

List of Works			
Yang Fudong	China	Bani Abidi	Pakistan
Estranged Paradise	1997-2002	Mangos	2000
35mm film transferred to DVD		video (3min.24sec.)	
Prem Man Chitrakar	Nepal	News	2001
White Tara	2005	video (4min.24sec.)	
Arya Tara	2005		
stone colour, gold, silver on canvas		Marine Ky	Cambodia
Lok Chitrakar	Nepal	Ball Gown	1999
Hevajira mandala	1998	Japanese Dress	1999
stone color on canvas		Butterfly	1999
		Wedding Dress	1999
		soft-ground etching	
Amrit Dangol	Nepal	Hong Hao	China
Vasundhara	2004	My Things No.8 2003	
carbon and poster colour on canvas		photograph	
Devendra Sinkwal	Nepal	Tseng Kwong Chi	China
Arya Tara	2004	Lake Louise, Canada	1986
poster color on canvas		Monument Vallery, Arizona	1987
Mahendra Dongol	Nepal	Paris, France	1983
Padmapani Avalokiteshor	2004	San Francisco, California	1979
stone color on canvas		New York, New York	1979
		New York, New York	1979
Dinesh Charan Shrestha	Nepal	Cape Canaveral, Florida	1985
Shiva Paravati Pariwar	2002	gelatin silver print	
poster color on canvas		Chen Chieh-jen	Taiwan
Deepak Kumar Joshi	Nepal	Factory 2003	
Aryavalokiteswor	1994	Super 16mm transferred to DVD	
Vajrayogini	2003		
stone color on canvas		Moon Seungkeun	Korea, Japan
Udaya Charan Shrestha	Nepal	Letter Globe	1974
Mahalaxmi	2005	lead	
oil on canvas		Print from Letter Globe -1	1974
		Print from Letter Globe -5	1974
		ink on paper	
Dhumabati	2004	Untitled-6	1977
watercolor on canvas		Untitled-3	1977-78
		Untitled-4	1977-78
Tej Bahadur Chitrakar	Nepal	Untitled-8	1977-78
Tribute to my forefather	1966	Untitled-1	1977
oil on canvas		offset lithograph on paper	
Krishna Manandhar	Nepal	Joint Frame	1974
Water element	1975	bound photograph on paper	
oil on canvas		Quac Insik [Kwak Insik]	China
Shashi Kala Tiwari	Nepal	Work 62-505	1962
When Seasons Change	1996	glass with steel net, cloth	
oil on canvas			
Harry Pieris	Sri Lanka		
Portrait of Margaret de Soyza	1926		
oil on canvas			



New Acquisitions

March 30, Thusday - June 13, Tuesday, 2006

Asia Gallery B



Yang Fudong Estranged Paradise

The current exhibition, New Acquisitions, marks the second of its kind since the opening of the museum. The works on exhibit consist mainly of those acquired since the last exhibition of new acquisitions (September to November, 2004), added by some which had been acquired previously but never been exhibited.

Permanent Collection of the Fukuoka Asian Art Museum

The Fukuoka Asian Art Museum opened on March 6th, 1999, as a museum for collecting and exhibiting Asian modern and contemporary art. There is no other collection of this quality and quantity in the world with over 1,700 works (as of September 2004) covering various aspects drawn from 21 Asian countries and regions. In the Asia Gallery, the streams of Asian modern and contemporary art are introduced through the collection and temporary exhibitions with specific themes. The exhibits are changed from time to time in order to introduce the richness, diverse expressions and the fresh impact of Asian art.

Formation of the Collection

The basic of the collection was formed by the Fukuoka Art Museum, the parent museum of the Fukuoka Asian Art Museum. The Fukuoka Art Museum had held the Asian Art Shows every 5 years, as well as solo and group exhibitions of Asian contemporary artists, since its opening in 1979. It kept collecting works through these exhibitions for over 20 years, which has made the collection represent the art scene of each period. The Fukuoka Art Museum also paid attention to the popular, ethnic and folk art that were excluded from the ‘fine art’ in a narrow sense and it added the works that reflected the reality of the public into its collection. The Fukuoka Asian Art Museum continues to enrich its collection that was build upon the past accomplishment by pursuing the principles below.

Principles of the Collection

The Fukuoka Asian Art Museum systematically collects modern and contemporary artworks that show the originality and distinctive aesthetics of Asian art without adhering to the framework of ‘fine art’ derived from modern Western values. It sets the principle below aiming at creating a new criterion of the Asian art.