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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

Welcome to a sample of Universiart,

a worldwide publication
for Young ICO
containing brilliant
pieces by a future
generation of artists.

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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



OPINIONS RECEIVED FROM SCHOOL MEMBERS

At the beginning of November, a questionnaire was sent out randomly to more than one hundred Y-ICO school members. The Organizing Committee wanted to get a first hand reaction from individual professors and heads of schools. Many of these questions related to the manner in which UNIVERSIART had presented the students' materials, whether this type of publication is a step in the right direction, and how things could be improved. Other questions touched on the viability of "Y-ICO World News" and whether other activities are important for linking schools together in cooperation and communication.

All the schools who answered the questionnaire see UNIVERSIART as a useful media. The following are samples of some of the responses.

Brother McNally, from LaSalle College of Arts in Singapore, stated, "UNIVERSIART could be published at a lower cost and with more frequency if it takes the form of a

magazine." When asked whether "Y-ICO World News" is the appropriate next step; he supported the monthly publication and even hinted that a color newspaper would serve to keep students better abreast of developments.

Lui Lup Fun, Principal of the First Institute of Art and Design in Hong Kong, also agreed that UNIVERSIART is a useful medium, but suggested that if schools supplied information, the presentation would be greatly improved.

There are an abundance of school members who profess this absolute need for Y-ICO. For some schools, UNIVERSIART is the only opportunity for international presentation. The Beijing Academy of Fine Art in the People's Republic of China for instance insists that the publication can be used as their tool to show student art work at an international level through both Y-ICO's annuals and its exhibitions.

Professor Zappa, Director of Academia de Belle Arti "Lorenzo da Viterbo," feels that international exposure in its largest sense is important because it is beneficial to the artistic, professional and human formation of its students.

Although exposure on a global scale has a high priority. William Barr of the Duncan of Jordanstone College of Art in Scotland emphasized schools must first teach the basic desire for "a sound design philosophy related to skill, creativity and excellence." But he believes even these intrinsic themes can be maintained and improved through the continued support and

cooperation of schools in Y-ICO world-wide publishing activities.

Y-ICO is presently working toward such goals and wishes to provide schools with the greatest exposure possible. Only through such feedback from schools can it make the correct choices on which paths must be followed; we applaud and respect these opinions and suggestions. Additional responses and opinions are always welcomed on any variety of topics relating to the world of art and even broader social aspects. We want to offer a medium that allows for expression at all levels.

(Continued from page 3)

of schools; its aims are high, but the goals can not be achieved without educators who can advise schools across the globe or just within their certain sphere of influence. We are searching for educators willing to make presentations to outside companies and art-supporting organizations, and attend art conferences in their area and report to Y-ICO any significant, new, or outstanding trends in the field.

Rector Jones, previous head of the Art Institute of Chicago, recommended several leading art and design schools and suggested Y-ICO contact them on his behalf. "The important point is that in our respective fields (academic and business), we all

know the right people in the right places, and we should definitely work together for the common good of young artists."

So why shouldn't this masterpiece have practical use in addition to highlighting specific issues and fields of art? The discussion continued and everyone came away with exciting and valuable information.

The Y-ICO Organizing Committee appreciates advice from academics like Professor Anthony Jones and David Sherlock and it welcomes any suggestions. Above all, it wants UNIVERSIART to be your network and your media!

Art Event Forum

Tokyo International Museum "Kigai Kawaguchi" Exhibition
March 3-June 20 Open 10am-6pm
Closed Tuesday Tokyo Tama Center.
Students-¥300 Adults-¥400. For more information call 81-423-38-9731. Group discounts available.

Tokyo Fuji Museum "Masterpieces of Goya" and "Impressionism and Art Nouveau" Exhibitions
April 3- June 27 Open 10am-5pm
Hachioji Station. Students-¥500 Adults-¥800. For more information call 0426-91-4511.

Tokyo National Modern Museum "Usen Ogawa" Exhibition
April 8-May 16 Open 10am-5pm Open until 8pm Friday. Closed Monday
Kudanshita Station. Students-¥800 Adults-¥1100. For more information call 03-3214-2561.

We want to put your art calendar information on our schedule. Please send us your local art event information to share your cultural events globally.

Y-ICO INTERNATIONAL NETWORK PARTICIPATION

Young ICO has built a world-wide network for art students, we want you to use this newspaper as your art medium. We need your input because the limitations of Y-ICO are set by the participa-

tion of its members. As we grow we will be able to offer many more opportunities such as international homestay information, art scholarships, and many other special activities.

Current Information Exchange



Beginning with our next edition of "Young ICO World News" we would like to include information from around the world. We are interested in any ideas that you feel are important for the rest of the globe to know about so please send us your newspapers, opinions and suggestions. We will choose different pieces from different papers to be distributed world wide in our paper. If we do choose your work, we will say thank you with a

small gift from Japan. Use this column as a medium where you can exchange information on a global basis. We look forward to your contributions!

Please send information along with your name and address to:

Y-ICO Coordinating Editor
5-12-3 Higashikaigan Kita,
Chigasaki, Kanagawa,
253 Japan

OPPORTUNITIES

WANTED

Character illustrations

JCA is seeking excellent work by talented character illustrators world-wide for introduction to the Japanese market. Please send your transparencies or copies to Young ICO headquarters (for address see below.)

Cartoons

Gain global exposure by sending us copies of your original cartoons. We would like to reproduce your work in "Y-ICO World News". Please send your images and inquiries to:

Young ICO Headquarters/ JCA
Press Division, 5-12-3
Higashikaigan-kita, Chigasaki,
Kanagawa, 253 Japan.

Currently, economies around the globe are in recession. The art field is particularly hard hit and good opportunities are difficult to find, especially for art students. Young ICO would like to help by listing artistic projects, internships, or specific art work assignments. One of Young ICO's main goals is to support art students and creative opportunities so if you know of any of these types opportunities please allow us to list them here free of charge!

READ ALL ABOUT IT!

Supported by:

Asahi Newspaper
International Creators' Organization
Japan Creators' Association

YOUNG ICO

WORLD NEWS

MEMBERSHIP COUNT

SCHOOLS: 222
COUNTRIES: 44

VOL. 2 NO. 1

April 1993

AIDS AND ART

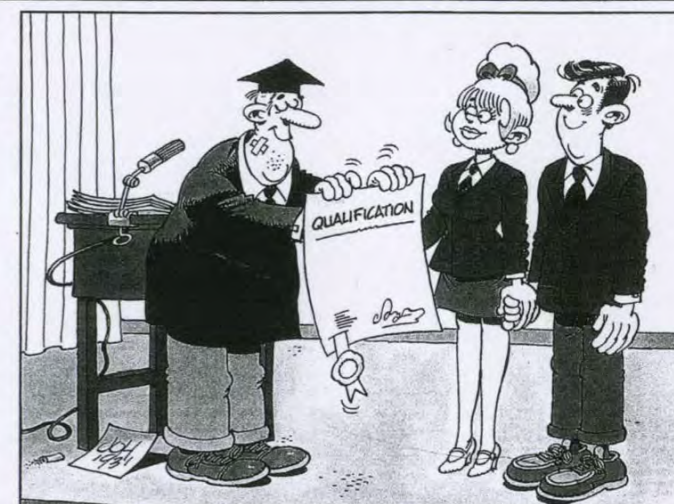
Y-ICO RALLIES FOR THE CAUSE, UNIVERSIART VOLUME II CALLS FOR ENTRIES!

UNIVERSIART sends out a call for students to submit work for its second volume.

Young ICO, which is made up of art schools from all parts of the world, has started to invite the submission of art work for UNIVERSIART Volume II. The successful first volume focused exclusively on showcasing outstanding graduate work from these schools; the second issue has a newly added "Theme Competition" category. It intends to focus on international social issues that are common to all people. This competition category has been established based on a proposal by the Y-ICO Academic Advisory Board and will take up various issues around the world such as the environment, hunger and disease, and human rights. The intention is to educate people in the world by appealing to them using the world's common

language, visual expression. Outstanding works in this category will be introduced in UNIVERSIART and then exhibited around the world at schools selected from over 220 Y-ICO member schools.

Y-ICO's common media, UNIVERSIART, not only provides art students with an opportunity to showcase their excellent work internationally, but through this series of activities it is also expected to grow as a publication of great social significance. The original idea for establishing Y-ICO will be more fully realized through its active involvement in addressing various global issues.



CARTOON BY JAN VAN HAALSTEREN

ELIZABETH TAYLOR SUPPORTS Y-ICO AIDS THEME COMPETITION



MISS ELIZABETH TAYLOR
(PHOTO BY HERB RITTS)

THEME COMPETITION

The AIDS Virus and Disease:
How young artists can join in the fight

The first theme selected for the new competition category is "The Prevention of AIDS". AIDS is a serious issue which no one can afford to ignore. In order to help in preventing the further spread of AIDS, Y-ICO intends to deepen the world's consciousness about it through art. The future of the world depends on the youth and now is the time for the world to unite in order to erase the ignorance and prejudice that now exists.

What can we do now? What is an effective way to achieve this goal? Let's express our thoughts on AIDS to the people of the world by means of the visual expression of art.

New Name Announced for Young ICO Newsletter

This newsletter, which is the communication tool for Y-ICO members, has changed its name this month from "Universiart" to "Young Y-ICO World News". The "World News" continues to serve its members as a catalyst to facili-

tate exchange among art schools and students by such activities as introducing trends in the art community and providing a forum to exchange information. To give us an international perspective we would like contributions of school news-

papers, cartoons, and any other materials for possible use in our publication. We hope that you will continue to enjoy "Y-ICO World News" and help us to make it your paper.

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 that 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 uncouthly, 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ICO年鑑創刊に寄せて)

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がいい。

このたくましい孟宗竹に、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べ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ベートは、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られる時間が、もう少し長く継続できたような気がしたのだが。

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。嫌なことは十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、何とか消費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 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、取っ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、死さえも取って怖くないぞと 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 頭髪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ICO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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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

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

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.





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.

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.

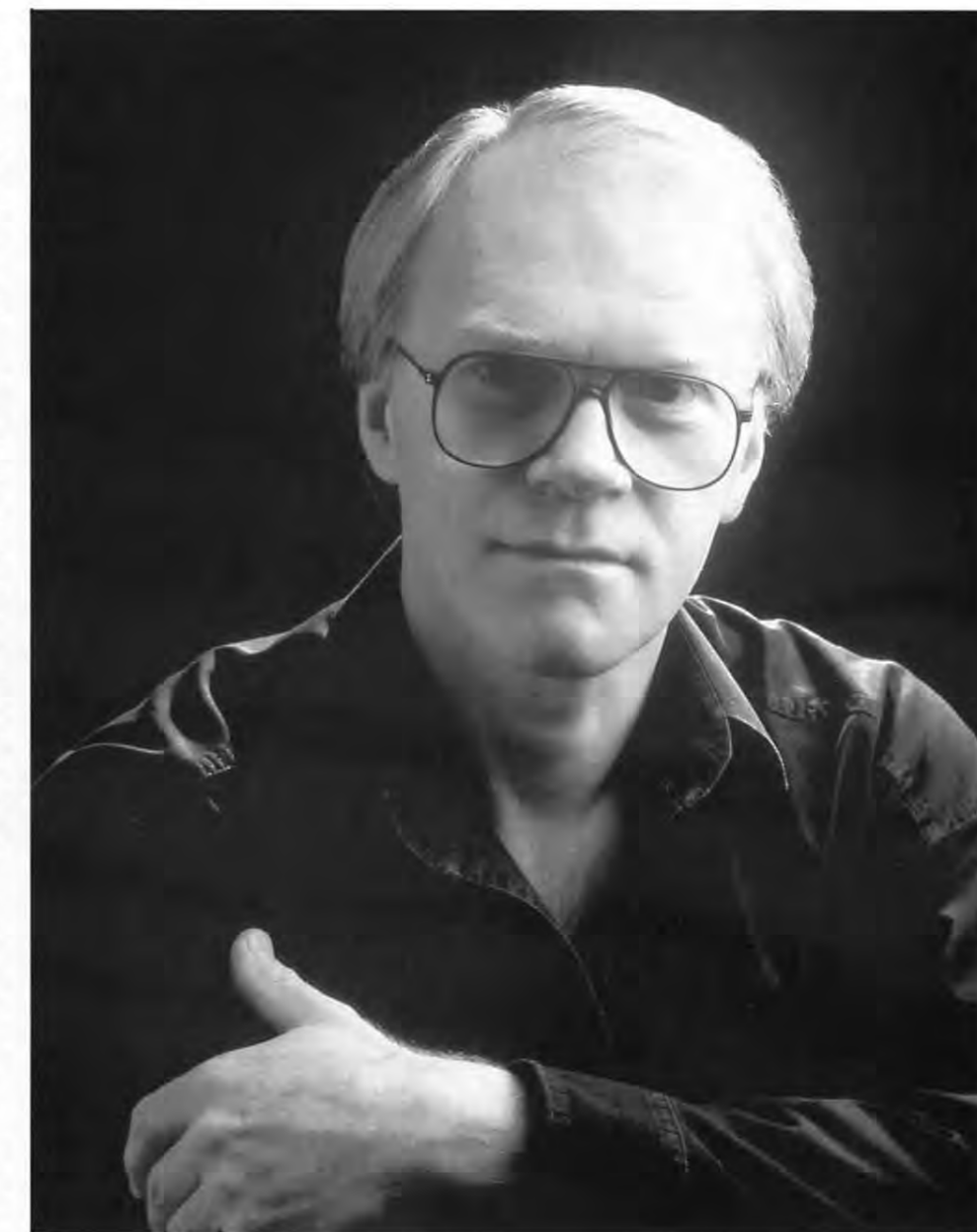
While the 'teachers' are nominally in command, the reins are successively tightened and loosened, the 'pupils' must gradually take more and more responsibility for their actions. But the guiding lights will remain those who choose a life of the transfer of skills and knowledge, the professional educators.

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.



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国際ナショナル・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。



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かなされ、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な新機構に付いて、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 INTERNATIONAL CREATORS' ORGANIZATION

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れました。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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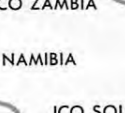
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YOUNG INTERNATIONAL CREATORS' ORGANIZATION / Y-ICO参加校マップ

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.

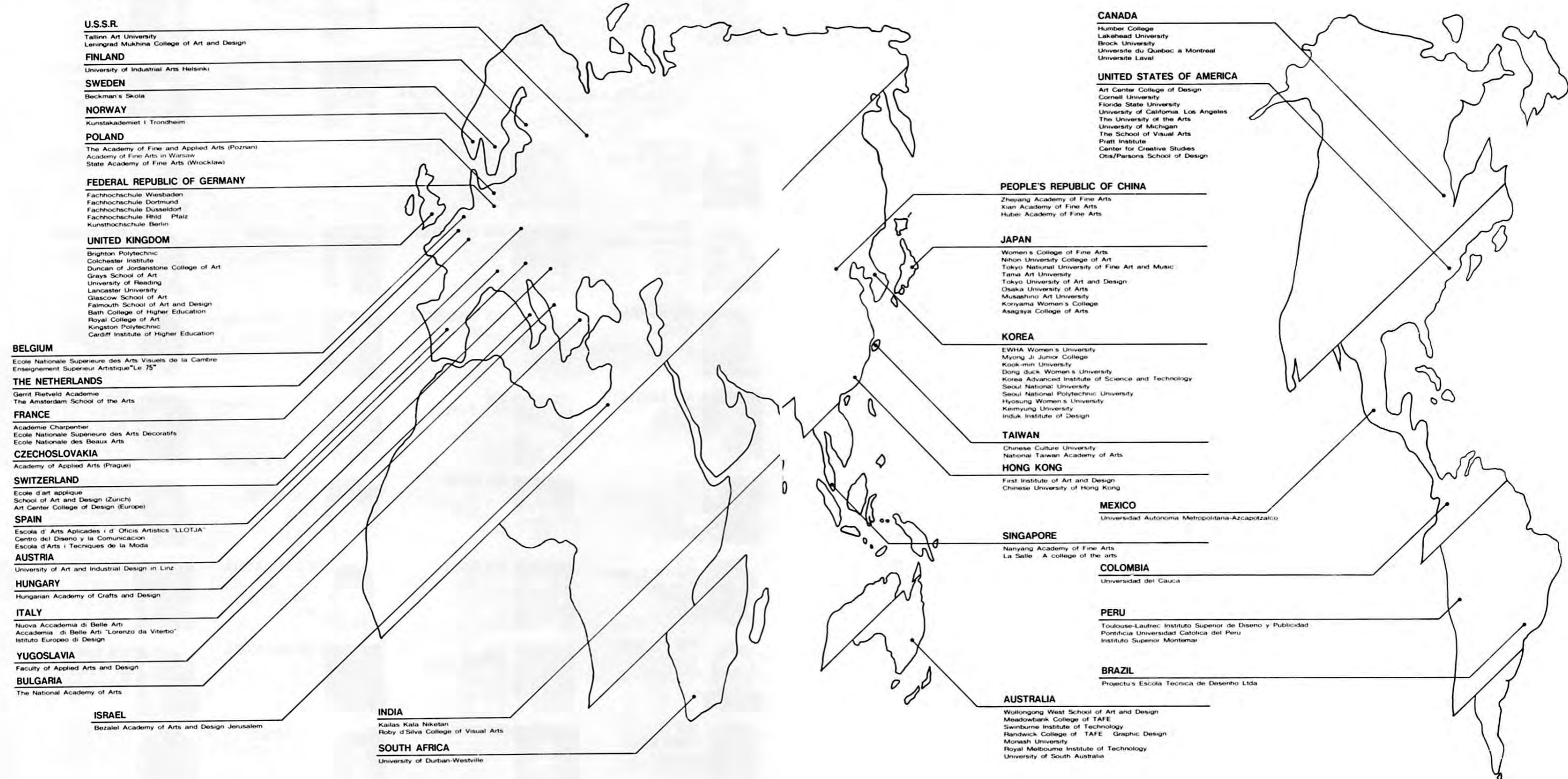
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1990~1991年度ヤングICO年鑑「ユニバシアート」への参加学校は、下記の通りです。

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、巻末にごき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。

Fax:81 (Japan) 467-86-8944 ● 〒253 神奈川県茅ヶ崎市東海岸北5-12-3「ヤングICO」設立準備委員会本部



universiart

Displayed in the following pages is a wide array of student graduate work submitted by 106 leading art schools in 34 countries around the globe. The material is presented school by school, with entries in the following categories:

A/Fine Art B/Illustration C/Graphic Design
D/Computer Graphics E/Photography F/Industrial Design
G/Crafts H/Textiles I/Fashion Design Miscellaneous

We are confident readers will appreciate these superb creations by the future artists and designers of the world in their first flight from the nest into society.

The present publication affords most art students with an undreamed of opportunity for global exposure. Should readers find any of the works presented in this book particularly promising and praiseworthy, we would like to ask them to write to us. Young ICO Headquarters will be happy to forward these messages to the artists. We believe that such feedback represents the ultimate form of encouragement for young artists to persevere in their quest for excellence.

We would be grateful if readers could give their heartfelt congratulations to the dedicated aspiring artists who have won the honor of being selected for this year's publication.

Young ICO Organizing Committee

ここから始まります頁は、34ヵ国106校から寄せられた、世界の美術学校卒業制作の優秀作品の数々です。

■本書は各学校別に編集され、下記のカテゴリーの作品群が9部門にわかれ満載されております。

A/ファインアート B/イラストレーション C/グラフィックデザイン D/コンピューターグラフィック E/フォトグラフィー F/インダストリアルデザイン G/クラフトデザイン H/テキスタイルデザイン I/ファッションデザイン・その他。

これから社会へ羽ばたく世界の若きアーティスト・デザイナー・フォトグラファー達の創造性溢れる秀作群の数々を、ごゆっくり堪能下さい。

*また、沢山の作品群の中から、若き芸術家として将来性ある才能の素質を見い出せた場合には、あなたのお便りを添えて、JCA出版内「Y-ICO」係り宛てにお寄せください。あなた様になり代わりまして、Y-ICO本部よりその若きアーティストへお便りを転送させていただきます。

あなたからの励ましのお便りは、これら若きアーティスト達にとって、将来への何よりの励みになることゝ存じます。合わせまして、本年見事に掲載の栄誉を勝ち得ましたこれらのアーティスト達に、心からの称賛の握手をお送り頂けますれば誠に幸いです。

ヤングICO設立準備委員会

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Japan Creators' Association

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ART CENTER COLLEGE OF DESIGN

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●ADDRESS/Pasadena California

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INDUSTRIAL DESIGN/ Ron Hill
ADVERTISING/ John Littlewood
GRAPHIC & PACKAGING DESIGN/ James Miho
FILM/ Robert Peterson
FINE ART/ Laurence Dreiband
ILLUSTRATION/ Phil Hays

USA

ART CENTER COLLEGE OF DESIGN

USA



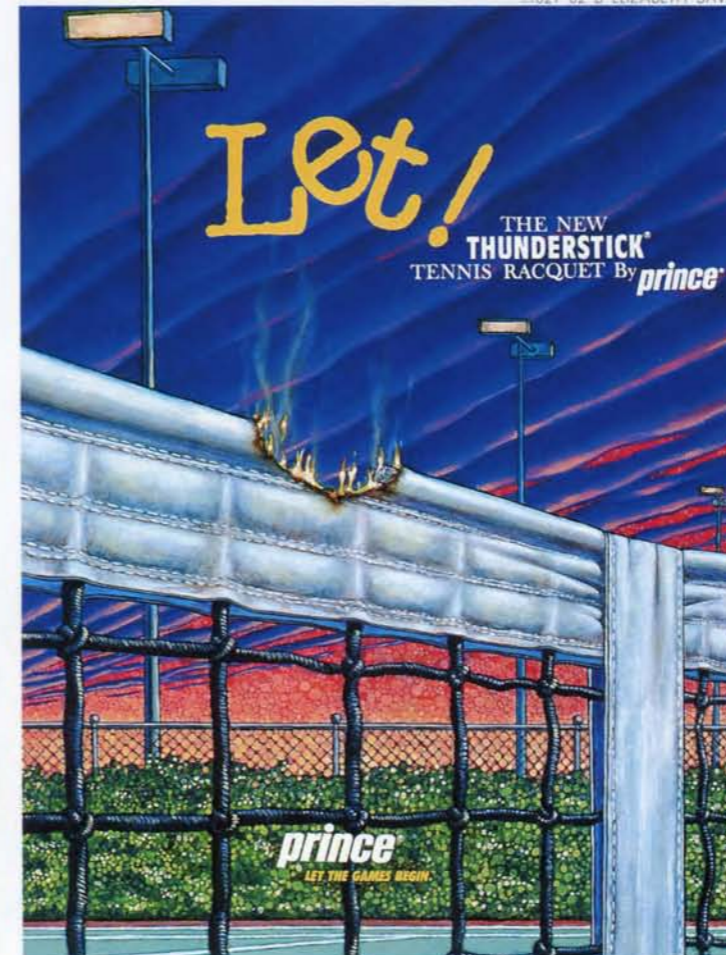
Δ021-01-A PETER MICHELENA



Δ021-02-B ELIZABETH SAVERIO



Δ021-03-B FRANCISCO MORA



Δ021-04-C MARK WHITING



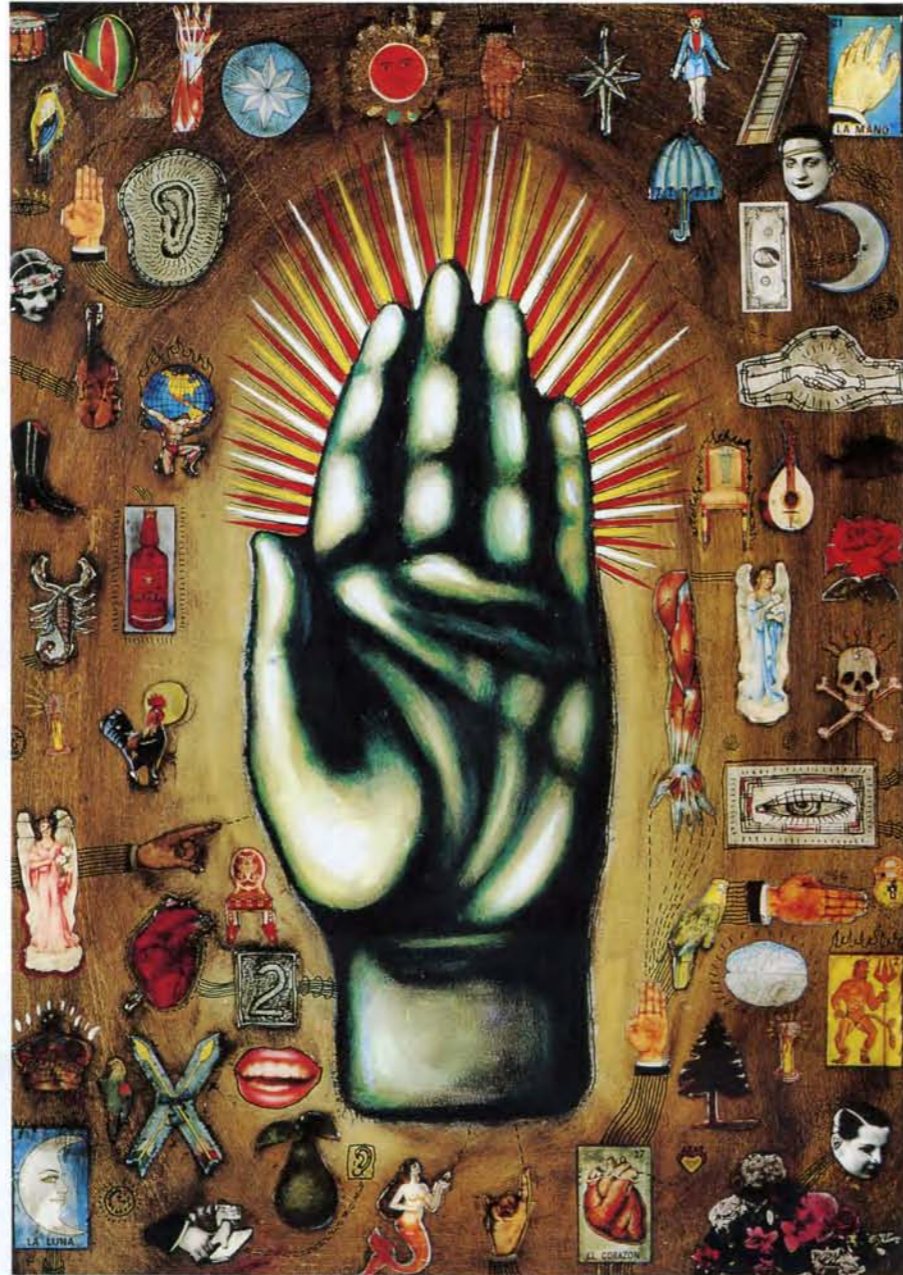
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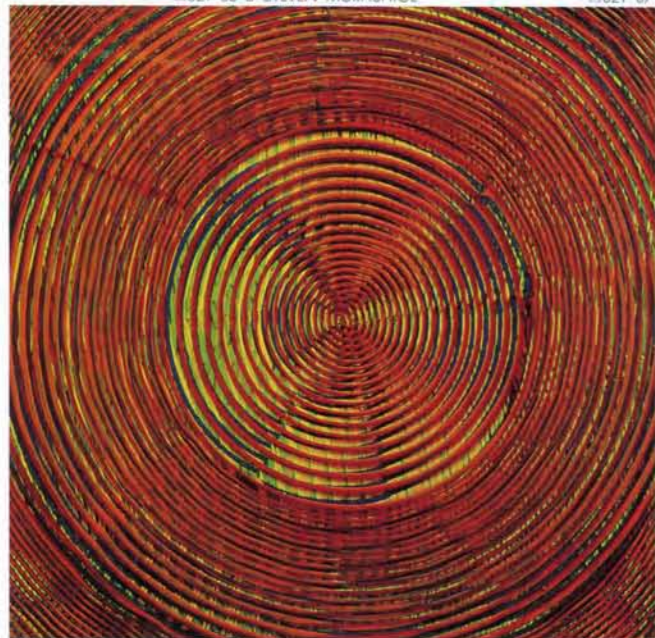
Δ021-06-B JOHN HARRIS



Δ021-08-B STEVEN MURASHIGE



Δ021-07-B CHRIS CLAYTON



Δ021-09-A PAE WHITE



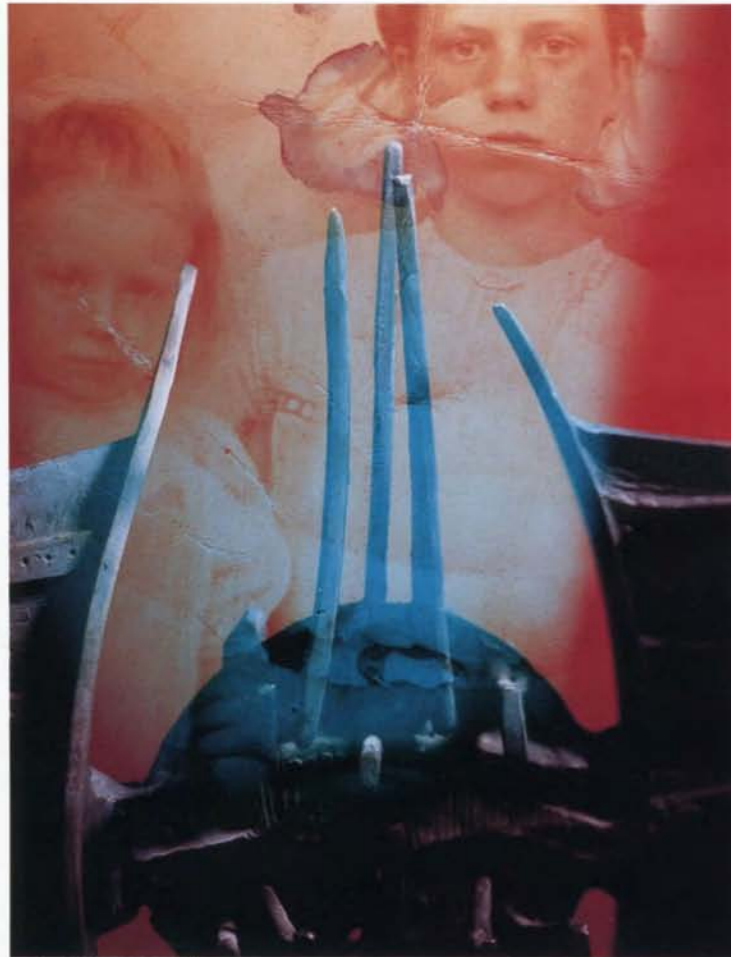
Δ021-10-A ANN YZUEL



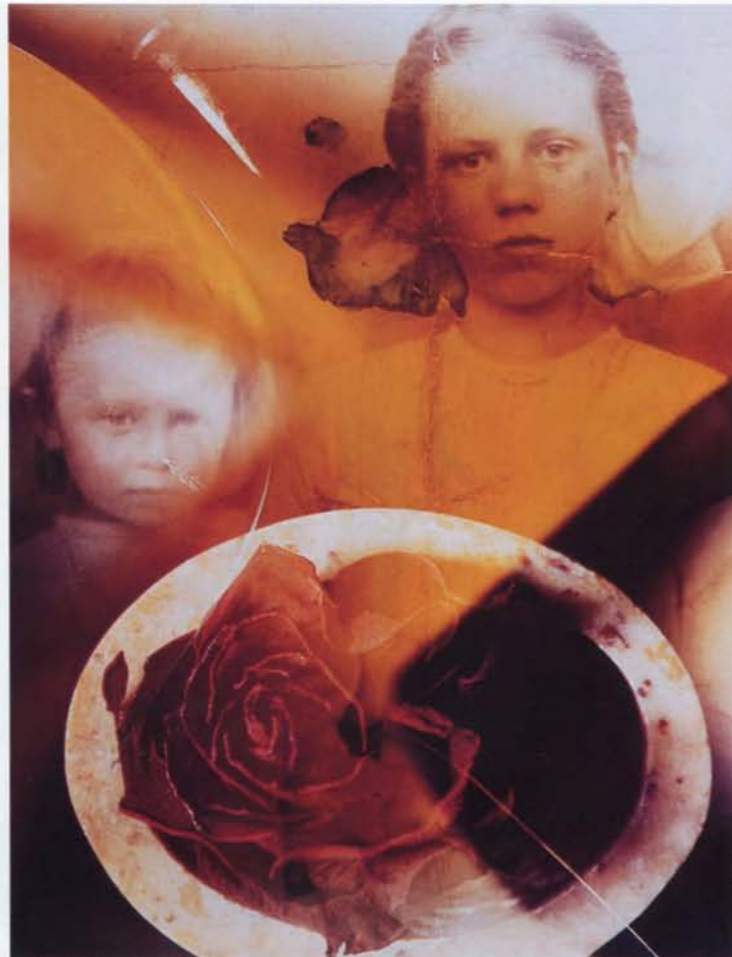
Δ021-11-E ROBERT WOODRUFF



Δ021-12-E GRETTA YAO



021-13-E ROBERT OLDING



021-14-E ROBERT OLDING



021-15-E RICHARD MYERS



021-17-A HYUN-JOO CHOI



021-16-E ROBERT OLDING



021-18-E DOUGLAS BURROWS



021-19-E ROBERT TRAN

THE PRISONING OF A MIND

WELCOME TO THE NO MORE CONSCIOUSNESS DEFENSE FUND FACT SHEET. IT IS BEING DISTRIBUTED IN THE DEAD KENNEDY'S RED TIDE FOR DEMOCRACY RECALIBRATES AND TO THE INDIVIDUALS AND GROUPS INTERESTED IN KNOWING MORE ABOUT THE STRUGGLE TOWARD CONSCIOUSNESS IN GENERAL AND THE CASES PENDING AGAINST DEAD KENNEDY IN PARTICULAR.

WELL ORGANIZED AND FINANCED PRESSURE TEAMS FOR RIGHT HAS ALREADY DEALT A SERIOUS BLOW TO WHAT YOU CAN, READ, HEAR, AND OTHERWISE THINK.

LIBRARIAN AND BOOKSTORES ARE UNDER SEVERE ATTACK BECAUSE OF THEIR SUPPORT OF THE ARTIST. THE PMSOC WAS FOUNDED BY LAWYER, GENE MRS. BAKER AND SALLY HANSEN. MRS. BAKER IS MARRIED TO REGAN'S FORMER WHITE HOUSE CHIEF OF STAFF AND CURRENT SECRETARY OF THE TREASURY, JAMES A. BAKER 3RD. AS A BORN AGAIN CHRISTIAN, SHE ENGAGES PAPER MEETINGS FOR THE POWER ELITE AND SPOKE CHAIRMAN OF MAGAZINE RETAILERS THROUGH LETTERS UNDER THE TABLE, WHICH HE SILENTLY PUCK THE FEDERAL COURT SYSTEM WITH AVOIDED ECONOMIES OF THE CONSTITUTIONAL LIBERTIES.

PEOPLE SINCE REVERED AS RIGHTLY USING EXTREMISM HAVE SUCCEEDED IN CREATING THEMSELVES AS SPEAKERS OF THE AMERICAN MAINSTREAM. IN THEIR SONGS, MUSIC AND LITERATURE CAN BE JUDGED HARMFUL YET SURELY IT IS CONSIDERED PERFECTLY SAFE.

THE REASONS BEHIND FREEDOM OF SPEECH HAS ALWAYS BEEN THAT TRUTH EMERGES OUT OF OPEN DEBATE. DEMOCRACY ASSUMES A VARIETY OF VOICES EACH TRYING TO OUTSTRIDE THE OTHER. DISSENT IS HEALTHY. ONLY AN INFORMED POPULACE CAN MAKE RESPONSIBLE CHOICES.

IN BORN, THE PARENTS MUSIC RESOURCE CENTER HAS PROVEN TO BE THE SINGLE MOST POWERFUL FORCE CHALLENGING FREEDOM OF EXPRESSION IN ROCK MUSIC TODAY. MARRIED TO NINE SENATORS, SIX CONGRESSMEN, A CALIFORNIA MEMBER AND SEVERAL WORKING MEN, D.C. BUSINESS MEN, THIS GROUP OF RIGHT-WING WIVES IS IN THE "CLEANING UP ROCK MUSIC" PHASE.

THE PMSOC WAS FOUNDED BY LAWYER, GENE MRS. BAKER AND SALLY HANSEN. MRS. BAKER IS MARRIED TO REGAN'S FORMER WHITE HOUSE CHIEF OF STAFF AND CURRENT SECRETARY OF THE TREASURY, JAMES A. BAKER 3RD. AS A BORN AGAIN CHRISTIAN, SHE ENGAGES PAPER MEETINGS FOR THE POWER ELITE AND SPOKE CHAIRMAN OF MAGAZINE RETAILERS THROUGH LETTERS UNDER THE TABLE, WHICH HE SILENTLY PUCK THE FEDERAL COURT SYSTEM WITH AVOIDED ECONOMIES OF THE CONSTITUTIONAL LIBERTIES.

PEOPLE SINCE REVERED AS RIGHTLY USING EXTREMISM HAVE SUCCEEDED IN CREATING THEMSELVES AS SPEAKERS OF THE AMERICAN MAINSTREAM. IN THEIR SONGS, MUSIC AND LITERATURE CAN BE JUDGED HARMFUL YET SURELY IT IS CONSIDERED PERFECTLY SAFE.

IN THE MIND OF IDEOLOGY

WELL ORGANIZED AND FINANCED PRESSURE TEAMS FOR RIGHT HAS ALREADY DEALT A SERIOUS BLOW TO WHAT YOU CAN, READ, HEAR, AND OTHERWISE THINK.

LIBRARIAN AND BOOKSTORES ARE UNDER SEVERE ATTACK BECAUSE OF THEIR SUPPORT OF THE ARTIST. THE PMSOC WAS FOUNDED BY LAWYER, GENE MRS. BAKER AND SALLY HANSEN. MRS. BAKER IS MARRIED TO REGAN'S FORMER WHITE HOUSE CHIEF OF STAFF AND CURRENT SECRETARY OF THE TREASURY, JAMES A. BAKER 3RD. AS A BORN AGAIN CHRISTIAN, SHE ENGAGES PAPER MEETINGS FOR THE POWER ELITE AND SPOKE CHAIRMAN OF MAGAZINE RETAILERS THROUGH LETTERS UNDER THE TABLE, WHICH HE SILENTLY PUCK THE FEDERAL COURT SYSTEM WITH AVOIDED ECONOMIES OF THE CONSTITUTIONAL LIBERTIES.

PEOPLE SINCE REVERED AS RIGHTLY USING EXTREMISM HAVE SUCCEEDED IN CREATING THEMSELVES AS SPEAKERS OF THE AMERICAN MAINSTREAM. IN THEIR SONGS, MUSIC AND LITERATURE CAN BE JUDGED HARMFUL YET SURELY IT IS CONSIDERED PERFECTLY SAFE.

THE PRISONING OF A MIND

I CAN'T IMAGINE
LEAVING THE CHIPS
ON MY ATTORNEY
TO TALK TO AS A
SOMEWHAT PAR-
TENT TO EXPLAIN
TO A CHILD IN AN
INTELLIGENT MAN-
NER IS FAR MORE
EFFECTIVE FOR A
FUTURE UNDER-
STANDING OF HIS
OWN SELF-EM-
POWERED MORALS
THAN IS SPEECHLESS
FABLES RE-
VEALING THESE
ACTIVES

Dead Kennedy's
charged in
California

Recent case
was ruled in
California

Since 1970

Reggie Karpis
charged in
Indiana

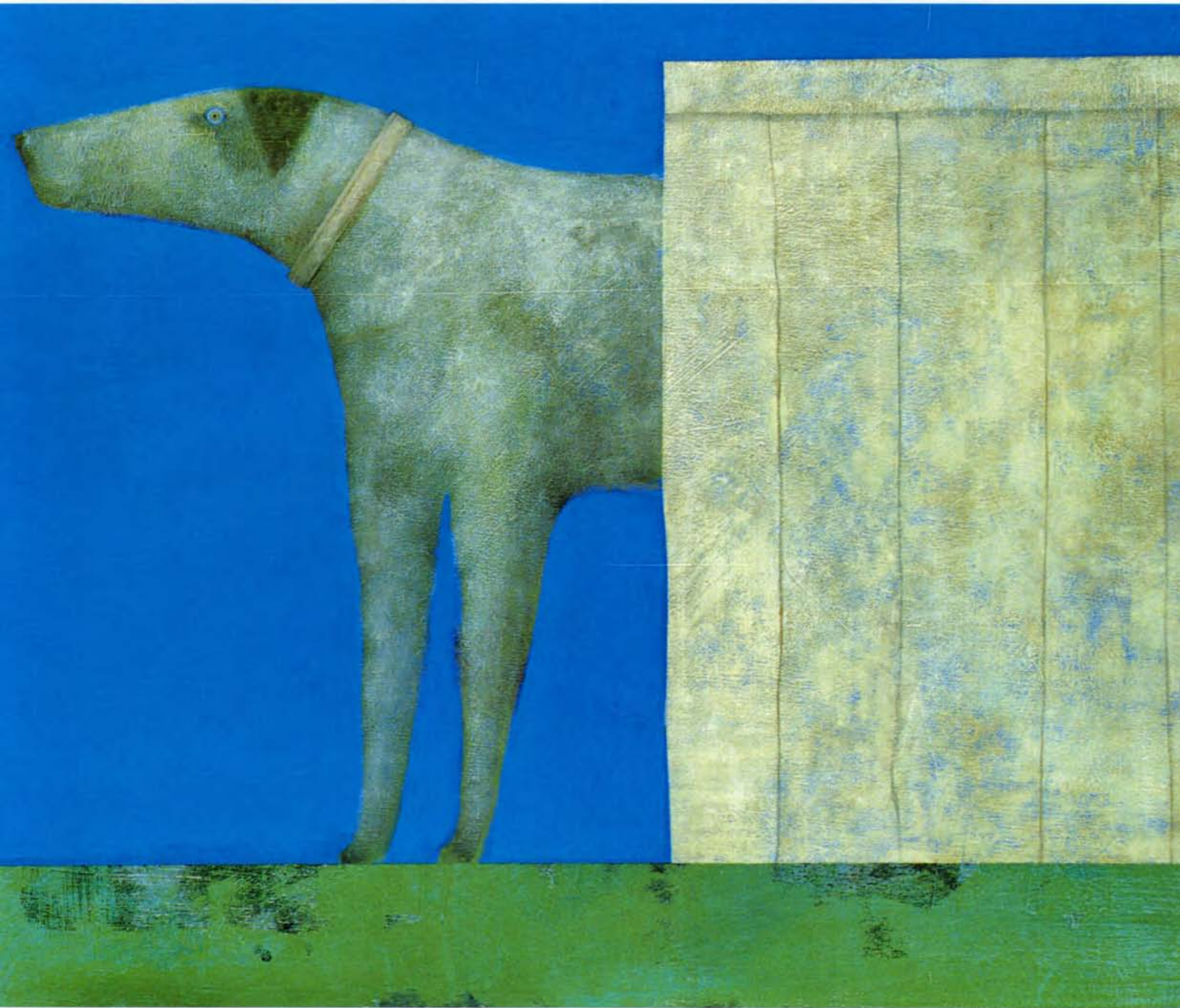
021-20-C MARK WINN

TOKYO NATIONAL UNIVERSITY OF FINE ART AND MUSIC

DEPARTMENTS / PROFESSORS
 JAPANESE TRADITIONAL PAINTING / Ikuo Hirayama
 OIL PAINTING / Taguchi Yasuo
 DESIGN / Tejima Ario

JAPAN

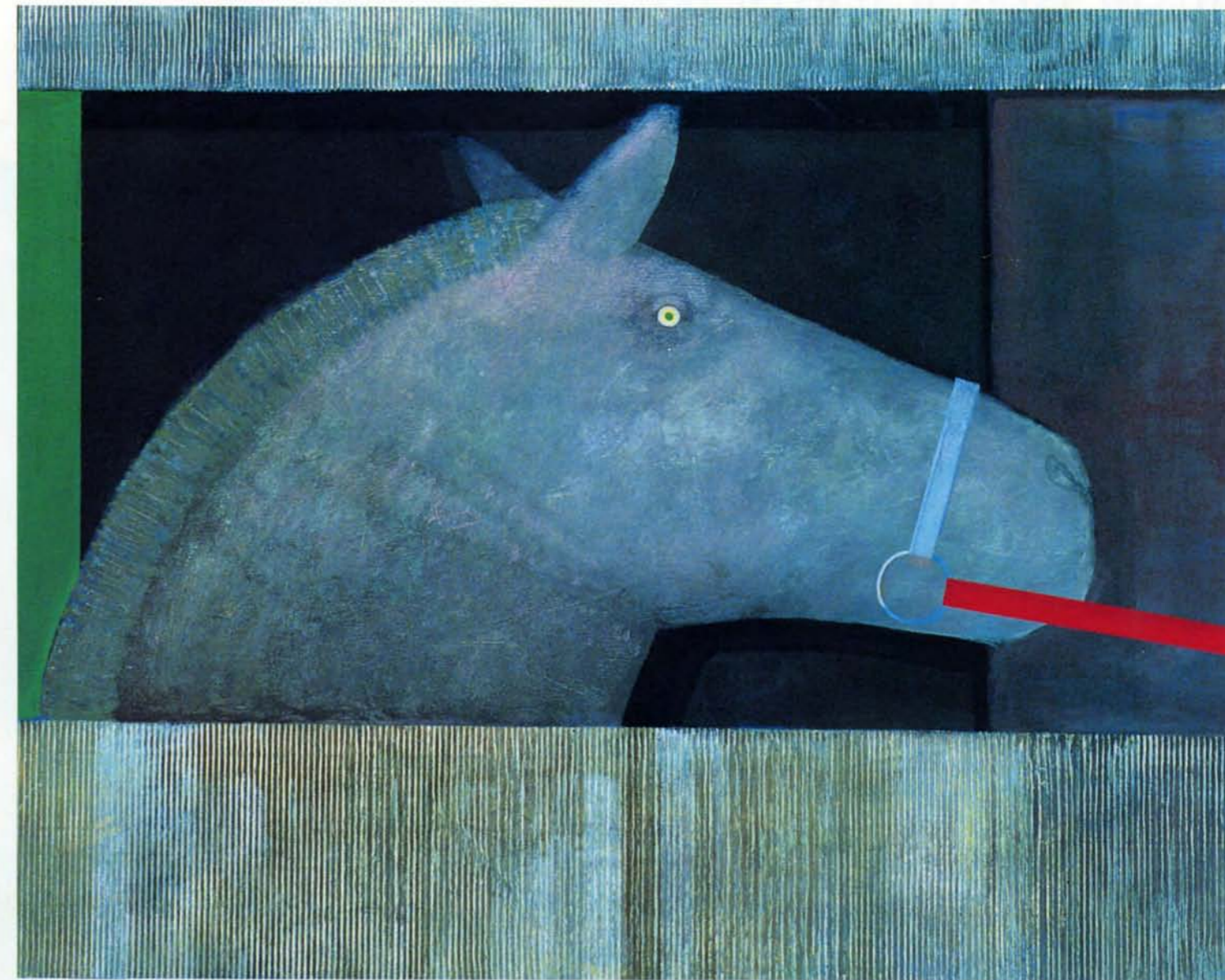
● PRINCIPAL / Ikuo Hirayama
 ● ADDRESS / Tokyo



△068-01-B KYOUJI TAMAMIZU

TOKYO NATIONAL UNIVERSITY OF FINE ART AND MUSIC

JAPAN



△068-02-B KYOUJI TAMAMIZU



△068-03-B KYOUJI TAMAMIZU



△068-04-B KYOUJI TAMAMIZU



△068-05-A MAHO TSUDA



△068-06-A MAHO TSUDA



△068-07-A MAHO TSUDA



△068-08-A MAHO TSUDA



△068-09-A MAHO TSUDA



△068-10-A TAROU YAMAGATA



△068-12-B HIROAKI KAWAGOE



△068-13-A CHIORI ONAKA



△068-14-A CHIORI ONAKA



△068-11-A TOKUKO NOMURA



△068-15-A KENJI HISHIDA



△068-16-A MICHI YAMAMURA



△068-17-A YOSHIKO HARADA



△068-18-A YOSUKE SAKATA



△068-19-A FUMIYO HOIZUMI



△068-21-A RIMAKO HORIKAWA



△068-20-A ZHANG YOUG DIAN



△068-22-A JUNICHI DAIKATSU



△068-23-A MASUMI HOSHINO

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FACULTY OF FINE ART PAINTING/ Paul Huxley (→To be continued on index pages)

UNITED KINGDOM

ROYAL COLLEGE OF ART

UNITED KINGDOM



△057-01-B FRANCES TEE



△057-02-B MELANIE WALSH



△057-03-B MELANIE WALSH



△057-04-B BRUCE INGMAN



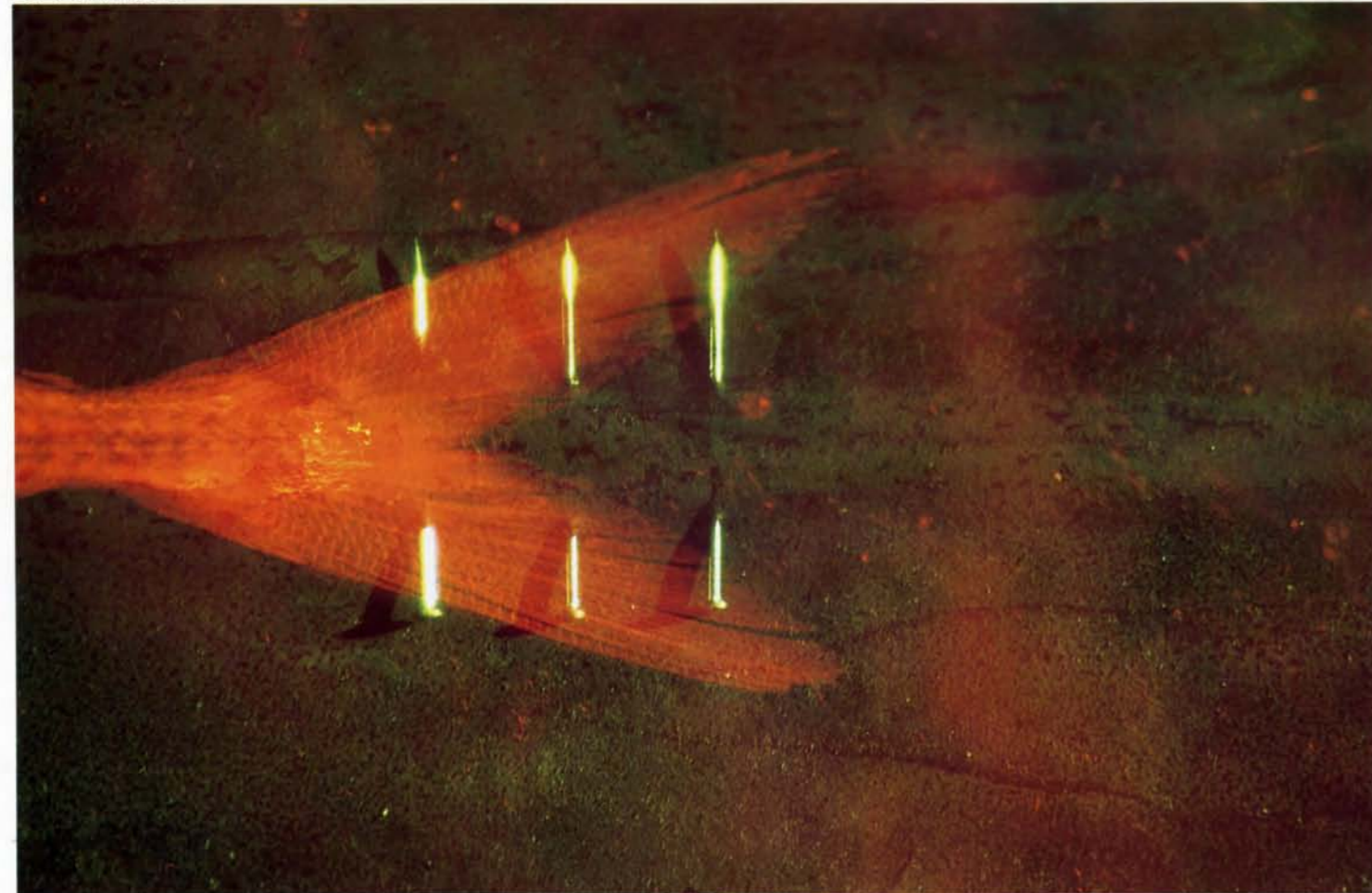
△057-06-B TOBIAS MORISON



△057-05-B TOBIAS MORISON



057-07-B FRANCES TEE



057-08-B NANETTE HOOGLAG



057-09-D RICHARD TURNNIDGE, JEANNE VERUOUX



057-10-D RICHARD TURNNIDGE, JEANNE VERUOUX



057-11-D RICHARD TURNNIDGE, JEANNE VERUOUX



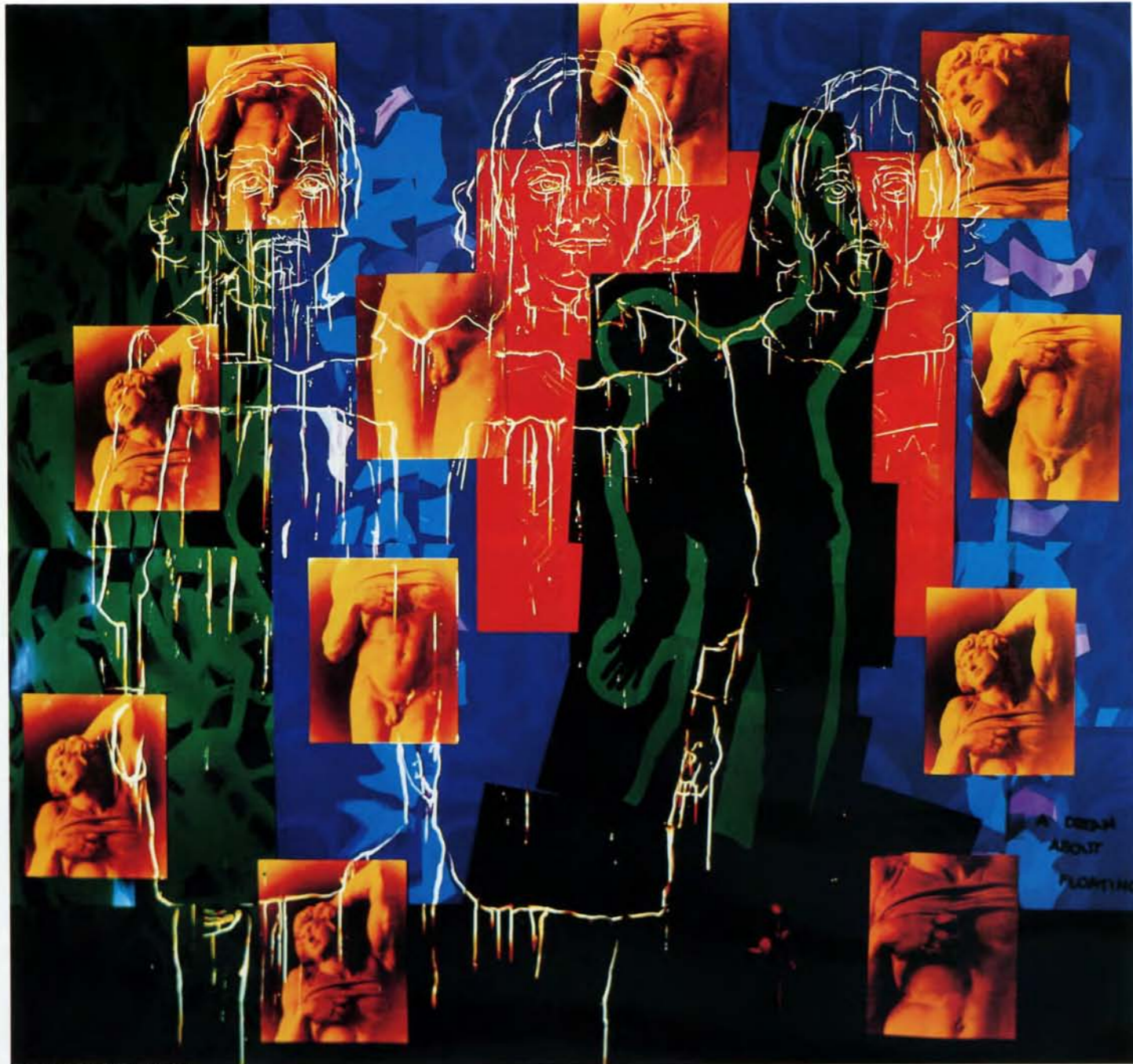
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057-13-D RICHARD TURNNIDGE, JEANNE VERUOUX



057-14-D RICHARD TURNNIDGE, JEANNE VERUOUX



Δ057-15-E RONNIE SIMPSON



Δ057-16-B NANETTE HOOGLAG



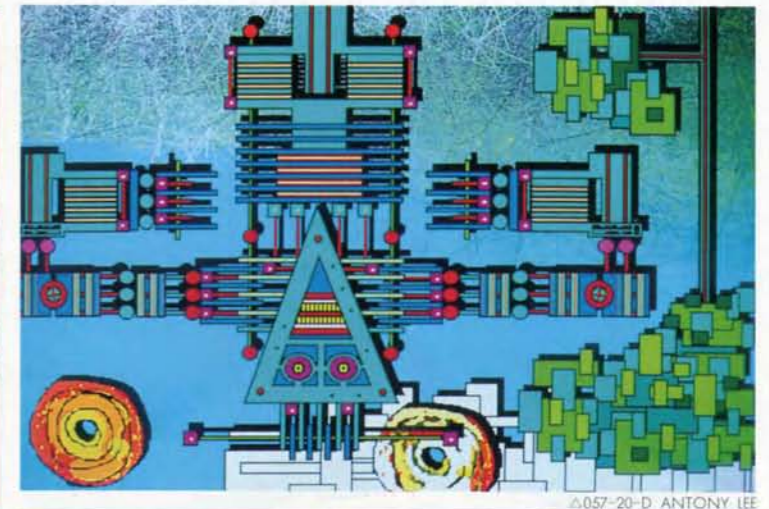
Δ057-17-E BEVERLY CARRUTHERS



Δ057-18-E DAVID SIMMONDS



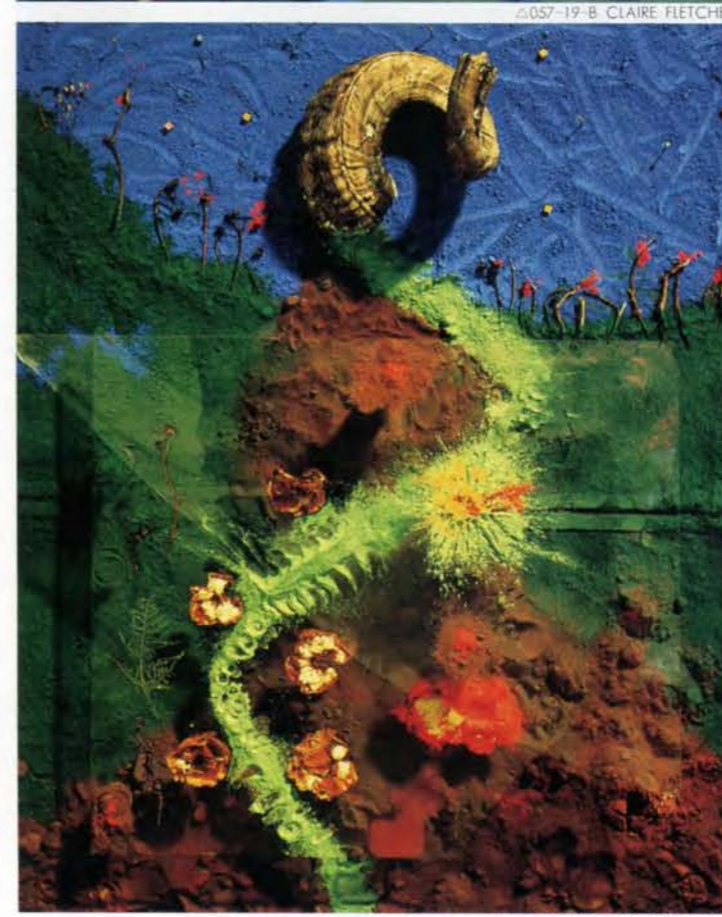
Δ057-19-B CLAIRE FLETCHER



Δ057-20-D ANTONY LEE



Δ057-22-B CLAIRE FLETCHER



Δ057-21-E JANUSZ OLSZEWSKI



Δ057-23-D BRUCE INGMAN

MUSASHINO ART UNIVERSITY

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●ADDRESS/Tokyo

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PAINTING/Hiroshi Akana
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SCENOGRAPHY, DISPLAY & FASHION DESIGN/Seichiro Sakasai
ARCHITECTURE/Hideo Terada (→To be continued on index pages)

JAPAN



△103-01-I TAIRA ICHIKAWA



△103-02-A MASATAKA TAKAHORI

MUSASHINO ART UNIVERSITY

JAPAN



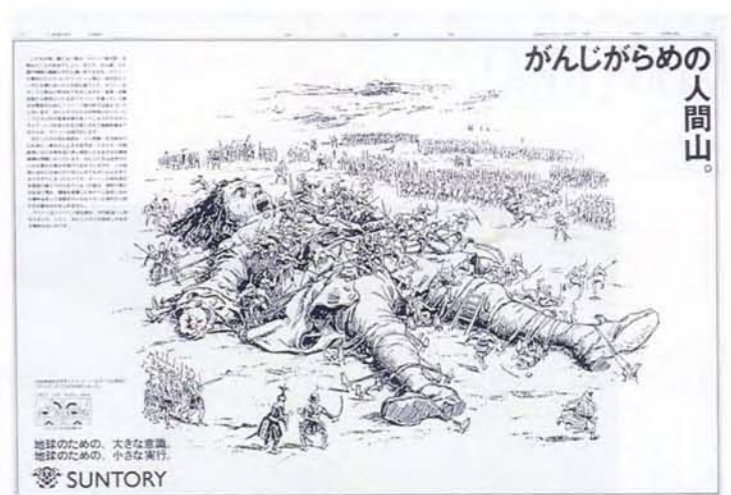
△103-03-A TAMIHITO YOSHIKAWA



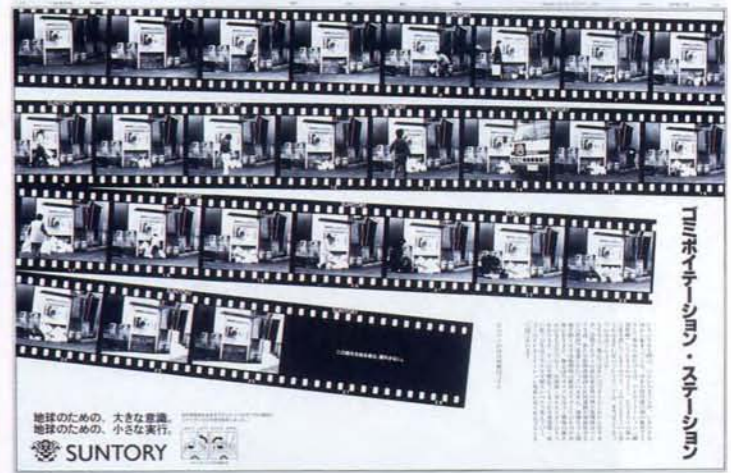
△103-05-A YUKA YOSHIDA



△103-07-H JUNKO SUZUKI



△103-04-C RIKA MIDOH



△103-06-C RIKA MIDOH



△103-08-G MAYUMI KUDOH

JCA's Publications

DIAGRAPHICS I ¥20,000

DIAGRAPHICS forms the most complete collection of diagrams ever to be assembled. This full color edition contains samples of diagrammatic graphics drawn from all over the globe. Today's art director or designer will find DIAGRAPHICS an indispensable and invaluable publication.



Description and dimensions
Number of works: 741
Number of pages: 348
Color: Full color
Size: 300×230mm hardbound

仕様内容
作品総点数: 741点
総頁数: 348頁
サイズ: A4変形版
フルカラー・ハードカバー付

華やかなデザインの世界の中で一番有名な仕事は統計図表。しかし、そのデザインは十分に計算され奥の深い内容である。世界32ヶ国から集められ、選り抜かれたセンスある作品を集録。正統派のデザイン年鑑。

JCA ANNUAL 6 ¥18,000

JCA ANNUAL 6 eclipses previous annuals with its larger pages and exciting presentation of illustrative creativity and excellence. JCA 6 is an essential and inexhaustible reference for the artist and art director.



Description and dimensions
Number of works: 1531
Number of pages: 528
Color: Full color
Size: 230×300mm hardbound

仕様内容
作品総点数: 1531点
総頁数: 528頁
サイズ: A4変形版
フルカラー・ハードカバー付

今まで各年おきに開かれていたJCAイラストコンペを毎年のサイクルにし、時代の流れに敏速に応じた集大成。作品、頁、共に増強し、内外一流アーティストをはじめ、新人アーティストの秀作発掘にも力を注いだ第6弾。

JCA ANNUAL 7 ¥16,800

JCA ANNUAL 7 reflects the strength and expansion of the ICO network which has come to embrace 50 cities in 40 countries worldwide. JCA 7 forms the greatest modern display of artists from 30 countries uniting client and artist in the international commercial art forum.



Description and dimensions
Number of works: 1010
Number of pages: 464
Color: Full color
Size: 230×300mm hardbound

仕様内容
作品総点数: 1010点
総頁数: 464頁
サイズ: A4変形版
フルカラー・ハードカバー付

日本ではめずらしい国々の参加も増え、作品群の数よりも、質の高さを徹底的に追求。5000点以上の集められた作品より厳選した本物を集録。最新のイラスト年鑑。

JCA ANNUAL 8 ¥13,500

Comiling the latest works of top illustrators from 30 countries worldwide including the Soviet Bloc and China. The world's most prestigious illustration annual collected through the efforts of the ICO network extending to 56 cities in 47 countries.



Description and dimensions
Number of works: 804
Number of pages: 404
Color: Full color
Size: 230×300mm hardbound

仕様内容
作品総点数: 804点
総頁数: 404頁
サイズ: A4変形版
フルカラー

この年鑑を通して、今、あなたは世界中の商業アート動向を把握できる——。東ヨーロッパ、中国等の共産圏諸国を含む、世界30ヶ国のトップ・イラストレーターの新作を一堂に網羅。

noAH II ¥20,000

noAH II continues the high standard of noAH I in a fine new edition. noAH II enables the world's merchandisers to visualize the international brand market. An invaluable reference for all involved in commercial product marketing, corporate identity and package design.



Description and dimensions
Number of pages: 408
Color: Full color
Size: 230×300mm hardbound

仕様内容
総頁数: 408頁
サイズ: A4変形版
フルカラー・ハードカバー付

シルバーメタリックのパッケージ年鑑といえはnoAHというほどまでに全世界に知れ渡った第2弾。世界各国の流通市場をリードする、最新のパッケージデザインを一堂に集録。商品販売戦略に携わるマーチャントデザイナー、デザイナー諸氏必見のnoAH II。

noAH III ¥20,000

Extending throughout 56 cities in 47 countries across the globe, the world's only creators' organization - ICO! Concentration of this power and energy into a single memorable edition of the highest quality package design noAH III!



Description and dimensions
Number of pages: 384
Color: Full color
Size: 230×300mm hardbound

仕様内容
総頁数: 384頁
サイズ: A4変形版
フルカラー・ハードカバー付

世界のパッケージ年鑑——第3弾。世界20ヶ国、各国の代表パッケージデザイナー集団59社が展開する——、国際ビジュアル商品戦略。

SEXY DREAMS I ¥16,000

SEXY DREAMS brings the work of first class illustrators from throughout the world to a skillfully and beautifully produced volume. In SEXY DREAMS the reader discovers a unique array of erotic illustrations that reflect the distinctive flavor of each artist's work providing fresh images that recreate dimensions of sensual fantasy.



Description and dimensions
Number of works: 336
Number of pages: 296
Color: Full color
Size: 230×300mm hardbound

仕様内容
作品総点数: 336点
総頁数: 296頁
サイズ: A4変形版
フルカラー・ハードカバー付

現代エロティックアートのすべて、内外の実力派、著名アーティストによる夢のまた夢……。作品集としては、これ以上の贅沢はありません。

PHOTOGRAPHIC SENSUALITY II ¥14,800

PHOTOGRAPHIC SENSUALITY presents a fine collection of sensual and erotic images that are the creation of many of the world's leading photographers. PHOTOGRAPHIC SENSUALITY appeals to the imagination with its superb selection of sensual images that invoke the reader's fantasy with remarkable sensitivity and taste.



Description and dimensions
Number of works: 324
Number of pages: 324
Color: Full color
Size: 230×300mm hardbound

仕様内容
作品総点数: 324点
総頁数: 324頁
サイズ: A4変形版
フルカラー

第一章 アーティスト/編に続く第2弾。第二章 フォトグラファー編より実像にせまったファインダーがとらえた世界。フォトグラファーの心の世界。国際色豊かな作家達が、それぞれの個性あふれるイメージを駆使してここにお送りする夢の再現。

Having the opportunity to work together, nation with nation, despite the tyranny of language, distance, and culture, is one of the most exciting challenges of our time. Perhaps it is the beginning of our global coming of age. We are putting our prejudices, perceptions and assumptions about each other aside, and embracing each other as long-lost cousins. Never before have we given ourselves the opportunity to work together for the common good of all. Individually we are moulded by our history and culture—it is the quality of these traditions that we like and admire in each other. The enthusiasm and entrepreneurial spirit of Americans, the work ethic and efficiency of the Japanese, European conservatism and thoroughness and the open, energetic challenging of existing ideas and the have-a-go spirit of Australians. In this current craving for entree into the multinational family the biggest risk we take is to lose sight of these things that made us unique in the first place. Because we are getting to know each other better, the world is taking on a friendlier, more human face – socially, politically and economically. We no longer view each

other with suspicion, we tolerate our differences and reach out for those human qualities we have in common. Our businesses are challenging too. They are becoming as people orientated as they are product orientated. Businesses are discovering that the individual and not collective might can be a company's biggest asset. In the past we have mass-produced at the expense of the individual. We have used our educational institutions as factories for churning out vocationally trained workers. In the process we lost the individual, the broad-based thinker with the sharp outsider's eye. We should no longer aspire to moderation or the decent average. These qualities are the least admirable and memorable tomorrow. We have to acknowledge in this ever changing technological age that what we train for and what we know now will be redundant in 10 years time. That education at its best should no longer be seen as an entree into a job but an initiation into a chosen industry. Business has, for a long time, had a short-sighted view of education. If industry is to get the education it demands it must under-

stand that part of the educational responsibility lies with them— to nurture, reward, encourage, support and participate. Industry does no favor by preaching or endeavouring to bestow its standards upon the next generation. The young of today will have their own set of values that will be just as valid tomorrow, as ours are today. Today, more than ever, we need visionaries and strategists, not loud aggressive number-crunchers. Business has long needed a healthier balance. Businesses are becoming more intelligent, working towards the goal of being not the biggest, the loudest or the richest, but the best. Through the vision of Norio Mochizuki APLI, YICO, industry and education have the opportunity to work together for the mutual benefit of all. It is an old saying but true, "What you put in you will get out" With the support of businesses, students and universities will have greater access to current information, ideas, and resources and in turn universities will be able to supply industry with a workforce that is the best the world has to offer.



I am just a professor in advertising, not in illustration specifically. That is why I have interviewed two illustration teachers who are also recognised illustrators: Philippe Dracquin, Professor at the Charpentier Academie, and Jean Larrigue, Professor at ENSAD (Ecole Nationale des Arts Décoratifs, where I also teach). Philippe Dracquin will speak more about the profession in general, and Jean Larrigue will describe his relationship with the students and the different divisions within ENSAD.

Martine Collet: Philippe, what is the job of illustrator like in France for the young?

Philippe: A number of young illustrators follow the lead of their elders (1960-1970) and perpetuate the tradition of realism and hyper-realism. It is more a business approach than an artistic one, but it enables young art technicians to start in the business.

Martine Collet: What about new images?

Philippe: They are a Patchwork of the current visual culture. As the difficulty lies more in finding one's own style, young illustrators work more as artists than communicators. They start from graphic concepts (solids, cut-outs, collages, half tones) to go to a looser, more descriptive representation while giving humour and pseudo-naïve art their due.

Martine Collet: Who do these young talent express themselves for?

Philippe: It is more difficult for artists to express themselves in advertising than in the press or publishing business, because of the agency's constraints (sales and marketing executives, etc. .) On the other hand, the press and publishing business work more like an image laboratory.

Martine Collet: Yes, but illustrators are better paid and it is often thanks to advertising that young illustrators can live while carrying on their experience of the image laboratory. But Philippe, in regards to money what do you think of agents vis-a-vis the young illustrators?

Philippe: There are Senior and Junior agents. Most Senior agents apart from some agents devoted to the new illustrative school (2 or 3 in Paris. .) work with realistic or hyper-realistic teams and gradually with new style illustrators.

As for Junior agents, they are agents who grow with their illustrators, look for the same images and often work directly with the press or publishing industry.

Martine Collet: Thank you, Philippe. We are going to ask Jean Larrigue his opinion about art training in illustration in France.

REFLECTIONS ON ART EDUCATION

Art education is mainly an exchange between the student and the teacher; the teacher brings his experience and the student his enthusiasm. But it can also work the other way around. Students can have an experience of their own, namely of youth, and teachers often have but a faint recollection of it. On the other hand, professors show an enthusiasm that can often compare with that of students.

Young flame, old flame, experience, inexperience, these are the ingredients of good teaching: a link between the past, present and future and the assurance that what is drawn in the sand will not be washed away by the next tide.

At ENSAD, we aim to "produce" good professionals. But we also want them to have a general training and be able to work as excellent professionals in every circumstance. Our graphic department includes three divisions: Advertising, Visual Identity and Press-Publishing. Each department develops a totally independent teaching approach. The "Advertising Division" reproduces the conditions of an operating advertising agency for the students (from the conception to the completion of the advertising campaign).

Martine Collet: Yes, advertising is my line and I would like to tell you that we are very close to illustration, while keeping some distance.

The "Visual Identity Division" deals mostly with the creation of the corporate image (from the logotype to the various uses of the created image in the corporate field). The "Press-Publishing Division" deals with two different fields, magazines and books. Each of these consists of the setting up of the magazine (or book) format, grid, typography, illustrations (photography or drawing) and contents.

Besides these main courses, our students

have to follow what we call basic courses: typography, calligraphy, drawing and sociology. Among other topics which would be too long to develop here, we would like to emphasize a long neglected subject of art education that we intend to re-develop and make the backbone of our pedagogy: drawing. We have noticed renewed interest and demand in this field, as you probably have. The bridge has to be built between the academic teaching of drawing at the end of the 19th century (efficient but too often stereotyped) and the contemporary need for a modern visualisation tool.

We are working on it.

Martine Collet: Now I am going to give you my opinion as an advertising teacher with regards to illustration. I think that a student has not attained his entire personality yet, and it takes two or three years before he can show his talent.

I say that I am not an illustration teacher, but I am not far from it. One can be an advertising man and an illustrator at the same time. There are many French art directors such as Michel Coudeyre, Jean-Louis Besson, who are both art directors and illustrators.

When I started working, I did both jobs. When you are a young art director with a talent for illustration, you often find it very hard to delegate to others. You do not understand why you should let someone else set up your idea. Luckily I rapidly understood that many an illustrator was better than I. This is what I am trying to teach to my future art directors! You are leaders, orchestra conductors, not just violin or piano players. Being an illustrator or an art director are different complementary jobs. But do not be too hard on Advertising, which is the source of many talent discoveries.



Fernando Muniz Simas
ICO Bureau
Sao Paulo, Brazil

BRIDGING THE GAP

When I was contacted by JCA in March, 1990, about the possibilities in Brazil for a daring new project named Young ICO, I did not understand the concept at first. It was only after my contacts with directors of art institutions and colleges that I began to realize what a great innovation I was working for. The graduating college students in my country have never been fortunate enough to reach the professional community so easily in the beginning of their careers.

A countless number of times, after a speech or presentation, I have been approached by young art students who ask me the most basic and obvious questions concerning professional art such as the development of photographs, the direction of illustrations, and so on. I am very concerned that there is too wide of a gap between college instruction, and day-to-day professional activities that could gradually be bridged by simple ideas. Young ICO is one such idea.

I am quite certain that some of my concerns mentioned above are particular to Brazil. I believe that in the more developed countries there may exist some type of institutions that help students in contacting the professional world. Perhaps the colleges themselves promote such connections. Unfortunately, there is no such type of institution here in Brazil.

Art is nowadays the only commodity that every nation can produce. It can be bought, changed, imported, and exported. One may talk about art in one country and be completely understood by another in a different country. The language of art is international. It can be classified as photography, illustration, industrial design etc. It can be used throughout the world. ICO is proof of that.

Yet there is one particularly intriguing aspect of art. Despite reaching the point of being subject to classification, it reflects, in its purest form, the spirit of the nation from which it was produced. Artists themselves are Japanese, or Brazilian, or



Italian. And so is their art, which reflects their native feelings, ambitions and techniques. A good example of this is the Japanese art of calligraphy. It is the result of years of civilization and thought. It is Japan itself

This is what above all makes Young ICO a fantastic innovation for Brazil. It is an opportunity for my young country to express and to compare itself with the world at the earliest stages of its artistic output, the springtime of the creative lives of many students.

Bill Brown
University of California, Los Angeles, Professor
Communication Designer/ Illustrator
Los Angeles, California



1991 is an exciting and challenging time to be a designer teaching design in Los Angeles, at UCLA in the UCLA Design Department. First of all, Los Angeles is frequently being acknowledged as the emerging center of design activity in the United States. Its position on the Pacific Rim, its freshness and openness to innovation, its magnetism for creative intellects all contribute to the promise of ever growing design activity. Secondly, UCLA is a research university. Emphasis on specialization and technical proficiency are not as crucial to the development of our designers as visual literacy, conceptual competence and social awareness. The responsibility of research

is to deal with the unknown exploration; discovery and experimentation are the criteria for process and progress. It is our task to try and understand the future—what it will be, need and offer. Our most successful designers will not rely on immediate commercial success but instead will emerge as thinkers, planners and visionaries capable of confronting the conceptual and creative problems of the society. Finally, the UCLA Department of Design is a new entity that has emerged from a major reorganization of the arts at UCLA. It was stimulated by a challenge from the Chancellor to develop an arts curriculum second to none in this country. It is the only design curriculum in the nine campus university

system and is in the process of developing a new direction to meet the challenges of of the 21st century. To that end our curriculum will focus on two central areas: Communication Design and Environmental Design. Our graduate offerings will include these areas and in addition will concentrate on Ceramics and Fiber/Textiles. Young ICO allows many schools of differing societies to join with us in probing the future. The changes in our tools, our vision, our direction and our community will make this a rich and exciting period of exploration and transition.

GRAPHIC DESIGN AND CULTURE

Students presently enrolled in graphic design programs—tomorrow's masters of public opinion—should be aware of the fact that graphic communication has become so important nowadays that it is giving shape to contemporary culture, and on the other hand, is a vehicle for past culture. By culture—national, international and universal—we mean knowledge and ways of living shared by more or less extensive groups of human beings.

Graphic design is now recognized as one of the most powerful means of horizontal (or synchronic) communication since infra-structures such as optical fiber and satellites transmit waves instantaneously from one point to another around the globe. The logo of the motion picture Ghost Busters is a good example of immediate universal communication. A red pictogram, meaning interdiction, cages up a white ghost. In the very same week that the motion picture and the supporting publicity were launched, people from Tokyo, Paris, New York, Montréal and Mexico could each refer to it and understand each other. This new "global" horizontal culture has not only enriched large centers but far remote places as well. Let me tell you a story of a personal experience when I lived in Mexico. While traveling between Cancun and Xel Ha village in the Yucatan, I stopped right in the jungle, at a tiny refreshmentstand. No other dwellings were visible from the road for a distance of 50 km. Three small tables, a cooler filled with refreshment bottles and a cigarette stand were the only attractions of the place. You can imagine my surprise to see on the walls of the hut two large posters, one showing E.T. By means of a purely commercial poster advertising tobacco, graphic communication introduces E.T.'s image in a remote region lacking cinema and library facilities, thereby linking the habitant of this isolated area to the rest of the world.

Another aspect of graphic communication although less obvious is more important in the long run: graphic design as a powerful vehicle for vertical (or diachronic) communication. To make this clearer, I would like to use the Mexican example once more. In the same refreshmentstand, the second poster featured the Parisian Arc de Triomphe so nicely reproduced that Rodin's sculptures were perfectly visible. Even if the monument was out of their physical reach and had been built a century before, it became part of the cultural environment of each child and adult entering the premise. Without the poster, they probably would never have had the opportunity to see a



reproduction of the Arc de Triomphe. Often graphic design and masterpieces of the past are combined in order to advertise cosmetics, alcohol, cigarettes, tea and many other luxurious products. Even if it is not always done with good taste, an enormous number of "pub" displays like the Mona Lisa and Rodin's The Thinker just to mention only two of the most often "quoted" universal masterpieces. In our mediatic world, the graphic designer reaches many more people than museum curators or teachers since his works are widely disseminated through printed material (newspapers, magazines, books, brochures, posters, etc.) TV and movies. In order to play this role of "vehicle" and cultural disseminator, a graphic designer

without pretending to be a specialist of each culture, must nevertheless have a large knowledge and master recent methods for information retrieval. The importance of the graphic designer in the formation of national cultures and of "global culture" is now so great that he is considered as an essential partner for any cultural, commercial, financial, political or social power. Graphic designers of international reputation and professors should tell and tell again to graphic design students that there is no great graphic creation without culture, vertical or horizontal. To play an active role in the development of universal culture on a synchronic or diachronic way is one of the most interesting privileges of this now powerful profession.



Education and the environment must be the two great issues confronting humankind as we approach the 21st century. Countries all over the world are realizing the importance of investing in their youth as education systems come under reappraisal. While many of us think of oceans and rainforests when the world environment comes up, it is our human-designed surroundings which dominate our daily living and determine the fate of our natural resources.

With these themes in mind our Young ICO concept is very exciting indeed. Apart from the obvious opportunities that this particular publication will give art and design students to launch themselves into the professional market place, it is the long-term possibilities which I find most interesting. By providing both students and art education professionals with regular forums for exchange of ideas and experience on an international level, (in the form of newsletters, news bulletins, exchanges, conferences and so on), we will create media through which fresh approaches to universal problems can be explored, and responsibility to a global society encouraged.

The involvement of corporate industry through sponsorship is another important aspect of the Young ICO proposal. The response of corporations who have been approached so far has been overwhelming. That corporations are recognizing the need to take on a higher profile in the sphere of educational and environmental concerns is a source of hope and inspiration to us all. This wonderful book is just a beginning.

universiart

WORLDWIDE GRADUATION ARTWORKS VOL.1
ART SCHOOL INFORMATION INDEX

A ACADEMIE CHARPENTIER

P269

Address: 2, rue Jules Chaplain 75006 Paris France
President: Pierre-Louis Charpentier



Date of Establishment: 1945
Number of Students: 400
Length of Courses: 3 years
Age Restrictions: None
Entry Requirements: High school diploma, Portfolio
Overseas Intake: 40

ACADEMY OF FINE ARTS

P141-145

Address: Krakowskie Przedmieście 5/7 00-068 Warsaw Poland
Rector: Adam Myjak



Date of Establishment: 1816
Number of Students: 500
Length of Courses: 5 years
Age Restrictions: max. 28 yrs. old
Entry Requirements: Entrance examination
Overseas Intake: Yes
Professors/Heads of Departments:

Painting: Jacek Dyrzynski Sculpture: Antoi Janusz Pastwa Graphic Art: Rafal Strent Inter Design: Henryka Naskiewicz Galazka Conservation of Works Arts: Wojciech Kurpiak Industrial Design: Cezary Nawrat State Design: Andrzej Sadowski Art History and Theory: Przemyslaw Trzeciak Art Education: Stefan Koscielcki

ACADEMY OF APPLIED ARTS

P76-78

Address: Jan Palach Squares 80 116 93 Prague 1 Czechoslovakia
President: Jiri Hrcuba



Date of Establishment: 1885
Number of Students: 300
Length of Courses: 6 years
Age Restrictions: None
Entry Requirements: Entrance examination
Overseas Intake: 17
Professors/Heads of Departments:

Architecture: Borek Sipek Design: Otto Diblík Sculpture & Applied Arts: Jiri Hrcuba, Vratislav Novak, Vladimir Kopecky, Adela Matasova, Bohdan Mrazek, Zdenka Bauerova Painting & Graphic Design: Jan Solpera, Zdenek Ziegler, Miroslav Jaar

ACCADEMIA DI BELLE ARTI "LORENZO DA VITERBO"

P241

Address: Via Dell'Orologio Vecchio, 34 Viterbo Italy
President: Ausonio Zappa



Date of Establishment: 1975
Number of Students: 80
Length of Courses: 4 years
Age Restrictions: min. 18 yrs. old
Entry Requirements: High school diploma
Overseas Intake: Yes
Professors/Heads of Departments:

Painting: Prof. D'Alonzo Sculpture: Prof. Conte Scenography: Prof. Vergoz History of Arts Arch. Mazza Engraving: Prof. Vinardi

ART CENTER COLLEGE OF DESIGN

P14-29

Address: 1700 Lido Street Pasadena, California 91103 USA
President: David R. Brown



Date of Establishment: 1930
Number of Students: 1,150
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: High school transcript, Portfolio
Overseas Intake: 170
Professors/Heads of Departments:

Photography: Art Kane Industrial Design: Ron Hill Advertising: John Littlewood Graphic & Packaging Design: James Miho Film: Robert Peterson Fine Arts: Laurence Dreiband Illustration: Phil Hays

ART CENTER COLLEGE OF DESIGN (EUROPE)

P54-59

Address: Route de Chailly 144 CH-1814 La Tour-de-Peilz Switzerland
President: David R. Brown



Date of Establishment: 1986
Number of Students: 1,200
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: Baccalaureate or Maturity, TOEFL, Portfolio
Overseas Intake: Yes
Professors/Heads of Departments:

Transportation Design: A. Hans Muth Product Design: Wolfgang Jonsson Foundational Studies: Fredy Hersperger Communications Design: John Clark Computer Graphics: Octavain Dibrov

ASAGAYA COLLEGE OF ARTS

P292-293

Address: 1-3-3 Umezato Suginami-ku, Tokyo Japan
President: Takamitsu Miwa



Date of Establishment: 1945
Number of Students: 450
Length of Courses: 3 years
Age Restrictions: 18 yrs. old
Entry Requirements: High school diploma
Overseas Intake:
Professors/Heads of Departments:

Painting: Masato Sekiguchi, Yoshimi Takano Design: Keiichi Akimoto, Nobuhiko Asakawa, Osamu Kaneko, Hiroshi Komiya

BECKMAN'S SCHOOL

P264-265

Address: Nybrogatan 8 114 34 Stockholm Sweden
Headmaster: Arne Gustafsson



Date of Establishment: 1939
Number of Students: 300
Length of Courses: 3 years
Age Restrictions: min. 20 yrs. old
Entry Requirements: High school transcript, Work experience, Entrance exam
Overseas Intake: 2
Professors/Heads of Departments:

Fashion: Kerstin Boulanger, Maria Wahlstrom Advertising and Graphic Design: Annika Hessner Berner, Johan Sten

BEZALEL ACADEMY OF ARTS AND DESIGN JERUSALEM

P249

Address: Mount Scopus P.O. Box 24046 Jerusalem 91240 Israel
Director: Ran Shechari



Date of Establishment: 1906
Number of Students: 700
Length of Courses: 4 years
Age Restrictions: min. 18 yrs. old
Entry Requirements: High school diploma
Overseas Intake: 15
Professors/Heads of Departments:

Fine Arts: Reyoram Merose Graphic Design: Avi Eisenstein Architecture & Environmental Design: Zeev Druckman Industrial Design: Shmuel Kaplan Ceramic Design: Dina Kahana Gueler Gold & Silversmithing: Alex Ward Photography: Hanan Laskin

CARDIFF INSTITUTE OF HIGHER EDUCATION

P244-245

Address: Howard Gardens Cardiff CF2 1SP United Kingdom
Principal: E J Brent



Date of Establishment: 1865
Number of Students: 3,000
Age Restrictions: min. 17 or 18 yrs. old
Entry Requirements: High School transcript, Portfolio, Interview
Overseas Intake: 10
Professors/Heads of Departments:

Fine Art: John Gingell, Paul Beauchamp Ceramics: Peter Starkey Industrial Design: Jack Ingram Interior Design: Michael Fleetwood Design: David Astin Foundational Courses: Christopher Shurrock

CHINESE UNIVERSITY OF HONG KONG

P138-139

Address: Shatin, New Territories Hong Kong
Chairman: Cheung Yee



Date of Establishment: 1957
Number of Students: 80
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: Government examination
Overseas Intake: None
Professors/Heads of Departments:

History of Art: Kao Mayching, Mok Kar-Leung Practice of Art: Cheung Yee, Liu Kuo-Sung, Lee Yun-Woon, Cheung Ming, Lui Chun Kwong, Chan Yuk-Keung

CENTER FOR CREATIVE STUDIES

P279

Address: 201 East Kirby Detroit, MI 48202 USA
President: Dr. Josephine Kelsey



Center for
Creative Studies
College of Art and Design

Number of Students: 888
Length of Courses: 4 years
Age Restrictions:
Entry Requirements: Portfolio,
2.5 GPA, High School diploma
Overseas Intake: 5%

Professors/Heads of Departments:
Fine Arts: Aris Koutraoulis Photography: Robert Vigiletti Industrial Design: William House
Crafts: Herbert Babcock Graphic Design: Lothar Hoffman Art Direction: Larry Fleming
Illustration: Mike Mikos

COLCHESTER INSTITUTE

P294-296

Address: Sheepen Road Colchester, Essex CO3 3LL United Kingdom
President: Keith Albarn



Date of Establishment: 1885
Number of Students: 550
Length of Courses: 2-3 years
Age Restrictions: min. 16 yrs. old
Entry Requirements: Portfolio
Overseas Intake: 50
Professors/Heads of Departments:

Graphic Design: David Jury Industrial Design: Norman Lucking

BRIGHTON POLYTECHNIC

P140

Address: Grand Parade Brighton, East Sussex BN2 2JY United Kingdom
Dean of Art & Design: Bruce Brown



Date of Establishment: 1859
Number of Students: 1,000
Length of Courses: 3 years
Age Restrictions: None
Entry Requirements: High school diploma
Overseas Intake: Yes
Professors/Heads of Departments:

Graphic Art & Design: John Vernon Lord Art: W. Beech Art & Design History: R. Haynes
Textiles & Three Dimensional Design: R. Peach

CENTRO DEL DISEÑO Y LA COMUNICACION

P194-195

Address: Tutor, 11 28008 Madrid Spain
President: Juan Martinez-Val



Date of Establishment: 1975
Number of Students: 500
Length of Courses:
Age Restrictions:
Entry Requirements:
Overseas Intake: Yes
Professors/Heads of Departments:

Nicolas calvo Koldo Fuentes Carmen Illan Javier Soenz

CORNELL UNIVERSITY

P180

Address: University Avenue Ithaca, New York 14850 USA
President: Frank H.T. Rhodes



Date of Establishment: 1865
Number of Students: 18,260
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: High school transcript, Portfolio
Overseas Intake: Yes
Professors/Heads of Departments:

Painting: Zevi Blum Sculpture: Jack Squier Printmaking: Stephen Poleskie Photography: Jean Loezy

BATH COLLEGE OF HIGHER EDUCATION

P170-173

Address: Sion Hill Lansdown Bath BA1 5SF United Kingdom
President: Gomme Da Costa



Date of Establishment: 1949
Number of Students: 1600
Length of Courses: 3 years
Age Restrictions: min. 18 yrs. old
Entry Requirements: High school diploma, Portfolio
Overseas Intake: 5%
Professors/Heads of Departments:

Fine Art: Colin Crumplin Graphic Design: Design, Ceramics: Jane Gibson Visual Culture: Robin Marriner

BROCK UNIVERSITY

P246

Address: 600 Glenridge Drive St. Catharines, Ontario L2S 3A1 Canada
President: T. White



Date of Establishment: 1965
Number of Students: 10,300
Length of Courses: 3-4 years
Age Restrictions: None
Entry Requirements: High School transcript
Overseas Intake: 150
Professors/Heads of Departments:

Visual Arts Programme: M. Morrissey Clayton Studio Art: M. Krapf, M. Panko Art History: D. Knight

CHINESE CULTURE UNIVERSITY

P277-278

Address: 55, Hwa Kang Yang Ming Shan Taipei, Taiwan Republic of China
President: Dong Jun Chung



Date of Establishment: 1962
Number of Students: 414
Length of Courses:
Age Restrictions:
Entry Requirements:
Overseas Intake: 20
Professors/Heads of Departments:

Fine Arts: Sheu Kuen-Cherng

DONGDUCK WOMEN'S UNIVERSITY

P82-87

Address: 23-1 Wolgok-Dong Sungbuk-ku Seoul 136-714 Korea
President: Jang-Hyup kim



Date of Establishment: 1950
Number of Students: 3,800
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: None
Overseas Intake: None
Professors/Heads of Departments:

Visual Communication & Industrial Design: Dong-Jo Koo, Soon-Suk Jang, Chang-Hong Min, Kwan-Rae Kim Fine Art: Suk-Hwan Park, Sun-Baek Jang, Yong-Sook Park, Soon-Joo Wang, Hung-Sam Shim Applied Art: Hong-Ryun Kim, Jin-Won Jung, OK-Hyun Kim, Mae-Yeon Jang

**DUNCAN OF JORDANSTONE
COLLEGE OF ART**

P261

Address: 13 Perth Road Dundee DDI 4HT United Kingdom
Principal: Robert Miller-Smith



Date of Establishment: 1891
Number of Students: 1400
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: High School diploma, Portfolio
Overseas Intake: Yes
Professors/Heads of Departments:

School of Design: Atholl Hill Ceramics: Moray Miller Jewellery & Metalwork: Roger Morris Interior Design: Roland Ashcroft Illustration: Stanley Clementsmith Graphic Design: Bill Barr Electronic Imaging: Colin MacLao School of Fine Art: Alan Robb Architecture: James Paul Painting: Ian Howard Sculptures: Jake Kempell Printmaking: Elaine Shemilt Public Art & Design: Ronald Forbes

**ECOLE NATIONALE SUPERIEURE DES ARTS VISUELS
DE LA CAMBRE**

P251

Address: 21 Abbaye de la Cambre 1050 Brussels Belgium
President: Joseph Noiret



Date of Establishment: 1926
Number of Students: 500
Length of Courses: 5 years
Age Restrictions: min. 18 yrs. old
Entry Requirements: High school diploma, Portfolio
Overseas Intake: 80

EWHA WOMANS UNIVERSITY

P271

Address: 11-1 Daehyundong Seodaemoon-Ku Seoul Korea
President: Hoo Jeong Yoon



Date of Establishment: 1886
Number of Students:
Length of Courses: 4 years
Age Restrictions: min. 18 yrs. old
Entry Requirements: High school diploma
Overseas Intake: None
Professors/Heads of Departments:

Industrial Design: Soon Hyuk Lee Visual Design: Young Ki Kim Graphic Design: Young Hee Lee, Byung Kwan Oh

FACHHOCHSCHULE WIESBADEN

P154-156

Address: Kurt-Schumacher-Ring 18 D-6200 Wiesbaden Germany
President: Clemens Klockner



Date of Establishment: 1971
Number of Students: 5,000
Length of Courses: 3 years
Age Restrictions: min. 19 yrs. old
Entry Requirements: Portfolio, Entrance examination
Overseas Intake: None
Professors/Heads of Departments:

Drawing, Illustration, Printing: Jochen Kastrop, Rudolf Krahwinkel Projects, Airbrush Techniques, Graphic Design, Computer Aided Design: Rolf Schubert Communication and Design Theory: Olga Schulisch

ECOLE D'ART APPLIQUE

P217-218

Address: Rue de la Paix 60 2301 La Chaux-de-Fonds 1 Switzerland
Director: Gilbert Luthi



Date of Establishment: 1873
Number of Students: 100
Length of Courses: 1-4 years
Age Restrictions: None
Entry Requirements: High School diploma
Overseas Intake: 10
Professors/Heads of Departments:

Computer Graphics: Richard Aeschlimann Visual Communications: Lucien Bringolf Illustration: Octavian Dibrov Typography: Jean Mentha

**ENSEIGNEMENT SUPERIEUR
ARTISTIQUE "LE 75"**

P283-284

Address: Avenue J. F. Debecker, 10 1200 Brussels Belgium
President: Marie-Agnes Capron



Date of Establishment:
Number of Students:
Length of Courses:
Age Restrictions:
Entry Requirements:
Overseas Intake:
Professors/Heads of Departments:

Photography: Yves Auquier, Xavier Braibant, Emmanuel De Meulemeester, Sarras Lazaridis, Jacky Lecauturier, Jean-Marc Vantournhout, Francis Van Uffel Ceramics: Michel Pirard Graphics: Bruno Cassiers, Francine De Boeck, Francois Gouder de Beauregard, Martine Hautfenne, Philippe Leonard, Jean Jacques Maquaire, Valerie Rouillier, Francis Tondeur, Roger Wolfs Engraving/Painting: Jozef Broes, Boris Semenovoff Serial Graphics: Francoise Bollen, Emmanuel De Meulemeester, Guy Wery

**FACHHOCHSCHULE DES LANDES
RHEINLAND - PFALZ**

P60-61

Address: Holzstrasse 36 6500 Mainz Germany
Dean: Jorg Osterspey



Date of Establishment: 1972
Number of Students: 380
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: High school diploma, Entrance examination
Overseas Intake: 3
Professors/Heads of Departments:

Graphic Design: Profs. Becker, Deutsch, Fusser, Groger, Heinrich, Krebs, Leonhardt, Lott, Ludwig, Namislow, Osterspey, Peil, Rissler, Schmidt, Schmidt-Heinicke, Siegrist, Dr. Simons, Willberg

**FACULTY OF APPLIED ARTS
AND DESIGN**

P280-281

Address: 11000 Beograd, 7 jula 4 Yugoslavia
President: Rajko Nikolic



Date of Establishment: 1948
Number of Students: 350
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: High school or Vocational school completion
Overseas Intake: Yes
Professors:

Rajko Nikolic, Anđelka Šljepčević, Miodrag Živković, Branislav Subać, Miodrag Palisović, Bogdan Krsić, Bogoljub Teofanović, Mirjana Isaković

**ECOLE NATIONALE DES BEAUX
ARTS DE NANCY**

P232

Address: 1, Avenue Boffrand Boite Postale 3129 54013 Nancy France
President: Joel Gauvin



Date of Establishment: 1908
Number of Students: 160
Length of Courses: 5 years
Age Restrictions: None
Entry Requirements: High School diploma, Entrance examination
Overseas Intake: Yes
Professors/Heads of Departments:

Art: Jache Gerz Graphic Design: C. Debez Industrial Design: N. Enery

**ESCOLA D'ARTS APLICADES I D'OFICIS ARTISTICIS
"LLOTJA"**

P230-231

Address: Ciutat de Balaguer, 17 08022 Barcelona Spain
Principal: Andreu Vilasis Fernandez



Date of Establishment: 1775
Number of Students: 2,500
Length of Courses: 5 years
Age Restrictions: min. 16 yrs. old
Entry Requirements: High school diploma
Overseas Intake: Yes
Professors/Heads of Departments:

Illustration: Joan Granero Ceramics: Pilar Herrero Painting: Andreu Martra Jewellery: Imma Gibert Enamelling: Numa L. Ribalta Sculpture: Joan M. Medina Graphic Design: Eustaquio Casero, Jose Luis Petrenas Industrial Design: Fernando Ozores

FACHHOCHSCHULE DORTMUND

P62-63

Address: Rheinlanddamm 203 4600 Dortmund 1 Germany
Principal: KlausKkirchner



Date of Establishment: 1977
Number of Students: 1200
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: High school diploma, Entrance examination
Overseas Intake: Yes
Professors/Heads of Departments:

Graphic Design: Pitt Moog Photography: Harald Mante Film: Adolf Winkelmann Object: Horst Linn

**FALMOUTH SCHOOL OF
ART AND DESIGN**

P174-177

Address: Woodlane Falmouth, Cornwall TR11 4RA United Kingdom
President: Alan Livingston



Date of Establishment: 1902
Number of Students: 1,000
Length of Courses: 1-4 years
Age Restrictions: min. 16 yrs. old
Entry Requirements: High school transcript Interview, Portfolio
Overseas Intake: 2%
Professors/Heads of Departments:

Information Design: Barry Jackson Fine Art, Ceramics: Andrew Stonyer Communication Design: Ray Tovey Foundation Studies: Charles Hancock

**ECOLE NATIONALE SUPERIEURE DES ARTS
DECORATIFS**

P233-234

Address: 31 rue d'Ulm Paris, 75005 France
Illustration Manager: Pierre Praquin



Date of Establishment: 1767
Number of Students: 500
Length of Courses: 4 years
Age Restrictions: max. 25 yrs. old
Entry Requirements: Entrance examination
Overseas Intake: Yes
Professors/Heads of Departments:

Illustration: Jean Lagarrige, Pierre Praquin Advertising: Maurice Laville, Martine Collet

**ESCOLA D'ARTS I TECNIQUES
DE LA MODA**

P300-301

Address: Po. Gracia 114 08008 Barcelona Spain
President: Roser Melendres



Date of Establishment: 1968
Number of Students: 180
Length of Courses: 4 years
Age Restrictions: min. 18 yrs. old
Entry Requirements:
Overseas Intake: 10%
Professors/Heads of Departments:

Drawing & Graphic Representation: Dolors Giro Fashion History & Theory: Lluís Trepà Fashion Technique: Rosa Queralt Fashion Marketing: Manuel Estany

**FACHHOCHSCHULE
DUESSELDORF**

P100-103

Address: Universitätsstrasse Gebäude 23.31/32 4000 Düsseldorf 1 Germany
President: Irmgard Sonnen



Date of Establishment:
Number of Students: 900
Length of Courses: 5 years
Age Restrictions:
Entry Requirements:
Overseas Intake:
Professors/Heads of Departments:

Graphic Design: Reiner Nachtwey, Horst Seiffert, Helmut Schmidt-Rhen, Wolf Erlbruch Art History, Theory: Hans-Georg Pfeifer

**FIRST INSTITUTE OF
ART & DESIGN**

P64-67

Address: G/FI., 1-9 Lin Fa Kung St., East Causeway Bay, Hong Kong
Principal: Lui Lup Fun



Date of Establishment: 1970
Number of Students: 3,000
Length of Courses: 2 years
Age Restrictions: min. 17 yrs. old
Entry Requirements: High school diploma
Overseas Intake: None
Professors/Heads of Departments:

Commercial Design: Lai Wah Illustration: Choi Kai Yan Fashion Design: Yip Wai Chi Photography: Lam You Sang Interior Design: Au Kit Tong

FLORIDA STATE UNIVERSITY

P239-240

Address: 220 Fab Tallahassee, Florida 32306-2037 USA
Dean: J. L. Draper



Date of Establishment: 1823
Number of Students: 28,000
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: High school transcript
Overseas Intake: Yes
Professors/Heads of Departments:

Interior Design: David Butler Art Education: Charles M. Dorn Painting: Trevor Bell Printmaking: Janice Hartwell Photography: Robert Fichter Graphic Design: Andrew Blauvelt, Nan Goggin, Paul Bart Kastan Sculpture: Jim Roche

HUMBER COLLEGE

P250

Address: 205 Humber College Blvd, Etobicoke, Ontario M9W 5L7 Canada
President: R. Gordon



Date of Establishment: 1967
Number of Students: 9,000
Length of Courses: 2-3 years
Age Restrictions: min. 19 yrs. old
Entry Requirements: High school diploma, Portfolio, Interview
Overseas Intake: 5%
Professors/Heads of Departments:

Applied and Creative Arts: Barrie J. Saxton Design Foundation: Michael Baldwin Package & Graphic Design: Vass Klymenko Advertising & Graphic Design: Bill Roberts Industrial Design: Ken Cummings Interior Design: Stan Sota Creative Photography: Bert Hoferichter

INSTITUTO SUPERIOR MONTEMAR

P181-183

Address: Av. Arequipa 3420 Lima, 27 Peru
President: Consuelo Ibanez Salazar



Date of Establishment: 1969
Number of Students: 200
Length of Courses: 3 years
Age Restrictions: None
Entry Requirements: School for women, High school diploma,
Entrance examination
Overseas Intake: None
Professors/Heads of Departments:

Visual Fundamentals: Silvana Porcella Design: Carla Canepa Basic Design & Color: Magali Seminario Letters & Illustration: Sandra Zimic Drawing: Cotty Bellatin Painting: Rosalia Valera Photography: Eliana Vasquez Technical Drawing: Carmen Benvenuto Printing Techniques: Emilia Bellido

KINGSTON POLYTECHNIC

P79-81

Address: Knights Park Kingston KT1 20J United Kingdom
Director: Robert Smith



Date of Establishment: 1945
Number of Students: 95
Length of Courses: 3 years
Age Restrictions: None
Entry Requirements: High school transcript, Portfolio
Overseas Intake: 55%
Professors/Heads of Departments:

Course Coordinator: Terry Jones Head of School: Bruce Russell Sculpture: Ainslie Yule Painting: Jeff Dellow

GRAY'S SCHOOL OF ART

P219-222

Address: Garthdee Road Aberdeen AB9 2QD United Kingdom
President: Eric Spiller



Date of Establishment: 1885
Number of Students: 350
Length of Courses: 4 years
Age Restrictions: min. 18 yrs. old
Entry Requirements: High school diploma, Portfolio
Overseas Intake: 20
Professors/Heads of Departments:

Find Art: Gordon Bryce Design & Crafts: Georgina Follett

HUNGARIAN ACADEMY OF CRAFTS AND DESIGN

P223-225

Address: Zugligeti, ut 11-25 H-1121 Budapest Hungary
Rector: Istvan Gergely



Date of Establishment: 1880
Number of Students: 400
Length of Courses: 1-4 years
Age Restrictions: 18-32 yrs. old
Entry Requirements: High school diploma
Overseas Intake: None
Professors/Heads of Departments:

Environmental Design: Dezzo Eckler Industrial Design Engineering: Attila Barkanyi Metal & Jewellery Design: Bela Barsony Ceramic Design: Maria Minya, Eva Kadasi Fashion Design: Maria Kisfaludy, Eva Mwszaros Packaging & Paper Design: Rozalia Bekes Animation Film Design: Jozsef Gemes, Attila Dargai

ISTITUTO EUROPEO DI DESIGN

P178-179

Address: Via A. Sciesa, 4 20135 Milan Italy
President: Francesco Morelli



Date of Establishment: 1966
Number of Students: 1500
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: High school diploma
Overseas Intake: 20%
Professors/Heads of Departments:

Interior Design: Luca Scacchetti Industrial Design: Emanuele Soldini Jewellery Design: Massimo Zucchi Computer Graphics: Laura Fiori, Aldo Manara Fashion: Franco Annoni, Angelo Uslenghi Graphic Design: Aldo Colonetti Illustration: Daniela Brambilla Photography: Edward Rozzo, Corrado Novi

KOOKMIN UNIVERSITY

P164-167

Address: 861-1 Jeungneung-dong Seungbuk-ku Seoul 136-702 Korea
President: Kyu Suk Lee



Date of Establishment: 1973
Number of Students: 160
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: High school diploma, Entrance examination
Overseas Intake: Yes
Professors/Heads of Departments:

Industrial Design: Hyun Joong Kim, Chul-Soo Kim, Soon Joong Lee Visual Communication Design: In Chul Kim, Si Hwa Chung, Ho Seob Yoon, Young Woo Yoo Craft Design: Young Sun Jin

GLASGOW SCHOOL OF ART

P205

Address: 167 Ronfrow Street Glasgow G3 BRD Scotland, U.K.
President: Dr. John Whitehead



Date of Establishment: 1844
Number of Students: 900
Length of Courses: 4 years
Age Restrictions: 17 years
Entry Requirements: 3 Highers + 2.0 Grades or 2' A' Levels and 3' O' Grades.
Overseas Intake: Yes
Professors/Heads of Departments:

Illustration: Michael Healey Fine Art: Jack Knox Graphic Design & Computer Graphics: Michael Hooley Photography: Thomas Cooper

HYOSUNG WOMEN'S UNIVERSITY KOREA

P235

Address: Kyongsan-gun Kyongbuk 713-702 Korea
President: Dong-Jin Kim



Date of Establishment: 1952
Number of Students: 830
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: High school diploma
Overseas Intake: None
Professors/Heads of Departments:

Oriental Painting: Sook-hee Kaon, Hung-fa Yoon, Keel-lyong Lee, Jung-joo Shin Western Painting: Yang-kun Bae, Eun-Soo Choi, Sun-duk Kim Visual Communication/Design: Young-koo Lee, Myung-ok Kang, Seung-Soo Myung Craft Arts: Dong-jin Kim, Moon-chol Hyung Young-sa Choi, Yang-hee Jung Sculpture: Eui-suk Oh, Il-young Kim Art-Science: Won-dong Kim, Soon-bok Jung, Mee-hyae Paik

KAILAS KALA NIKETAN

P206

Address: Shivaji Nagar Beed-431122, Maharashtra India
Principal: S.S. Shinde



Date of Establishment: 1976
Number of Students: 70
Length of Courses: 1-2 years
Age Restrictions: min. 16 yrs. old
Entry Requirements:
Overseas Intake: Yes
Professors/Heads of Departments:

Foundational Studies: K. D. Shinge Art Education: V. G. Chavan

KOREA ADVANCED INSTITUTE OF SCIENCE AND TECHNOLOGY

P227-228

Address: 23 Kusong-Dong Yusung-ku Taejon 305-701 Korea
President: Sang Soo Lee



Date of Establishment: 1971
Number of Students: 4,000
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: High school diploma
Overseas Intake: None
Professors/Heads of Departments:

Industrial Design: Kyung Wan Chung, Jang Ho Kim, Myung Suk Kim, Kun Pyo Lee, Chang Young Lim

HUBEI ACADEMY OF FINE ARTS

P207-208

Address: Wuhan, Hubei Province 430060 The People's Republic of China
President: Ze-Lin Li



Date of Establishment: 1920
Number of Students: 500
Length of Courses: 4-5 years
Age Restrictions: max. 25 yrs. old
Entry Requirements: High school diploma
Overseas Intake: 1
Professors/Heads of Departments:

Fine Arts: Luo Pan Design: Tong-Cheng Ding Art Education: Liang-Tian Wang

INDUK INSTITUTE OF DESIGN

P214-215

Address: san 76 Walgae-dong, Nowon-ku Seoul 139-749 Korea
President: Haron Kim



Date of Establishment: 1971
Number of Students: 2,880
Length of Courses: 2 years
Age Restrictions:
Entry Requirements: High school diploma
Overseas Intake: None
Professors/Indu Heads of Departments:

KEIMYUNG UNIVERSITY

P297-299

Address: 2139 Taemyung-dong Tae-ku 705-701 Korea
President: Synn Ilhi



Date of Establishment: 1954
Number of Students: 15,800
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: High school diploma
Overseas Intake: Yes
Professors/Heads of Departments:

Dean of Fine Arts: Young-Lyung Lee Western Painting: YongHuh Oriental Painting: Hyun Dae Shin Applied Arts: In Ho Bae Industrial Arts: Mun Ja Ko Industrial Design: Young Tae Yoon

KORIYAMA WOMEN'S COLLEGE

P282

Address: 3-25-2 Kaisei Koriyama-chi Fukushima, Japan
President: Fusa Sekiguchi



Date of Establishment: 1947
Number of Students: 1790
Length of Courses: 4 years / 2 years
Age Restrictions: 18 years old
Entry Requirements: High school diploma
Overseas Intake: Yes
Professors:

Art Department: Yukiko Kawata, Hiroshi Naito, Gunji Fukazawa Takashi Oishi, Machiko Dazai, Hidenaga Tago

KUNSTAKADEMIET I TRONDHEIM

P258

Address : Innherredsv. 18 N7014 Trondheim Norway
President : Alex Booker



Date of Establishment : 1946
Number of Students : 60
Length of Courses : 4 years
Age Restrictions : 18 +
Entry Requirements : Portfolio
Overseas Intake : Yes
Professors/Heads of Departments :

Sculpture : Stein Ronning Printing : Ove Stockstadt Alternative Media : Jeremy Welsh Theory : Hege Farbe First Year Studies : Klaus Jung Painting : Alex Booker

KUNSTHOCHSCHULE BERLIN

P226

Address : Strasse 203, Nr. 20 0-1120 Berlin Germany
President : Rudolf Gruttner



Date of Establishment : 1931
Number of Students : 350
Length of Courses : 5 years
Age Restrictions : max. 30 yrs. old
Entry Requirements : High school diploma, Entrance examination
Overseas Intake :
Professors/Heads of Departments :

Architecture : Prof. Baumbach Sculpture : Prof. Schonfelder Graphic Design : Thomas Schleusing Industrial Design : Dietmar Palloks Ceramic Design : Prof. Petroff Bohne Fashion Design : Eva Mucke Textiles Design : Max Gorner Painting : Dieter Gantz

LA SALLE COLLEGE OF THE ARTS

P259-260

Address : Lorong J Telok Kurau Road, 1542 Singapore
President : Joseph McNally



Date of Establishment : 1984
Number of Students : 600
Length of Courses : 3-4 years
Age Restrictions : min. 17 yrs. old
Entry Requirements : High school transcript
Overseas Intake : 20%
Professors/Heads of Departments :

Fine Arts : Choong Kam Kaw Design : Bernard Tan

MUSASHINO ART UNIVERSITY

P118-119

Address : 1-736 Ogawa-cho Kodaira-shi, Tokyo Japan
President : Hiroshi Mizuo



Date of Establishment : 1929
Number of Students : 3659
Length of Courses : 4 years
Age Restrictions : 18 years old
Entry Requirements : High school diploma
Overseas Intake : Yes
Professors/Heads of Departments :

Japanese Painting : SUZUHIKO KAWASAKI Painting : HIROSHI AKANA Sculpture : HISAYUKI MOGAMI Visual Communication Design : MITSUMOTO ISHIKAWA Industrial, Interior and Craft Design : MASASHIRO MIWA Scenography, Display and Fashion Design : SEICHIRO SAKASAI Architecture : HIDEO TERADA Science of Design : SHUTARO MUKAI Imaging Arts And Sciences : NAOYA YOSHIDA

NATIONAL TAIWAN ACADEMY OF ARTS

P196-197

Address : 59, Tahkuan Road Sec. 1, Panchiao Taipei, Taiwan Republic of China
President : Ling Song-Long



Date of Establishment : 1957
Number of Students : 450
Length of Courses : 3 years
Age Restrictions : min. 19 yrs. old
Entry Requirements : High school diploma, Entrance examination
Overseas Intake : None
Professors/Heads of Departments :

Craft Design : Chen Shu Shih, Ming Hsien Wan, Wan Hang Liu, Design : Jui Chiao Lin, Kuan Chuan Ho, Kuo Jen Shen, Fine Art : Song Long Lin Ceramics : Yu Tang Wu

LENINGRAD MUKHINA COLLEGE OF ART AND DESIGN

P104-105

Address : Jolyanoy Lane, 13 192028 Leningrad Union of Soviet Socialist Republics
President : Nikolay Fiodorovich Markov



Date of Establishment : 1917
Number of Students :
Length of Courses : 6 years
Age Restrictions :
Entry Requirements : Entrance examination
Overseas Intake : Yes
Professors/Heads of Departments :

Interior Design : Igor Dmitrievich Bilibin Creative Design in Metal : Askold Petrovich Izoitko Ceramics and Glass Design : Nina Stepenovna Kochreva Sculpture : Anatoly Gordeevich Dema Furniture Design : Gennedy Georgievich Felisov Textiles : Vladimir Alekseevich Janoshkin Monumental Painting : Alexy Yurievich Talashchuk Industrial Design : Stanislav Grigorievich Denilov Graphic Design : Vasily Sergeevich Muraviov Programme Design : Yury Alexandrovich Grabovenko

MYONG JI JUNIOR COLLEGE

P229

Address : 50-3 Namgajwa-dong Seodaemoon-ku Seoul Korea
President : Yan-Taek Jung



Date of Establishment : 1974
Number of Students :
Length of Courses : 2 years
Age Restrictions : None
Entry Requirements : High school diploma
Overseas Intake : 5
Professors/Heads of Departments :

Illustration : Yang Gwan Kwak Oriental Art History : Ok Soo Lee

NIHON UNIVERSITY

P106-107

Address : 2-42-1 Asahigaoka Nerima-ku Tokyo Japan
President : Toru Otake



Date of Establishment : 1921
Number of Students : 3,700
Length of Courses : 4 years
Age Restrictions : min. 18 yrs. old
Entry Requirements : High school diploma
Overseas Intake : 103
Professors/Heads of Departments :

Painting : Sadahiko Nakatani Sculpture : Takeshi Tsuchitani Visual Communication : Shinichi Watanabe Industrial Design : Toshinari Shimizu Architecture : Kiyouki Hasegawa Photography : Tetsuta Ishii

LAKEHEAD UNIVERSITY

P252-253

Address : 955 Oliver Road Thunder Bay, Ontario P7B 5E1 Canada
President : Dr. Robert Rosehart



Date of Establishment : 1988
Number of Students : 40
Length of Courses : 4 years
Age Restrictions : None
Entry Requirements : High school diploma, Portfolio
Overseas Intake : 3
Professors :

Art History : Patricia Vervoort Sculpture : Oliver Tiura Drawing : Michael Boss Printmaking : Mark Nisenholt Painting : Debbie Brimage Art Appreciation : Janet Clark Ceramics : Linda Stewart Painting & Drawing : Mavourneen Trainor Printmaking : Anne Warren

MEADOWBANK COLLEGE OF TAFE

P266-267

Address : See Street Meadowbank, New South Wales 2144 Australia
Principal : Jozefa Sobski



Date of Establishment : 1966
Number of Students : 630
Length of Courses : 2-3 years
Age Restrictions : None
Entry Requirements : High school diploma, Portfolio
Overseas Intake : Yes
Professors/Heads of Departments :

Painting & Drawing : Jocelyn Maughan Printmaking : Michael Kemps Photography : Anthony Deguara Sculpture : Sam Valenz Art Theory : Graham Blondell

NANYANG ACADEMY OF FINE ARTS

P152-153

Address : 107-A Sophia Road 0922 Singapore
President : Gwee Yee Hean



Date of Establishment : 1938
Number of Students : 2,440
Length of Courses : 2-3 years
Age Restrictions : min. 16 yrs. old
Entry Requirements : High school transcript
Overseas Intake : None
Professors/Heads of Departments :

Fine Art : Foo Chee San Fashion Design : Gladys Theng Graphic & Interior Design : Tan Ping Chiang

NUOVA ACCADEMIA DI BELLE ARTI

P247

Address : Via Paolo Bassi, 3 20159 Milan Italy
President : Ausonio Zappa



Date of Establishment : 1980
Number of Students : 280
Length of Courses : 4 years
Age Restrictions : min. 18 yrs. old
Entry Requirements : High school diploma
Overseas Intake : Yes
Professors/Heads of Departments :

Painting : Prof. Mariani Sculpture : Prof. Staccioli Scenography : Prof. Varisco History of Art : Prof. Fagone Engraving : Prof. Benedetti Fashion Design : Prof. Di Pasquale

LANCASTER UNIVERSITY

P254-255

Address : Lancaster LA1 4YW United Kingdom
President : Nigel Whiteley



Date of Establishment : 1972
Number of Students : 100
Length of Courses : 3 years
Age Restrictions : min. 18 yrs. old
Entry Requirements : High school transcript, Portfolio
Overseas Intake : Yes
Professors/Heads of Departments :

Three Dimensional Design & Sculpture : Paul Hatton Photography : Jane Routh Graphic Design : Tony Heward Painting & Drawing : Emma Rose Art History & Theory : Nigel Whiteley

MONASH UNIVERSITY

P192-193

Address : 900 Dandenong Rd, East Caulfield Melbourne, South Australia 3145 Australia
Head of Graphic Design Dept : Jack Larkin



Date of Establishment : 1960
Number of Students : 175
Length of Courses : 3 years
Age Restrictions : None
Entry Requirements : High school Transcript, Interview, Portfolio
Overseas Intake : 6
Professors/Heads of Departments :

Graphic Design : Jack Larkin

NATIONAL ACADEMY OF ART

P127-133

Address : 1, Shipka Street 1040 Sofia Bulgaria
Dean : Boris Georgiev Gondov



Date of Establishment : 1896
Number of Students : 694
Length of Courses : 5 years
Age Restrictions : None
Entry Requirements : Entrance examination
Overseas Intake : 60
Professors/Heads of Departments :

Painting : Vladislav Paskalev, Borislav Stoev Monumental Wall Arts, Architecture : Tamo Virbanov, Ilija Iliev Illustration : Vladislav Paskalev, Borislav Stoev Poster Art : Ivan Gazdov Black & White Drawing, Graphic Design : Galilei Simeonov Classical & Free Drawings : Katia Kostova, George Chapkinov Sculpture : Velichko Minekov, Dimitar Baikov, Lubomir Prachov

OSAKA ART UNIVERSITY

P134-137

Address : Kanan-cho Minamikuuchi-gun Osaka Japan
President : Kinsaku Nakane



Date of Establishment : 1964
Number of Students : 5,900
Length of Courses : 4 years
Age Restrictions : min. 18 yrs. old
Entry Requirements : High school diploma
Overseas Intake : 80
Professors/Heads of Departments :

Art : Shigeru Izumi Design : Yuichi Nishiwaki Product Design : Hikaru Yamada Photography : Shigeo Sakamoto

OTIS/PARSONS SCHOOL OF ART AND DESIGN

P290-291

Address: 2401 Wilshire Blvd., Los Angeles, CA 90057 USA
President: Roger Workman



Date of Establishment: 1918
Number of Students: 789
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: High school diploma, TOEFL exam, portfolio and home exam.
Overseas Intake: 92
Professors/Heads of Departments:

Communication Design, Illustration & Photographics: Mick Haggerty Fine Arts and Surface Design: Scott Grieger Ceramics: Ralph Bacerra Environmental Design: Fred Fisher Fashion Design: Rosemary Brantley Foundation: Michael Schrier Photography: Roger Workman

RANDWICK COLLEGE OF TAFE

P146-151

Address: Darley Road Randwick, Sydney New South Wales, 2031 Australia
President: Wilga Pruden



Date of Establishment: 1974
Number of Students: 350
Length of Courses: 2-4 years
Age Restrictions: min. 17yrs. old
Entry Requirements: High school diploma, Entrance examination
Overseas Intake: yes
Professors/Heads of Departments:

Graphic Design: Eden Anthony, Ian Provost, Liza Eisermann, Judith Palmisano, Brian Crowther, Rod McRae, John Reid, Robyn Peacock-Smith

ROYAL MELBOURNE INSTITUTE OF TECHNOLOGY

P-285

Address: GPO Box 2476V Melbourne, Victoria 3001 Australia
Dean of Faculty of Art: Grant Hannan



Date of Establishment: 1887
Number of Students: 30,000
Length of Courses: 3-4 years
Age Restrictions: None
Entry Requirements: High school diploma
Overseas Intake: None
Professors/Heads of Departments:

Head of Graphic Design Dept: John Saint Course Coordinator of Graphic Design: Hilary Davis Graphic Design: Peter Sorenson

STATE ACADEMY OF FINE ARTS

P236

Address: Plac Polski 3/4 50 057 Wroclaw Poland
President: Andreze Klimczak-Doznaniecki



Date of Establishment: 1946
Number of Students: 300
Length of Courses: 5 years
Age Restrictions: max. 27 years old
Entry Requirements: High school diploma, Entrance exam
Overseas Intake: 3
Professors/Heads of Departments:

Painting, Graphics and Sculpture: Leszek Mickos Ceramics and Glass: Irena Lipska-Zworska Interior and Industrial Design: Michal Jedrzejewski Knowledge & Visual Structures: Wieslaw Goluch

"PONTIFICIA UNIVERSIDAD CATOLICA" DEL PERU

P184-191

Address: Avenida Universitaria Cuadra 18, s.n. San Miguel, Lima Peru
President: Adolfo Winternitz



Date of Establishment: 1939
Number of Students: 400
Length of Courses: 5-6 years
Age Restrictions: None
Entry Requirements: High school diploma, Entrance examination
Overseas Intake: Yes
Professors/Heads of Departments:

Painting: Alejandro Alayza Sculpture: Anna Maccagno Engravings: Jorge Ara Graphic Design: Rosa Gonzales Industrial Design: Andres Carrillo Photography: Guillermo Hare

RIETVELD ACADEMIE

P256-257

Address: Fred. Roeskestraat 96 1076 ED Amsterdam Netherlands
President: Simon den Hartog



Date of Establishment: 1925
Number of Students: 1050
Length of Courses: 4 years
Age Restrictions: min. 18 yrs. old
Entry Requirements: High school diploma Entrance examination
Overseas Intake: 19%
Professors/Heads of Departments:

Painting & Printing: Marye van Dyck, Albert van der Weide Audiovisual Design: Jos Houweling Environmental Design: Pjotr vanOorschot Fine Art: Els Timmermans

SCHOOL OF ART AND DESIGN ZUERICH

P262-263

Address: Ausstellungsstrasse 60 8031 Zurich Switzerland
Principal: Rudolf Schilling



Date of Establishment: 1878
Number of Students: 600
Length of Courses: 4 years
Age Restrictions: min. 20 yrs. old
Entry Requirements: Entrance exam, Communicate in German
Overseas Intake: Yes
Professors/Heads of Departments:

Foundation & General Design: Ueli Muller Visual Communication: Urs Fanger Design: Peter Eberhard Art & Design Education: Hans Susz

SWINBURNE INSTITUTE OF TECHNOLOGY

P112-117

Address: P.O. Box 218 Hawthorn, 3122 Australia
Director: J.G. Wallace



Date of Establishment: 1908
Number of Students: 5,200
Length of Courses: 3-4 years
Age Restrictions: None
Entry Requirements: High school diploma
Overseas Intake: Yes
Professors/Heads of Departments:

Graphic Design: David Murray Drawing: Patsy Blair Printing: Ron Newbound Three Dimensional Design: Helmut Lueckenhausen Art History: Denise Whitehouse Audio Visual/Multi-Image: Ray Graham Photography: Palli Gajree

PRATT INSTITUTE

P68-75

Address: 200 Willoughby Avenue Brooklyn, New York 11205 USA
President: Warren Ilchman



Date of Establishment: 1887
Number of Students: 1,800
Entry Requirements: High school diploma
Overseas Intake: 25-30%
Professors/Heads of Departments:

Art Education: Amy Snider Communication Design: Ray Barber, Don Arie Media: Don Pitkoff Fashion: Susan Jones Computer Graphics: Issac Kerlow Foundation: Bill Fasolino Fine Arts: Gerry Hayes, Frank Lind, Industrial Arts: Bruce Hannah Interior Design: Gus Rohrs Art Therapy: Laurel Thompson

ROBY D'SILVA COLLEGE OF VISUAL ARTS

P270

Address: P.O. Vasai Road Dist-Thane, Maharashtra Pin: 401 202 India
President: Roby D'Silva



Date of Establishment: 1985
Number of Students: 65
Length of Courses: 5 years
Age Restrictions: min. 16 yrs. old
Entry Requirements: Entrance examination
Overseas Intake: None
Professors/Heads of Departments:

Drawing & Painting: Manik Shinge Graphic Design: Mangala Gawde Sculpture, Graphic Design: Vijay Magar

SEOUL NATIONAL POLYTECHNIC UNIVERSITY

P275-276

Address: 172 Kongreong-dong Nowon-ku Seoul 139-743 Korea
President: Dong-Hee Lee



Date of Establishment: 1910
Number of Students: 8,000
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: High school diploma, Entrance examination
Overseas Intake: Yes
Professors/Heads of Departments:

Sang Kyoong Bong, Yoon Soo Lee, Young Chul Cho, Kyoung Hun Kim

TALLINN ART UNIVERSITY

P168-169

Address: Tartu str. 1 Tallinn 200105, Estonia USSR
President: Jaak Kangilaski



Date of Establishment: 1914
Number of Students: 500
Length of Courses: 5-6 years
Age Restrictions: 17-37 yrs. old
Entry Requirements: Entrance examination
Overseas Intake: Yes
Professors/Heads of Departments:

Painting: Uno Roosvall Graphic Design: Enno Ootising Sculpture: Jaak Soans Leatherworking: Ella Summatavet Textiles: Maasike Maasik Fashion Design: Liivia Leskin Metalworking: Leili Kuldkepp Ceramics & Glasswork: Maie Raun Architecture: Veljo Kaasik Design: Bruno Tomberg Interior Design: Leo Leesaar

PROJECTU'S ESCOLA TECNICA DE DESENHO LTDA.

P286

Address: Rua Vera Cruz No 22 e 26A Santo Amaro Sao Paulo, CEP 04750 Brazil
President: Jose Gabriel de Resende



Date of Establishment: 1979
Number of Students: 300
Length of Courses: 1-2 years
Age Restrictions: min. 12 yrs. old
Entry Requirements: Portfolio, Diploma
Overseas Intake: 10
Professors/Heads of Departments:

Mechanical Design: Airton Roberto Tessidor Architectural Design: Carlos Alberto Coelho Printmaking: Adilson Jose de Souza

ROYAL COLLEGE OF ART

P88-93

Address: Kensington Gore London SW7 2EU United Kingdom
Rector: Jocelyn Stevens



Date of Establishment: 1837
Number of Students: 670
Length of Courses: 2 years
Age Restrictions: 21-40yrs. old
Entry Requirements: BA in Art & Design or equivalent
Overseas Intake: 63
Professors/Heads of Departments:

Printmaking: Tim Mara Sculpture: Glynn Williams

SEOUL NATIONAL UNIVERSITY

P198-201

Address: San 56-1 Shillim-dong Kwanak-gu, Seoul Korea
President: Soon-Hyung Kwon



Date of Establishment: 1946
Number of Students: 670
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: High school diploma, Entrance examination
Overseas Intake: Yes
Professors/Heads of Departments:

Industrial Design: Chol-Hang Min Illustration: Kyo-Man Kim Fine Art: Dong-Chul Ha Graphic Design: Young-Jae Cho Photography: Yong-Woo Yoo Computer Graphics: Seoung-Choon Yang

TAMA ART UNIVERSITY

P1-13

Address: 3-15-34 Setagaya-ku Tokyo Japan
President: Kenshi Goto



Date of Establishment: 1935
Number of Students: 2,860
Length of Courses: 4 years
Age Restrictions: min. 18 yrs. old
Entry Requirements: High school diploma
Overseas Intake: Yes
Professors/Heads of Departments:

Japanese Traditional Painting: Toshio Matsuo Oil Painting: Susumu Miyazaki Sculpture: Noriyoshi Sagawa Graphic Design: Tadashi Masuda Product Design: Takuo Hirano Textiles Design: Tomosaburo Hori

THE ACADEMY OF FINE AND APPLIED ARTS

P212-213

Address: Al. Marcinkowskiego 29 60-967 Poznan Poland
President: Wojciech Muller



Date of Establishment: 1921
Number of Students: 570
Length of Courses: 5 years
Age Restrictions:
Entry Requirements: High school diploma, Entrance examination
Overseas Intake: 5
Professors/Heads of Departments:

Interior Architecture & Industrial Design: Marek Owsian Fine Arts: Stefan Wojnecki Art Education: Jozef Petruk

THE AMSTERDAM SCHOOL OF THE ARTS

P268

Address: Lutmastraat 191 1074 TV Amsterdam The Netherlands
Head of Fine Arts: Villebrord de Winter



Date of Establishment: 1881
Number of Students: 232
Length of Courses: 4 years
Age Restrictions: min. 18 yrs. old
Entry Requirements: High school transcript, Portfolio
Overseas Intake: Yes Professors/Heads of Departments:

Painting (Watercolor): F. A. J. M. Hak Painting (Oil): H. W. G. van der Hoff Model Drawing -Graphic Art: R. E. Klatsers Textile Art: J. E. M. Kortland Textile Art: Y. Lub Fashion: J. A. M. Moorman Painting (oil) -Graphic Art: E. de Nie Textile Art (Technics): A. C. Plate de Googier Art History: J. P. Sizoo Still Life Drawing, Outdoor Drawing: R. Smit Culture History: C. C. J. den Boer-Snelder Sculptor (Wood/Stone): G. H. Steijn Model Drawing: C. H. Streskerk Theory of Education, Pedagogy: E. M. Zuidema

THE SCHOOL OF VISUAL ARTS

P30-38

Address: 209 East 23rd Street New York, New York 10010 USA
President: David Rhodes



Date of Establishment: 1947
Number of Students: 2,350 Length of Courses: 4 years Age Restrictions: None
Entry Requirements: High school transcript, Interview, Portfolio
Overseas Intake: Yes
Professors/Heads of Departments:

Graphic Design & Advertising: Richard Wilde Illustration & Cartooning: Jack Endewell Fine Art: Jeanne Siegel Art Education: Linda Bastion Computer Art: Timothy Binkley Photography: Alice Beck Odette

THE UNIVERSITY OF THE ARTS

P49-53

Address: Broad & Pine Streets Philadelphia, Pennsylvania 19102 USA
Dean: Stephen Tarantol



Date of Establishment: 1876
Number of Students: 887
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: High school transcript, Departmental Acceptance, Portfolio
Overseas Intake: 10%
Professors/Heads of Departments:

Sculpture: Barry Parker Book Arts Printmaking: Mary Phelan Museum Exhibition Design: Jane Bedno

TOKYO NATIONAL UNIVERSITY OF FINE ART AND MUSIC

P39-48

Address: 12-8 Ueno Koen Taiko-ku Tokyo Japan
President: Ikuo Hirayama



Date of Establishment: 1887
Number of Students: 960
Length of Courses: 4 years
Age Restrictions: min. 18 yrs. old
Entry Requirements: High school diploma
Overseas Intake: 66
Professors/Heads of Departments:

Japanese Traditional Painting: Ikuo Hirayama Oil Painting: Taguchi Yasuo Design: Teijima Ario

TOKYO UNIVERSITY OF ART AND DESIGN

P96-99

Address: 3-2707 Motohachioji Hachioji-shi Tokyo, 193 Japan
President:



Date of Establishment: 1966
Number of Students:
Length of Courses:
Age Restrictions: min. 18 yrs. old
Entry Requirements: High school diploma
Overseas Intake: Yes
Professors/Heads of Departments:

Design: Takashi Yoshimoto, Chikao Mori, Yoshitaka Wani, Masashi Koide, Akio Kanda, Hiroshi Kashiwagi, Sozen Uozumi, Teruaki Ohashi, Kaoru Ono, Hideo Fukutoku

TOULOUSE-LAUTREC INSTITUTO SUPERIOR DE DISENO Y PUBLICIDAD

P157-159

Address: Molecon Balta 1070 Miraflores, Lima Peru
President: Luis Deza Espinosa



Date of Establishment: 1984
Number of Students: 660
Length of Courses: 3 years
Age Restrictions: None
Entry Requirements: High school diploma, Entry examination
Overseas Intake: Yes
Professors/Heads of Departments:

Graphic Design: Vidau Chavarri Interior Design: Alfredo Sanchez Grinan Advertising: Romeo Vargas Audio-Visual Communication: Santiago Carpio

UNIVERSIDAD AUTONOMA METROPOLITANA

P209-211

Address: Avenue San Pablo 180 Col. Reynosa Tamaulipas Azcapotzalco, CP. 02200 Mexico City Mexico
President: Emilio Martinez de Velasco



Theory: Javier Covarrubias Methodology: Jorge del Arenal Technology: Rosa Elena Alvarez Environmental Design: Jose I. Felix Diaz Coordinator: Daniel Casarrubias

UNIVERSIDAD DEL CAUCA

P216

Address: Carrera 6 No. 3-14 Popayan Colombia
Director: Jose Heiner Calero Cabo



Date of Establishment: 1970
Number of Students: 220
Length of Courses: 2 years
Age Restrictions: min. 18 yrs. old
Entry Requirements: High school diploma, Entrance examination
Overseas Intake: None
Professors/Heads of Departments:

Drawing, Painting: Adolfo Torres Applied Design: Maria del Pilar Granados Graphic Design: Belisario Gomez

UNIVERSITE DU QUEBEC A MONTREAL

P120-123

Address: Case postale 8888 Succursale "A" Montréal, Québec H3C 3P8 Canada
President: Claude Corbo



Date of Establishment: 1969
Number of Students: 37,000
Length of Courses: 3 years
Age Restrictions: None
Entry Requirements: High school diploma, Portfolio
Overseas Intake: 5%
Professors/Heads of Departments:

Fundamental Design: Frederic Metz Illustration: Michele Lemieux Typography: Angela Grauerholz Computer Graphics: Michel Fleury Computer Animation: Georges Singer Design: Raymond Vezina

UNIVERSITE LAVAL

P248

Address: Cité Universitaire Sainte-Foy, Québec G1K 7P4 Canada
Rector: Michel Gervais



Date of Establishment: 1852
Number of Students: 35,000
Length of Courses: 3 years
Age Restrictions: None
Entry Requirements: High school diploma, Portfolio
Overseas Intake: 500
Professors/Heads of Departments:

Graphic Communication & Advertising Design: Raymond Gagnon Design: Clement Leclerc, Rene Lemieux, Gustave Maeder

UNIVERSITY OF ART & INDUSTRIAL DESIGN IN LINZ

P237-238

Address: Hauptplatz 8 A-4020 Linz Austria
Rector: Friedrich Goffitzer



Date of Establishment: 1973
Number of Students: 440
Length of Courses: 4-5 years
Age Restrictions: min. 17 yrs. old
Entry Requirements: High school diploma, Portfolio, Entrance examination
Overseas Intake: yes
Professors/Heads of Departments:

Art Education: Hannes Hayback Handicraft Education: Wolfgang Stifter Textiles: Fritz Riedl Sculpture: Erwin Reiter Painting & Graphic Art: Eric van Ess Metalworking: Helmuth Gsoipainter Environmental Design: Gunther Feuerstein Architecture: Friedrich Goffitzer Industrial Design: Horst Meru Visual Media Design: Marek Freudenreich Ceramics: Gunter Praszchak

UNIVERSITY OF CALIFORNIA LOS ANGELES

P94-95

Address: 405 Hilgard Avenue Los Angeles, California 90024-1391 USA
Chancellor: Charles E. Young



Date of Establishment: 1927
Number of Students: 30,650
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: High school transcript, Entrance examination
Overseas Intake: 6,500
Professors/Heads of Departments:

Drawing: Jan Stussy Communications Design: Mitsuru Kataoka Industrial Design: Jack B. Carter Textiles: J. Bernard Kester

UNIVERSITY OF DURBAN - WESTVILLE

P108-109

Address: Private Bag x54001 Durban 4000 Republic of South Africa
Principal: Jairam Reddy



Date of Establishment: 1961
Number of Students: 8000
Length of Courses: 4 years
Age Restrictions:
Entry Requirements: Matric Exemption
Overseas Intake: Approximately 10
Professors/Heads of Departments:

Printmaking: V. Nanackchand Painting: J. Manegold Sculpture: C. Roberts

WOLLONGONG WEST COLLEGE OF TAFE

P202

Address: Gladstone Avenue Wollongong, New South Wales Australia
President: Tony Dawson



Date of Establishment: 1968
Number of Students: 250
Length of Courses: 1-4 years
Age Restrictions: min. 16 yrs. old
Entry Requirements: High school diploma
Overseas Intake: Yes
Professors/Heads of Departments:

Painting & Drawing: Peter Wilde, Bob McRae, Michael Nay, James Carrier Photography & Drawing: John Lascelles Printing & Painting: Rod Moyes, Jacques Charoux Sculpture & Drawing: Kevin Norton Theory & Painting: Howard Jones Painting, Drawing & Design: Judith Marsh

WOMEN'S COLLEGE OF FINE ARTS

P110-111

Address: 1-49-8 Wada Suginami-ku Tokyo 166 Japan
President: Hirashi Takiguchi



Date of Establishment: 1959
Number of Students: 350
Length of Courses: 4 years
Age Restrictions: min. 18 yrs. old
Entry Requirements: High school diploma
Overseas Intake: Yes
Professors/Heads of Departments:

Fine Art: Kotae Mizota Japanese Traditional Painting: Aoko Mitani Environmental Design: Masaaki Tanaka Craft Design: Yuko Teramura Industrial Design: Yuzo Fukuda

UNIVERSITY OF INDUSTRIAL ARTS HELSINKI

P160-163

Address: Hameentie 135 C 00560 Helsinki Finland
Rector: Yrjo Sotamaa



Date of Establishment: 1871
Number of Students: 1,100
Length of Courses: 5 years
Age Restrictions: None
Entry Requirements: High school diploma, Entrance examination
Overseas Intake: 15
Professors/Heads of Departments:

Art Education: Martti Rovaara Graphic Design: Kaarina Hieta, Tapani Aartomaa Photography: Sakari Sunila Film & Television: Ywe Jalander Ceramic & Glass Design: Tapio Yli Viikari Interior Architecture: Timo Vesara Textile Art & Design: Laila Lappanen Industrial Design: Raimo Nikkanen Clothing & Fashion Design: Mariaana von Knorring

UNIVERSITY OF MICHIGAN

P203-204

Address: 2000 Bonisteel Blvd Ann Arbor, Michigan 48109 USA
President: James J. Duderstadt



Date of Establishment: 1974
Number of Students: 36,300
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: Entrance examination, Portfolio
Overseas Intake: 2,360
Professors/Heads of Departments:

Photography: Joanne Leonard Painting, Drawings: Mignonette Yin Cheng, Alfred Hinton, Theodore K. Ramsay, Richard L. Sears, Paul Stewart, Dennis C. Lee Ceramic Design: Donald B. Kersten, Judith A. Moldenhauer Graphic Design: John H. Stephenson, Georgette Zirbes Medical & Biological Illustration: Gerald P. Hodge Visual Studies: Marion E. Jackson

UNIVERSITY OF SOUTH AUSTRALIA

P242-243

Address: Halbrooks Road Underdale, South Australia 5032 Australia
Head of School of Design: Cal Swann Head of School of Fine Art: Ian North



Date of Establishment: 1861
Number of Students: 500
Length of Courses: 4 years
Age Restrictions: min. 18 yrs. old
Entry Requirements: High school diploma, Portfolio
Overseas Intake: 5%
Professors/Heads of Departments:

Industrial Design: Sandy Walker Human Environments: Craig Richardson Graphic Design: John Copeland Illustration: John Siow Jewellery & Metalsmithing: Wayne McIntosh Ceramics: Bruce Anderson

UNIVERSITY OF READING

P287-289

Address: 2 Earley Gate Whiteknights, Reading RG6 2AU United Kingdom
Vice-Chancellor: Ewan Page



Date of Establishment: 1926
Number of Students: 8,500
Length of Courses: 4 years
Age Restrictions: None
Entry Requirements: Government examination, Portfolio
Overseas Intake: 24%
Professors/Heads of Departments:

Typography & Graphic Communication: Michael Twyman, Paul Stiff, Susan Walker, Mary Dyson, Martin Andrews

XIAN FINE ARTS ACADEMY

P272-274

Address: Xingguo Temple Xian, Changan County The People's Republic of China
President: Chen Qinan



Date of Establishment: 1948
Number of Students: 600
Length of Courses: 2.5 years
Age Restrictions: max. 25 yrs. old
Entry Requirements: Government & school entrance examination
Overseas Intake: 10
Professors/Heads of Departments:

Traditional Chinese Techniques: Xiao Huan Oil Painting: Wang Guo Wei Arts & Crafts Design: Zhao Jian-Ke Printmaking: Li Xi-Qi Sculpture: Zhong Shu-Yun Art Education: Hu Ming

ZHEJIANG ACADEMY OF FINE ARTS

P124-126

Address: Hangzhou 310002 The People's Republic of China
Dean: Quan Shan-Shi



Date of Establishment: 1928
Number of Students: 490
Length of Courses: 5 years
Age Restrictions: 19-35 yrs. old
Entry Requirements: High school diploma
Overseas Intake: 30
Professors/Heads of Departments:

Chinese Traditional Painting: Pan Gong-Kai Oil Painting: Hu Zheng-Yu Sculpture: Sheng Wen-Qiang Design: Sun Qing-Yi Printmaking: Han Li-Kun Art History: Zhu Bo-Xiang Art Education: Cheng Shou-Yi Environmental and Interior Design: Wu Jia-Hua

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Following are the names of all the participants in UNIVERSIART
We apologize that we could not feature all of the works submitted due to limited space.

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ZHANG XINKA

I think that what we should do now for the future of the art world is to offer opportunities to young artists who are about to take their first step into society. With this in mind, I have been very interested and excited about Young ICO, a project which has promised from its very beginning to have boundless repercussions on various aspects of the art world.

Along with their understanding of this point, embassies and ICO Bureaus from many countries have granted us their enthusiastic cooperation. Thanks to them we were able to receive the participation of art schools from around the globe.

How do we compile images creatively in order to elicit a better understanding of the contents from our reader? How can we facilitate communication between art schools? These are some of the questions we seriously considered in our efforts to produce a high quality publication.

We received all entries in transparency form: unfortunately, we had to give up featuring some images due to the bad conditions under which they had been photographed, conditions to which we could not remedy even with the best of printing techniques. We hope, however, that all participants will understand that this publication is the result of our best try to cover numerous conditions and regulations with our techniques and ideas.

I hope that, as one of the many people who were involved in the making of this book, I can continue to have cordial exchanges with these graduated students, not only through this publication but also after they have become active professionals.

I am convinced that the following editions of UNIVERSIART will give birth to more significant anecdotes.

Finally, we would like to convey our deep appreciation to all who helped and supported us in the making of this publication.

JCA Hiroshima Shinobu Okumura

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将来のアートの世界に対し我々がやるべき事は、今まさにアート界の扉を開こうとしている若きアーティスト達に、可能性の場を提供する事だと思えます。そういう意味では、限らない影響を多方面に及ぼすであろうYOUNG ICOに対しては、その企画段階から興味と興奮を覚えました。

本書の出版にあたっては、各国の大使館関係者や、ICOビューローの皆様にも、その主旨を深くご理解いただき、多大な協力をいただきました。そして、世界各国の美術学校に参加していただくことができました。

さらに、どうすれば作品をよりクリエイティブに編集でき、より内容をご理解いただけるか、どうやって各校間のコミュニケーションを図ったらよいか...などの問題と真摯に取り組むことにより完成度の高い書籍を目指しました。作品は全てポジフィルムでいただいたのですが、中には悪条件のもとで撮影されたものがあり、複製技術では補えなく掲載を断念せざるをえなかった作品もありました。しかしながら、数々の条件と規制を、技術やアイデアで処理した結果だということをご理解いただければと思います。

今後は、各校を卒業されていった方々と、紙面上の関係だけでなく、プロフェッショナルとして活動していかれる上で温かい交流を続けていける事が、編集に携わった私の最大の喜びであり、願ひであります。

「universiart」から始まるであろう数多くの物語、第二回の発行がより意義のあるものになる事を確信いたしております。

最後に、本書作成にご支援ご助力をうけたまわりました皆様に対し下記にご芳名を記させていただきますと共に深謝の意に変えさせていただきます。

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