONS, GRAPHIC DESIGN, COMPUTER GRAPHICS, PHOTOGRAPHY, INDUSTRIAL ARTS, CRAFTS, TEXTILES, AND FASHION DESIGN BY STUDENTS FROM LEADING ART SCHOOLS AROUND THE WORLD.



YOUNG ICO  
International Creators' Organization

# universiart

WORLDWIDE GRADUATE ARTWORKS Vol.1



Universiart is a unique and unprecedented publication compiling outstanding works selected from among creations of art students who graduated in 1990 and 1991.

本書は、世界の美術学校で学ぶ最終学年を迎えた学生諸君の1990～91年度卒業生作々品の中から、最優秀作品を収録した世界でも大変めずらしい書籍である。

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**YOUNG ICO**  
International Creators' Organization

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## Youth is Forever Adored

Here in Japan, the month of May is the most beautiful season for the growth of new foliage. And, of course, it is also the season for the young bamboo. It seems that all at once, the bamboo in my garden has changed its leaves, and young bamboo plants are shooting up from the earth vigorously and daringly. The fresh spring bamboo leaves sway and shine brilliantly. Rustling all together, they seem to be singing the praises of their growth and fullness while stretching high up into the deep blue sky.

I admire bamboo, especially the Mosochiku variety, being deeply deeply attached to its thick stalk. Watching it stretch so straight and tall, I begin to adore the natural beauty of the bamboo stems, and their obedience to nature. I am inspired by their steadfast power, and incorporate this into my own philosophy of life, reflecting back on the time when I, too, was so fresh and alive.

I know all too well that there are many ruts and bends in life, as well as a number of knots that darken my cheerful thoughts at a moment's notice. Because of uncountable mistakes occurred in my youth, many embarrassing memories spring from the past... things that cannot be understood by others, so that even if I were to tell someone these deeply personal secrets, they would appear insignificant. But it is these regrettable memories that occur in my mind which often destroy the fresh spirit of the moment. These powerfully impressive private thoughts make me want to sing meaningless songs loudly and uncounselously, so as to brush them away hurriedly.

Why do these horrible memories jump into my mind so suddenly and spitefully? Instead I would rather linger on the romantic, dream-filled times of my youth. Is it only I who feel that the moments absorbed with romance are decreasing? I feel that in my youth I was much more capable of dreaming than is possible now.

Moreover, it seems to me that my entire youth was spent dashing through the midst of happiness, able to pursue my youthful dreams almost all of the time. That is youth... when problems can be easily digested by an abundance of energy.

I wonder if the powerfully negative memories of humans burden our hearts with the lapse of time, killing the once cheerful and pure memories of the past. It is true that I was full of energy in my youth. I couldn't stay still even for a moment. As if possessed by something, I was easily moved and excited, singing and talking even after my voice became hoarse.

Reflecting back on my way of thinking in those days, I realize that I believed I could devote my life to a particular theme, and any theme would do. I just could not contain the excessive energy inside me in any way.

One time, when riding a bicycle at full speed, I turned a corner with a hedge that blocked my view. A car may have been coming straight on, but the excessive energy that I could in no way suppress demanded the perpetual stimulation of my whole body.

This flaming internal energy always seemed to inspire a certain boldness, as if I could dare to die.

Of course, such feelings do not belong to me now... unfortunately. I don't possess such power any longer. It is said that people begin to consciously and deeply latch onto life for the first time when signs of age start to appear on their body, eyes, teeth, hair, and so on. Youthful energy is a generator for growing cells. Looking back on what I did in the past, I remember times filled with danger which make me tremble now. But on the other hand, when I close my eyes, I am still thrilled by the stimulation of actions full of suspense and adventure.

I think that the powerfully fresh energy of the young gives birth to marvelous creations. And the pursuit of creation becomes a romance, making grand dreams come true in a way that cannot be achieved by any other generation. In short, people in their youth grow in dashes and spurts, like the young bamboo shooting upwards into the vast sky above.

We must cherish and extend our hands to the precious energy of the coming generation in order to form a creative environment and a future society based on artistic vision. The young tiger artists presented in this publication are now just at the height of a nuclear energy capacity to create dreams.

Youth is forever adored by us adults. We always wish to be young again, and desire this more and more as we grow older.

When attending his seventieth birthday celebration, my father, (now deceased) wrote in calligraphy: "I want to be like a new born baby."

I am inspired by the vigorous power of Young ICO, about to stand up and grow amongst the many bamboo plants swaying and rustling in front of me now. I wonder if, like the emerging, idealistic young artists that I envision in my mind, the dance of the bamboo leaves symbolizes a great future harvest, about to mature.

Norio Mochizuki  
Executive Director  
JCA/ICO Headquarters  
Young ICO Planning Committee

## 若さは永遠のあこがれ

(ヤング100年盛創刊に寄せて)

日本の五月は一年でもっとも緑の美しい季節である。  
もちろん若竹の季節でもある。

庭の竹の葉が一斉に入れ代わった。若竹も思い切り勢い良く飛び出してきている。

初々しいスプリング・グリーン<sup>まぶ</sup>の竹の葉が、眩しい五月の陽の光りの中でキラキラと輝き、揺れ騒いでいる。彼らは紺碧<sup>こんぺき</sup>の青空高く伸び上げた自分の見事な成長を、サワサワと音を立てながら、精一杯謳歌<sup>おうか</sup>している様子である。

私は竹が好きだ。特に勢いの良い孟宗竹<sup>もうそうちく</sup>がいい。

この太く逞しい孟宗竹に、私はものすごい愛着を感じている。その真っ直に伸び切った竹の節々を眺めながら、竹の持つ本来的な性格の素直さや美しさに憧れる。そして、その生命力の逞しさを自分の人生感に転化しながら、一人心を弾ませる。

私にもこんなに眩しく瑞々<sup>まぶ</sup>しい時代があったのだな……と。

自分には良く分かっている。次の瞬間にこの晴れ渡った自分の心を塞ぐものは、人生の轍の歪み、節目の数々である事が……。若さ故の、数え切れない程の失敗談。沢山の、自分がしてかしてしまった過去の恥ずかしい思い出。それは人には分からぬし、云ってみても他人には意味の無い、全く個人的な下らぬ秘密であったりもする。それら自分の心の中ではマイナーと思っている記憶が、今のこの爽やかな気分を一ぺんに押し潰してしまうのが常だからである。

強烈な印象で残るこれら心の中のプライバシーは、自分の顔を勝手に赤らめ、込み上げる恥ずかしさやその場の照れ隠しが為に、自分でも訳の分からぬ内に、突然大声を張り上げさせたり、無意味な唄を歌わせたりしてしまう。悪い思い出とは、なぜにこうも頻繁に意地悪く、自分の心の中から飛び出して来てしまうのだろうか。本当は、若い頃のように夢に満ち溢れた一時<sup>ひととき</sup>がもっと長く欲しいのに。

歳と共に、こうしたロマンに浸る瞬間が短くなって行く様な気がするの、私だけだろうか。若い頃は、自分の夢やロマンに浸っていられる時間が、もう少し長く継続できたような気がするのだが。

いや、10代や20代には、もっと時間の全てが、その世代の全てが、幸せの中を突っ走っていたような気がする。殆ど全面的に青春の夢の中を追い掛け回して居られたような気がする。嫌なことは充分なエネルギーで消化できてしまう。若い頃とは、そんなものだ。しかし、人生の遍歴と共に、人間にとって強烈でマイナーな方の記憶が頭をもたげて来てしまい、あの頃のハッピーで一途な志向を押し殺してしまうのであろうか。若い頃はとにかくエネルギー<sup>いっとき</sup>があった。一時もじっとしてなど居られなかった。何かに取り付かれたように感動してみたり、熱中してみたり、声が枯れ果て、も、まだ歌ったり喋ったりしたものだ。

あの頃の心境を思い起こせば、自分の熱中できるものには命を捨て、も良いと思っていた事さえある。

テーマなど、何でも良かった。とにかく有り余る自分のエネルギーを、何とか消耗せずには居られなかったのである。或るときは、フルスピードの自転車で、目先の利かない生け垣のカーブを思いっきり曲がってみたりもした。反対側からも対向車が来るかも知れなかった。でも、自分ではどうにも押さえ切れない有り余ったエネルギーは、敢えてその生死を掛けた刺激を私の身体全体に要求していた。

そのエネルギーを発散させる為の燃焼は、死さえも敢えて怖くないぞと、絶えず自分に言い聞かせていたらしい。

勿論、今ではない。残念ながら今はそのようなパワーが無い。目・歯・頭髮と自分の身体に生理的変化が現れて来た頃から、人間初めて生命に対する意識や愛着が深くなり始めるのだそうである。

若いエネルギーは成長する細胞の原動力である。自分がしてきた事を思い返してみると、現在の私自身が身震いする程の危険に満ちた事であったりする。反面、じっと目を閉じれば、そのスリルや冒険に満ちた刺激的行為に、私は今でも新鮮な興奮を覚えるのである。私は思う、こうした若い世代のパワフルで鮮烈なエネルギーは、素晴らしい創造性を生み、その創造性の探究はロマンとなって、その世代でなければ成し得ない大きな夢の実現を可能にするのではないかと。つまり、この時期に人々は、この大空の中へ見上げる程の高さに成長した若竹のように、一気にぐ～んと大きく成長し、伸びていくのであろうと。

私たちは、芸術を主体とした創造性豊かな生活環境や未来社会を形成するために、この世代のエネルギーにこそ豊かな手を差し伸べ、大切に育て、行かなければならない。

此に掲載されている芸術家の若き獅子たちは、今、まさにそのロマンを育むエネルギーの核の中に居るのである。

我々人間にとって、若さは永遠の憧れである。

70になっても80になっても、つまり年を取れば取る程、私たちは常に若くありたいと思う。今は亡き私の父が、古希の祝いに大きな書を書いた。

曰く、「私は、生まれ出た刹那の赤子の如き存在でありたい」……と。

いま自分の目の前で大きく揺れ騒ぐ若竹の群に、私は、立ち上がり伸び上がろうとするヤング100の、ものすごい息吹やパワーを感じる。この光り輝く若竹の群舞は、やがて私たちの理想とする若き芸術家達の成長と相俟って、大きな実りと発展とを展開させて行く事を示唆しているのであろうか。

日本クリエイターズ協会／理事長 望月 紀男

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universiart



**David R. Brown**

President of Art Center College of Design  
Pasadena, California

---

The ancient wisdom . . .

what I hear, I hear

what I see, I remember

what I do, I understand

. . . captures perfectly the philosophy that has guided Art Center College of Design since its founding in Los Angeles in 1930. Then, as now, Art Center has been committed to providing its students with a highly focused, action-oriented, demanding, and balanced education that prepares them superbly for immediate entry to the professions and eventually leadership in the design world.

Art Center's strategy to accomplish this goal is to include in its faculty only people who have actually had experience in their field of instruction. In fact, three-fourths of the faculty continue their professional careers while teaching at Art Center.

Balancing the practicality and contemporaneity of this approach is a full program of liberal arts and sciences taught by a distinguished professional faculty.

Design increasingly plays an important and central role in the evolution of the information economy and age. In fact, I tell our beginning students every semester that their responsibility and challenge is literally to invent the future of product design and communication design. We believe the frontiers of design are worldwide, which led us to establish a second Art Center campus in Europe in 1985. There again, the college is staffed with outstanding professional designers who bring their first hand knowledge and a lifetime commitment to design directly into the classroom. We are pleased to see evergrowing networks of international information exchange, like Young ICO, which will serve to connect designers all over the world.

The tripartite goals of education . . .

to train the hand

to educate the mind

to stir the heart

. . . are being met every day in unique and innovative ways at Art Center College of Design and Art Center (Europe).



**Carla Delfos**

Executive Director  
Amsterdam School of the Arts  
Amsterdam, Holland

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A short essay on the establishment of ELIA and Young ICO.

On October 3rd, 4th and 5th, 1990, in Amsterdam, over 450 representatives of European educational institutions concerned with teaching the disciplines of art, design, craft, music, drama, dance, film and television, architecture and arts teaching, attended a memorable conference to establish ELIA. Attendees included artists, performers, lecturers, professors, directors, deans and students who came from 24 countries around the continent.

The ultimate objective achieved on October 5th was the founding of the European League of Institutes of the Arts - ELIA. But beside that it was an unique and remarkable event. For the first time ever, such representation of all of the creative and performing arts had willingly come together to envisage and debate their contribution to the new Europe which will emerge from the EC 1992 including the newly won access to Eastern Europe nations. During those three days, an immense amount of preparatory

policy was established for student and staff exchanges, for progress toward the harmonisation of degrees and diplomas, for international research projects, cultural policy and trans-national events, data base and information exchange, as well as multidisciplinary collaborations.

Priorities in the activities of ELIA will be the establishment of a data base, the organisation of cultural events and meetings, exchange of information and a political lobby for art and art education.

The establishment of ELIA is a significant step toward the inter communication of art education. It is a new establishment which we are proud to present as we are extremely hopeful of its future contributions. In the same way, the newly developed Young ICO is an exciting international contribution to young artists, professors, and professionals in general.

ELIA and Young ICO, while still young, are institutions that will greatly contribute to international exchange of art education. For this reason, we eagerly await the



development and outcomes of both organisations, just as we eagerly await the development of young artists, some of whom are featured in this book.



**David Sherlock**

Former Head of Central Saint Martins  
College of Art and Design  
London, England  
Royal College of Art

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In Britain we are emerging from Thatcherism. A senior European civil servant recently said to me "It will take you two generations to recover." I hope not, but I know what he meant. In ten years we have lost some of our key works and concepts to Thatcherism; winning them back will not be easy.

Let me explain. The word "designer" is now used adjectivally with nouns as inappropriate as "crime", "stumble", "illness"—anything with superficial glamour overlaid upon ugliness or poor quality. The word "professional" is used with words like "foul" in football to convey a cynical decision to cheat where it is advantageous. The term "real world" has come to refer only to circumstances where financial con-

siderations are paramount.

Twenty years ago, Victor Papanek's "real world" was one where designers wrestled with the problems of disabled people who could not climb on to buses, or of women with three young children and a full supermarket trolley trying to get through the check-out.

Our priority, in the profession and in education, must be to win back breadth of meaning; the proper complexity of life and art. In Central Saint Martins we have Britain's largest art and design school working at degree and postgraduate levels and also its most diverse. We do everything except architecture and interior design. We belong to a federation of London Colleges, The London Institute, which in total offers more

art and design study places than any other center in Europe. We have the ability to influence the agenda.

We also have a new and priceless asset in setting that agenda. The past year of revolutions has restored to us practical problems of the most pressing kind for artists and designers and cultural influences and opportunities which were lost to us two generations ago. It is no accident that Thatcherism fell before Europeanism. It will be the influence of the new and wider Europe, east and west, which will restore the ethical basis and generosity of spirit which must characterize art and design in the next decade.





Education is an integral part of our lives. As newborns we are eager to learn, and do it quickly. We all learn the basics of at least one language within a few years of being born, and then spend the rest of our lives trying to perfect it (a goal most never achieve). The acquisition of skills is constant, and we look to our elders and peers for assistance and inspiration. As parents we nurture our offspring for much longer than any other living thing on the planet through infancy, adolescence and puberty to maturity. Human babies are more dependent for longer. The nature of our cultures allows our young to make (and repeat) more mistakes as they grow, while overseeing parents protect their young from making drastic mistakes.

Why do we do it? The urge to foster and educate is as strong as our desire to procreate. We even have a class of people who spend their entire professional lives passing on knowledge to the next generation. The commitment is not simply a biological urge but a rational decision with known outcomes.

Unfortunately, for many people, cynicism is the undesirable travelling companion of maturity. But for others the accruing wisdom is accompanied by a sustained sense of wonder. Thus the wise, frequent air traveller never tires of the excitement and marvel of soaring through the air in a man-made machine. Never is the sensation more acute than with take-off and landing, those times when the experience is juxtaposed with an alternative state. So it is with education. To fly through life we need a good take-off, the learning curve of life that relies on a feedback loop between teacher and pupil, with information flowing like a tide under the influence of external forces, the pull of the future and the push of a desire to succeed.

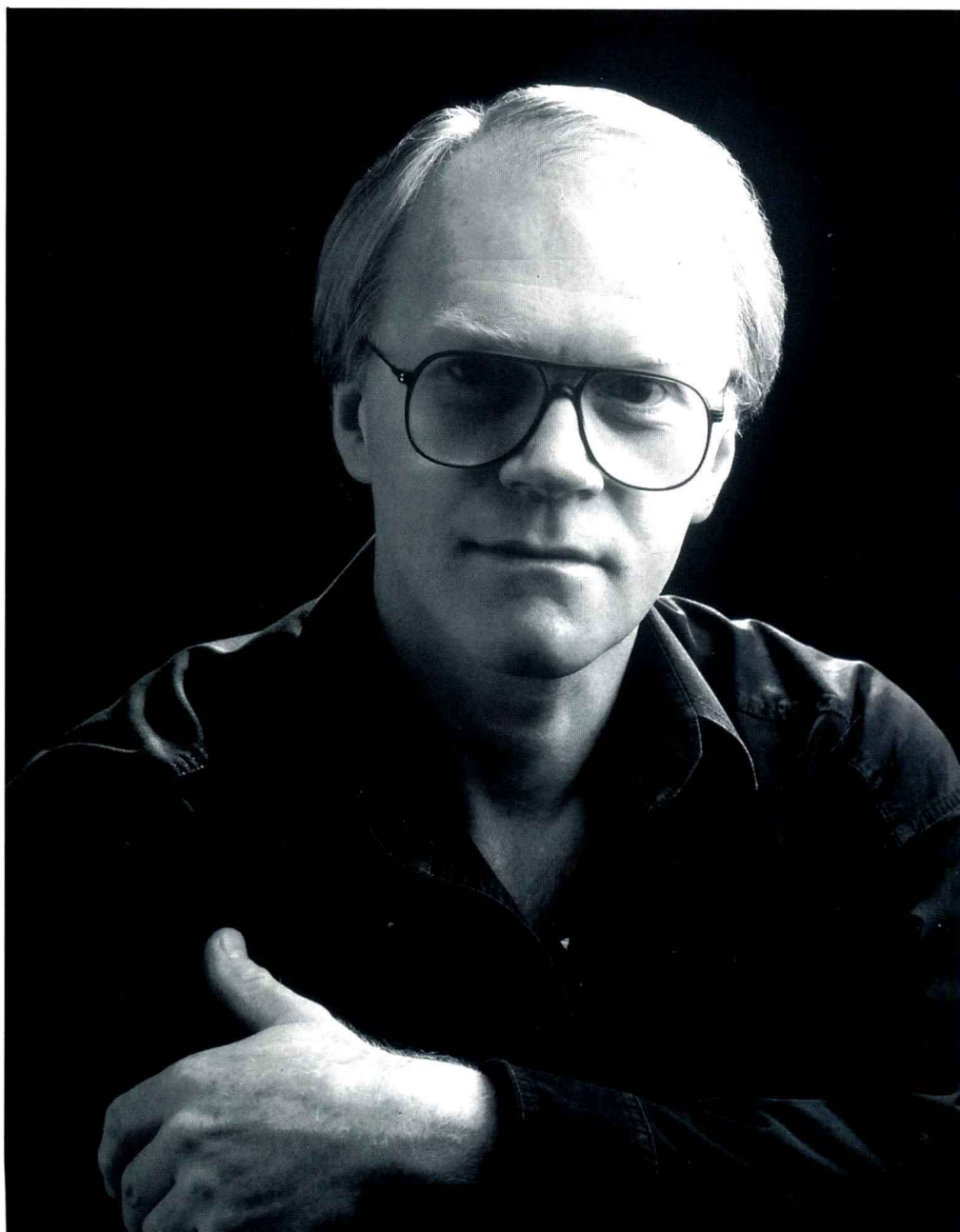
While the 'teachers' are nominally in command, the reins are successively tightened and loosened, the 'pupils' must gradually take more and more responsibility for their actions. But the guiding lights will remain those who choose a life of the transfer of skills and knowledge, the professional educators.

Even in our consumer society, teaching is not simply a commodity but the saleable skills of an attitude to life. While design awareness is a state of mind, the applica-

tion of skills is the way through which each individual can make a contribution to society and, in turn, draw the sustenance required to exist and progress.

Design educators are the DNA of this pursuit. They replicate knowledge in others, passing on and refining the community's knowledge base. With the emergence of the global village, this stream of consciousness is a global network that sets standards and exchanges information, taking account of different cultures. In some ways it is strange that so valuable an asset

is held in trust by both recorded information and by the human mind, the latter a variable and volatile repository. Perhaps this is just as well, as knowledge that is static petrifies the brain and calcifies the joints. Fortunately there are those whose satisfaction is gained through patient ministry, the design educators whose mission is to bring on stream competent designers with skills appropriate for today and tomorrow, some of whom will in turn become educators themselves for successive generations.







It is a great pleasure for me that a collection of graduation artworks from around the world, entitled "Worldwide Graduation Artworks" has been published.

It is very interesting to see, at a glance, the culture and educational environment of so many different countries through the fresh and expressive artworks of these students who have studied various fields of arts such as illustration, photography, graphic design, computer graphics, industrial design, etc. I believe that it will be an impressive publication.

The artworks submitted according to com-

mon themes from each region of each country where life, custom, language, culture and tradition are all different, will offer a chance for international comparison and mutual understanding among nations and improve the expressional ability and thoughts of art students.

Art education is important due to its understanding of the universality of the age, as well as cultivating wide senses of creation, and functional formation. A person can satisfy their needs and fully enjoy delight through creative activity.

It is my belief that a student with great

artistic talent can experience the process of materialization and practice this ability only through education. For this reason, this publication will be a good guide and reference material. I hope that it will also be an educational arena in which to expand the exchange of international information, and to strengthen creative volition.

I sincerely hope that, starting with this publication, various other projects being planned by JCA and ICO will be realized smoothly, and that the organization will develop boundlessly in the future.



## PAVING THE WAY FOR THE YOUNG TIGER ARTISTS AND MASTERS OF TOMORROW: YOUNG ICO

On the cutting edge of the world of aspiring artists, Young ICO stands as an international organization primarily devoted to the promotion of outstanding art students from all over the world, as well as cultural exchanges that will deepen universal understanding through art. Young ICO's current objective is not only to chart each new turn in the art scene, but also to help clear the course for graduate students in their future

professional pursuits. This rapidly expanding organization has connected art students and professors from over a hundred leading art, design and photography schools in 34 countries. To find out everything you need to know about our exciting new organization, its current and future activities, and how you can become a Young ICO member, please read on.

SINCE

# 1962

## JAPAN CREATORS' ASSOCIATION

Japan Creators' Association was established in 1962 as a co-operative organization to help talented artists promote their work to the professional business world. Today JCA acts as an international publisher and art agency in the fields of fine art, illustration, photography, graphic and package design.

日本クリエイターズ協会は、創造性あふれる芸術的才能を持ったアーティスト達を、各関係企業にプロモートすべく、1962年、クリエイターの為の相互共催団体として設立されました。現在JCAは、ファインアート・イラストレーション・写真・グラフィック、そしてパッケージデザイン等の各分野で活躍するクリエイターの為のインターナショナル・アートエージェンシー及び出版社として、東京・茅ヶ崎・広島・オーストラリアの各事業所を中核に、その活動を積極的に展開しています。

JCAは又、押し寄せる国際化の波に応え、またその活動範囲の国際的な広がりを求めて、1980年、国際的規模での任意団体「国際クリエイターズ機構」(ICO)を提唱。現在JCAは、そのICOの本部機構の役割を担っております。

SINCE

# 1980

## INTERNATIONAL CREATORS' ORGANIZATION

As the world of business expanded internationally, so too did JCA by forming the International Creators' Organization (ICO). Headquartered in Japan, this network consists of established art and design professionals covering some 70 locations in 50 countries. The discovery and international promotion of outstanding talent is the aim of ICO which works to locate people involved in creative enterprise, and to bring about their exposure through business exchange, publishing and promotional activity.

クリエイターの為の任意団体、国際クリエイターズ機構(ICO)は、創立以来およそ10年の経過を経て、現在、日本のICO本部を核として、世界50ヵ国70都市にそのネットワークが広がっています。多種多様な国と民族からなる凡そ4000名を越えるICO会員には、アート及びデザイン界の著名なプロの面々がその名を連ねています。クリエイティブ産業に携わるアーティストの位置付け、又、国際ビジネス交流及び出版活動など様々な販促・啓蒙活動を通じて、ICOは日夜たぐいまれな才能の発掘と国際的なプロモーションに努めています。

**JCA**  
JAPAN CREATORS' ASSOCIATION  
**ICO**  
INTERNATIONAL CREATORS' ORGANIZATION

**YOUNG ICO**  
International Creators' Organization



## 明日の美術界の巨匠、若き獅子達に道を開く:ヤングICO

ヤングICOは本来、芸術を志す美学生諸君の芸術探究世界をより深く掘り下げ、アートに関する相互の理解を多国籍的に深める意味から、世界中の優秀な美術学生の育成と文化的交流に貢献する国際機構として位置しています。

ヤングICOは現在、アート情勢における様々な新展開を描き出すと共に、美術学校卒業生のプロとしての今後の新たな探究に、何らかの道を開く為の援助活動を続けながら進んでいます。この急速に発展する新組織「Y-ICO」は、現在34ヵ国・

106校を越える世界一流美術・デザイン・写真学校的美学生・教授陣諸氏に意志伝達がなされ、積極的なY-ICOへの参加がなされました。

以下には、現在及び将来への活動計画を含めたこの刺激的新機構に付いて、また、あなたの学校がヤングICOの新会員となる為の情報類が網羅されており、ますので、どうぞこの先をお読み下さいますよう、お願い申し上げます。

SINCE

1991

## THE BIRTH OF YOUNG ICO

YOUNG  
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In co-operation with the JCA Press Division, ICO Headquarters planned the publication of the Young ICO annual as a medium for young aspiring artists to publicize their work. Based on this initiative, the idea to form a Young ICO network of art schools around the world was also launched. With financial assistance from JCA and the full support of the JCA Press Division, ICO Headquarters proceeded with publication plans for the Young ICO UNIVERSIART annual, compiling outstanding graduate artworks from representative schools around the world. With the enthusiastic co-operation of the established ICO network and the embassies of each country, contact with art schools all over the world began. As a result of this endeavor, thousands of outstanding artworks were sent from 106 art, design, and photography schools in 34 countries, the publication being completed in the autumn of 1991. Five years have passed from the start of this project to the realization of the publication.

As the book came to completion this year, ICO members from Japan (Tokyo and Hiroshima), Australia (Adelaide and Melbourne), New Zealand, Canada, Spain (Barcelona), France, Yugoslavia, the UK, the USA, Brazil and Korea formed the Young ICO Organizing Committee. With the Young ICO annual as its base, this committee is now working on the expansion of an extensive international network of this year's participants, and the large number of schools who unfortunately could not meet this year's deadline. The Organizing Committee decided to establish the headquarters of Young ICO in Chigasaki, Japan, where ICO headquarters is currently located.

Young ICO Headquarters has also set up an international Academic Advisory Board made up of eminent persons in the field of art education and visual communication. Corporate and government sponsorship is also being sought to facilitate international exchange in art education and to support an exhibition tour of original artworks.

This epoch-making initiative has caught the imagination of industry, government and educational institutions throughout the world, and the organizing committee looks forward to its rapid future development.

ICO本部ではJCA出版事業部と協力し、芸術を志す若人達の為の発表の場として秀作卒業制作作品を収録した「UNIVERSIART」(ユニバシアート)と題する「Y-ICO」年鑑の発刊を計画。また、本書発刊を皮切りに、世界中の美術学校を中心とした新しい国際的機構体「ヤングICO」の構成に着手する計画も併せて立案させました。

同時に、既存のICOネットワークや各国大使館等の全面的な協力を得て、世界中の美術学校へのコンタクトが開始されました。

結果、世界34ヵ国106校の美術学校・デザイン学校等から沢山の秀作群が寄せられ、本年1991年秋、遂に完成されました。このプロジェクト計画の発足から発刊までには、実に5年もの長い歳月が費やされたのです。

また、本年・日本(東京・広島)・オーストラリア(アデレード・メルボルン)・ニュージーランド・カナダ・スペイン(バルセロナ)・フランス・ユーゴスラビア・イギリス・アメリカ・ブラジル・韓国など各国の有志諸氏によって、Y-ICOの設立準備委員会が設立されました。

この「ヤングICO年鑑」を基盤とし、全参加校及び、惜しくも本年度版には掲載が間に合わなかった、数十校に及ぶ各国の美術学校をつなぐ新しいネットワークが、現在、Y-ICO設立準備委員会の手によって着々と構成されつつあります。

このヤングICO設立準備委員会では、Y-ICOの活動本部をICO本部と併用して日本国内の茅ヶ崎市に設置しました。と同時にY-ICO本部に於ては、各国著名人による「アカデミック諮問委員会」を設立させると共に、スポンサーとしての協賛企業探しや、各行政機関による支援及びオリジナル作品の巡回展など、美術教育の国際交流を図る為の数々のプログラムが、積極的に計画され進行されています。

このY-ICOの画期的なプロジェクト計画は、関係企業のみならず、世界中の教育専門・行政機関等の関心も確実に捉えており、準備委員会では、本計画の今後の進展を期待の眼差を持って見つめています。





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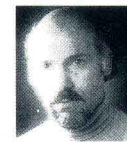
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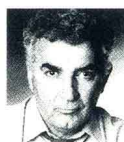
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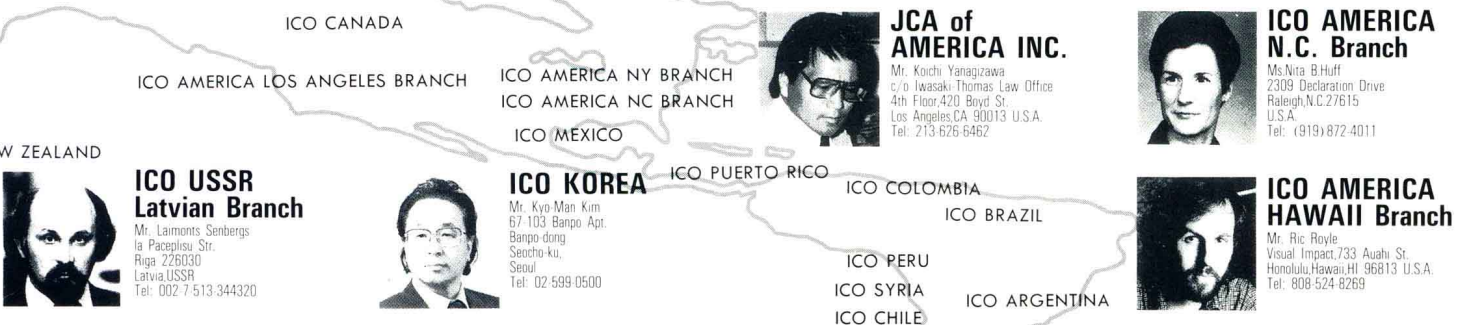
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# YOUNG INTERNATIONAL CREATORS' ORGANIZATION / Y-ICO 参加校マップ

The following is a list of the art schools participating in the first edition of Y-ICO's annual.

The publication of this annual is only the first step in a long term project aiming towards developing various support activities for art students worldwide. We would like to take this opportunity to introduce our other projects, and to invite you to join us in this exciting venture.

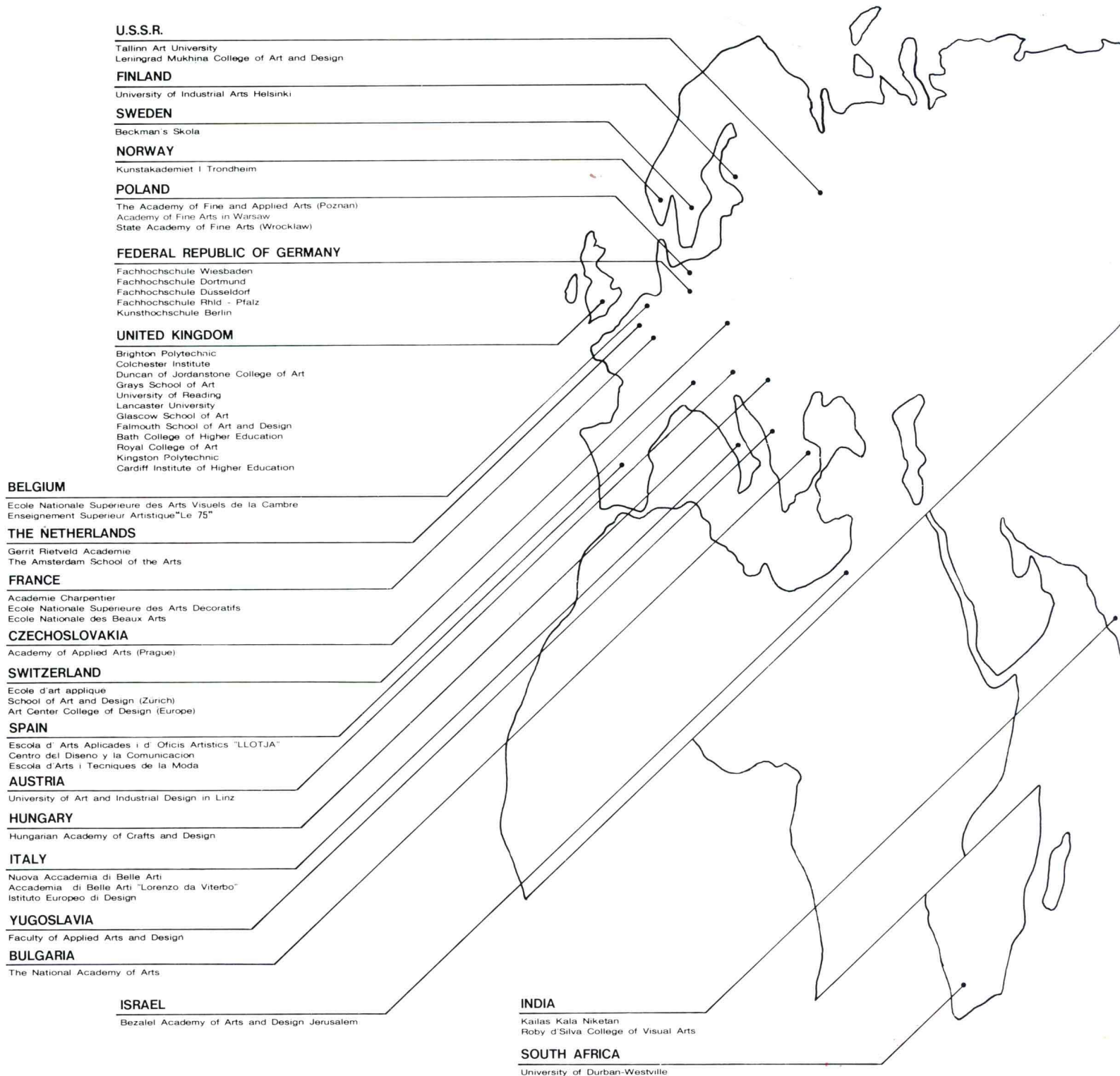
The Young ICO Organizing Committee is actively working towards the establishment of a network of art schools worldwide dedicated to the creation of support programs for art students and international cultural

events. No membership fee is required.

If your school wishes to join the growing Young ICO network, please complete the application form at the end of this annual and send it to us by facsimile.

If your school is interested in participating in next year's edition of this annual, UNIVERSIART Worldwide Graduate Artworks Vol.2, let us know by facsimile and we will send you an application form.

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## 1990~1991年度ヤングICO年鑑「ユニバシアート」への参加学校は、下記の通りです。

Y-ICO設立準備委員会では、本書発刊を皮切りに、現在、世界の美術学校の輪を繋ぐ「ヤングICO」の機構体作りを積極的に展開しています。会費等の費用は一切掛かりません。参加ご希望校は、巻末にごさいます申込用紙に必要事項をご記入の上、JCA出版内「Y-ICO」本部宛てFAXにてお送りください。

また、次年度版「ユニバシアート」世界の美術学校卒業制作展1991~1992に参加ご希望校は、同じくY-ICO本部宛てFAXにてお申し込み下さい。折り返し応募要項をお送りいたします。

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