

**CiMAM 2015**

**ANNUAL  
CONFERENCE**

**東京  
6-7 NOVEMBER**

**TOKYO**

CIMAM 2015 Annual  
Conference

*How Global  
Can Museums Be?*

Tokyo 7–9 November 2015

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Welcome letter from  
Bartomeu Marí  
President of CIMAM



Dear friends and colleagues,

As President of CIMAM, and on behalf of all the members of the Board, I am pleased to welcome you to Tokyo. The first CIMAM Annual Conference took place in 1962 in The Hague, the Netherlands. Since then, CIMAM has organized 46 conferences that have been held in over 30 different cities around the globe. After 21 years, we are delighted to return to Japan where a CIMAM Conference took place from September 26–30, 1994, under the Presidency of Mr. Rudi Fuchs and the vice-Presidency of Mr. Toshio Hara. We are happy to celebrate CIMAM's 2015 Annual Conference in the city of Tokyo again today.

Under the title *How Global Can Museums Be?* the members of the CIMAM Board have synthesized a program of presentations and discussions to highlight some of the questions, issues, challenges, or new fields of action that the museum world is living in today. The forces and interests that shape our world are printing faster changes on our economical, technological, political, and social environments. As a professional organization of global dimensions, CIMAM wishes to offer a platform of debate among intellectuals and

professionals of the museum world. *How Global Can Museums Be?* will discuss, among other things, if and how a single and unique code of ethics, morality, and deontology can apply for the different regions of our globe; if and how a single narrative for the construction of discourses about modern and contemporary art can be constructed. The tensions between the universal values and the local realities we all live in are at the core of the motivations for this year's CIMAM Conference.

I would like to express my deepest gratitude to all the members of the Japan Executive Committee of CIMAM 2015 Annual Conference and the Agency for Cultural Affairs under the Ministry of Education, Culture, Sports, Science and Technology Japan, as co-organizers, for their valuable support, without which this project would not be possible. Also to Japanese National Committee for ICOM, Japanese Association of Museums, the Japanese Council of Art Museums, and the Japan Association of Art Museums for welcoming to Tokyo the international community of contemporary art museum professionals represented by CIMAM.

Also, I wish to give our heartfelt thanks to Ishibashi Foundation, Benesse Holdings, Inc.,

Fukutake Foundation, and Shiseido Company, Limited for being key partners and sponsors of this important meeting allowing the highest quality organizing and programming. My acknowledgement goes also to the companies Dai Nippon Printing Co., Ltd., Nihon Kotsu Co., Ltd. and Yu-un for their generous support.

A very special mention to Mrs. Yoshiko Mori, Chairperson of Mori Art Museum, Fumio Nanjo, Director, and Mami Kataoka, Chief Curator of Mori Art Museum for their dedication and commitment to this project. Also to their team for all the support that we have received from them during the last year; it has been a great pleasure to organize this meeting in collaboration with Mori Art Museum.

I also extend my gratitude to the modern and contemporary art museums, art centers, and private institutions that have opened their doors to us, thank you all for contributing to the success of this conference.

Finally, I would also like to give my sincere thanks to the Getty Foundation—in collaboration with ICOM—the Fundación Cisneros/Colección Patricia Phelps de Cisneros, and the Gwangju Biennale Foundation for their generous grants, as a result of which, 28 professionals residing

in countries with emerging economies, in Central America, the Caribbean, and South Korea, have been able to take part in this conference. Their support to the Travel Grant Program is essential to allow the participation of a broader range of professionals in the international debate concerning contemporary art.

This year's meeting is attended by 257 leading professionals, directors and curators of museums, and collections of modern and contemporary art from over 50 countries. We are happy to continue bringing inspired professionals together in forums like this to ensure CIMAM remains the leading organization dedicated to the debate on the present and futures of museums of modern and contemporary art as institutions dedicated to the public interest.

Wishing you a very stimulating and inspiring conference,

Bartomeu Marí,  
President of CIMAM

Barcelona, November 2015

*How Global  
Can Museums Be?*

Within this question lie very relevant issues and challenges for museums of modern and contemporary art as institutions dedicated to public service: locality, nationality, internationality, exhaustive universalism, decolonization, global democracy, and economic dependence, among others. The question does not only refer to the ambition of encompassing the entire world with all its differences; it interrogates if and how one single institutional model can be valid for the world's diversity of contexts.

Is the Museum as we know it the most appropriate institution to transmit the concept of freedom of expression? Is the museum the entity most capable of rewriting and modifying Art History? What alternative models have been tested to be effective and useful agencies in different communities? Is there a fixed protocol for the museum world that can be true and applied in global terms?

Differences in economies, (modern) development, industrialization, education, traditions, cultural and/or religious contexts create a very diverse global landscape for the making, presentation and reception of art. Beyond stylistic or material specificities, symbolic and factual/historical issues will necessarily determine how the messages produced by artists are received through time, space, and

generations. Censorship, freedom of expression, institutional fragility, and responsibility are conditions and values constantly being rearticulated and questioned in the different contexts that compose our globe.

How can museums negotiate a radical, innovative position within cultural tolerance/sensitivity, within the dominating conventions of service to the public, or within the dichotomy of public interests/private resources? Evolving from previous Conferences, these are some of the questions we would like to address during the 2015 CIMAM Conference in Tokyo. The Conference will break down these major questions into thematic areas of discussion around which the three daily sessions will rotate.

### *Is the museum still a place for debate?*

Is freedom of expression up for debate within museums? Is it possible for museums to establish a universal deontological code, with a common set of values, rules or norms that are acceptable for all of us to envision an actual global exchange?

How does the concept of freedom of expression translate to different localities? Local laws or codes may determine how symbols are used and generate meaning. Taboos may not only be local but also time specific. Within this frame, is cultural specificity compatible with the notion of global homogenization or with a set of values that can be valid for all? How can we manage/negotiate the need to defend the universal notion of freedom of expression and the responsibility this freedom implies? Is institutional responsibility synonymous with self-censorship?

Over the last years, important questions have been raised for curators, artists, managers, sponsors, and audiences regarding freedom of expression, censorship, and institutional responsibility, with complex ethical, legal, and artistic implications. While recognizing significant local differences, these issues will be debated through the analysis of different typologies of events and cases in order to work towards a shared understanding of principles and common guidelines.

*How has modernism been perceived globally?*

What is the vocabulary we are using to write the histories of art occurring outside of the main centers of power? While the structure and influence of academia concurs with economic and political powers, we want to interrogate how the different parameters of historical significance are being established: with which vocabularies and chronologies are the “other histories” to be written? How has modernism been perceived in Asian regions such as China, Japan, Korea, or South and South East Asia?

In the 2014 Conference we became familiar with regions that only very recently started to play a role in the landscape of art, like the Middle East and the Gulf region. These are places with a tradition of making and receiving modern art that evolved without the gallery and museum system operating the West. Previous conferences have exposed us to more examples of alternative models for art institutions, when compared with Western definitions.

This evolving geography, within the digital era, is asking us to reconsider systems that have been implanted and operating until today, specially

when we see that the Western “separation of powers” between the market, the museum, criticism, and the academia is disappearing. What are the alternatives to the historical model that have been built throughout the 20th Century? We propose to orient these questions towards the different Asian and other non-Western contexts.

*Is there a global audience?*

As the infrastructures of modern and contemporary art museums have been empowered by the economic/political interests of their respective regions, we are also facing an expanding diversity of audiences and civic subsystems connected to the museum model.

Yet the emphasis on visitor numbers as the ultimate criteria and measurement for the museum’s business performance and sustainable operation has paradoxically contributed to the museum’s ontological fragility.

The social media, a community in itself, has actively and rapidly become a tool of resistance. Their immediacy and impact beyond the museum space have opened new fronts that challenge the museum’s comfort zone.

We wish to continue exploring the notion of institutional autonomy. Beyond attendance quotas, museums do more and more to legitimize their performance by appealing to their anchorage in the local social, political, and cultural tissue. There is a future for culture that is being played, negotiated or confronted between what is inside and what is outside of local or national communities. How will museums of modern and contemporary art engage with participative citizenship, as opposed to the notion of the spectator/visitor?



Conference program

Eve of the conference: Friday 6 November

13:00 – 16:00 Registration desk at first floor lobby,  
ANA InterContinental Tokyo

Day 1: Saturday, November 7  
The National Art Center, Tokyo  
*Is the museum still a place for debate?*

08:30 – 09:00	Coach from ANA InterContinental Tokyo to The National Art Center, Tokyo
09:00 – 09:30	Registration and welcome coffee
09:30 – 09:50	Welcome speeches
09:50 – 10:50	Keynote speech 01 and Q&A. Patricia Falguières, Professor, School for Advanced Studies in Social Sciences (EHESS), Chair of the Center National des Arts Plastiques (CNAP), Paris, France
10:50 – 11:10	Coffee break
11:10 – 11:30	Perspective 01. Mika Kuraya, Chief Curator of the Department of Fine Art, The National Museum of Modern Art, Tokyo, Japan
11:30 – 11:50	Perspective 02. Jack Persekian, Director and Head Curator, The Palestinian Museum, Palestine
11:50 – 13:00	Lunch
13:10 – 13:30	Perspective 03. Brook Andrew, Artist and Lecturer, MADA (Monash Art, Design and Architecture), Monash University, Melbourne, Australia

13:30 – 13:50	Perspective 04. Georg Schöllhammer, Editor Curator and Writer, Head of tranzit.at and Founding Editor of springerin, Vienna, Austria and Hedwig Saxenhuber, Curator, Writer and General Editor, springerin, Vienna, Austria
13:50 – 14:20	Coffee break
14:20 – 16:00	Panel discussion with perspective speakers
16:10 – 17:30	Visit of exhibitions The National Art Center, Tokyo
17:30 – 17:50	Walking itinerary
17:50 – 19:00	Visit of exhibitions Mori Art Museum (53F Roppongi Hills)
19:00 – 21:00	Welcome reception at Roppongi Hills Club (51F Roppongi Hills)
21:00 – 21:30	Coach returns to ANA InterContinental Tokyo

Day 2: Sunday, November 8  
 Roppongi Academyhills  
*How has modernism been perceived globally?*

08:30 – 09:00	Coach from ANA InterContinental Tokyo to Roppongi Academyhills (49F Roppongi Hills)
09:00 – 09:30	Welcome coffee
09:30 – 09:40	Welcome speech
09:40 – 10:40	Keynote speech 02 and Q&A. Shigemi Inaga, Professor, International Research Center for Japanese Studies (Nichibunken), Kyoto, Graduate University for Advanced Studies (Sokendai), Hayama, Japan
10:40 – 11:00	Coffee break
11:00 – 11:20	Perspective 01. Hammad Nasar, Head of Research and Programs, Asia Art Archive, Hong Kong, China
11:20 – 11:40	Perspective 02. Slavs and Tatars, Artists, Eurasia
11:40 – 12:50	Lunch
13:00 – 13:20	Perspective 03. Eugene Tan, Director, Singapore National Gallery, Singapore
13:20 – 13:40	Perspective 04. Mariana Botey, Associate Professor Modern/Contemporary Latin American Art History, Visual Arts Department, University of California San Diego (UCSD), San Diego, USA/Mexico

13:40 – 14:00	Coffee break
14:00 – 16:00	Panel discussion with perspective speakers
16:00 – 16:40	Coach to Museum of Contemporary Art Tokyo
16:40 – 18:00	Visit of exhibitions Museum of Contemporary Art Tokyo
18:00 – 18:40 or 18:00 – 18:40	Coach to ANA InterContinental Tokyo Coach to Hara Museum of Contemporary Art, Shinagawa. Traditional Music Performance produced by Hiroshi Sugimoto* (Limited capacity. Booking available on the Registration desk, 6 and 7 November).
19:30 – 20:00	Coach returns to ANA InterContinental Tokyo

*Please see the Practical Information section of the booklet for recommended restaurants in the local area.*

\* This noh *hayashi* music ensemble performance is produced by Hiroshi Sugimoto, one of the artists featured in the current exhibition at the Hara Museum, *Time Present—Photography from the Deutsche Bank Collection*, and is being presented in conjunction with the Odawara Art Foundation, an organization formed under the direction of Sugimoto to promote classical theater arts and avant-garde stage art. Being performed is the music to the noh play *Dōjōji*, variants of which are also known in bunraku and kabuki. *Dōjōji* is the tragic love story of a girl named Kiyohime who falls in love with the priest Anchin. Faced with a hopeless love, she turns into a serpent and pursues the priest, who takes shelter within a large bell at *Dōjōji* temple. Anchin ends up being burnt to death by the serpent while still within the bell. The ensemble consists of four young musicians led by Hirotada Kamei. For this performance, the center stage is taken by the *hayashi* ensemble, which normally provides accompaniment to the noh dancers.

## Day 3: Monday, November 9

### Roppongi Academyhills

### *Is there a global audience?*

09:00 – 09:30	Coach from ANA InterContinental Tokyo to Roppongi Academyhills (49F Roppongi Hills)
09:30 – 10:00	Welcome coffee
10:00 – 11:00	CIMAM General Assembly
11:00 – 11:10	Coffee break
11:10 – 11:30	Perspective 01. Bose Krishnamachari, President and Co-Founder, Kochi Biennale Foundation, Cochin, Kerala, India
11:30 – 11:50	Perspective 02. Wong Hoy Cheong, Artist, George Town, Malaysia
11:50 – 12:10	Perspective 03. Peggy Levitt, Professor and Chair of Sociology, Wellesley College and Harvard University, Boston, Massachusetts, USA
12:10 – 12:30	Perspective 04. Anton Vidokle, Artist and Founder, e-flux, New York, USA/Berlin, Germany
12:30 – 14:00	Lunch and screening of <i>A Museum of Immortality</i> , a film by Anton Vidokle and Oleksy Radynski; Camera: Ayman Nahle, Edited by Adam Khalil. HD video, 25 minutes.
14:00 – 16:00	Panel discussion with perspective speakers

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16:00 – 16:45	Coach to The National Museum of Modern Art, Tokyo
16:45 – 18:30	Visit of exhibitions The National Museum of Modern Art, Tokyo
18:30 – 19:00	Coach to Meiji Kinenkan
19:00 – 21:00	Closing reception at Meiji Kinenkan
21:00 – 21:30	Coach returns to ANA InterContinental Tokyo

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# Patricia Falguières

*Saturday, November 7, 09:50  
Keynote speech 1, The National Art Center, Tokyo*

Patricia Falguières, Professor, School for Advanced Studies in Social Sciences (EHESS), Chair of the Centre National des Arts Plastiques (CNAP), Paris, France.

*Debating on Museums:  
Which is the Question?*

Does the topic of “freedom of speech” and the constituent democratic values political philosophy brings with it have to be, today, our focus—the focus of all those who do work in the museum?

What is the price we pay for refocusing all the questions about museums towards it?

Is it really an extension of the topics with which *Institutional Critique*, since the 70s, has broadened our aims for the museum?



Or is it a diversion—even a smoke screen—preventing us from capturing the power and the uniqueness of the *museum idea*—the museum taken as a project in today's world?

### *Biography*

Patricia Falguières is Professor at the School for Advanced Studies in Social Sciences (EHESS), Paris. She has published work on Renaissance philosophy and art, classifications, encyclopaedias and the birth of the museum, including *Les Chambres des merveilles* (Bayard, 2002). She was the editor for the French publication of Julius von Schlosser's classic book *Die Kunst—und Wunderkammern der Spätrenaissance* (Paris, Macula, 2012) and published a critical edition of *Inside the White Cube* by Brian O'Doherty (Paris, Zurich, 2008), as well as numerous studies on the history of museums and collections. In 2014, she published *Carlo Scarpa, l'art d'exposer*, a book by Philippe Duboy, within the collection she created for the Maison Rouge Foundation in Paris, France. She is currently working on Renaissance *Technè*, an approach to art as a mode of production, through Aristotelian ontology.

Alongside Caroline Van Eck (Leyden University), she led the *Arts, invention, industrie* seminar at the Institut National d'Histoire de l'Art, Paris, France and the *Gottfried Semper* conference. She has published extensively on Contemporary Art (monographs on Thomas Hirschhorn, Cristina Iglesias, Anri Sala, Mona Hatoum, Bernard Frize, Allora & Calzadilla, Abraham Cruzvillegas, Philippe Thomas, Julie Ault, Danh Vo, etc., and essays on Conceptual art, the relationship between art and theatre, among others). Together with Elisabeth Lebovici and Natasa Petresin, she runs the international seminar *Something you should know* at the EHESS. She is currently Chair of the Centre National des Arts Plastiques, France (CNAP).

# Mika Kuraya

*Saturday, November 7, 11:10*

*Perspective 1, The National Art Center, Tokyo*

Mika Kuraya, Chief Curator, Department of Fine Arts, The National Museum of Modern Art, Tokyo, Japan.

*A 45-year Discussion:  
MOMAT's Collection Exhibition  
and Pacific War Paintings*

Is the museum still a place for discussion? I would like to address this question by considering *Foujita Tsuguharu: Complete Works from the Museum Collection*, an exhibition that is currently underway at The National Museum of Modern Art, Tokyo (MOMAT). The exhibit presents 26 works by Japanese/French painter, Foujita Tsuguharu (Léonard Foujita), 14 of which are categorized as "war paintings". Foujita achieved success in Paris in

the 1920s. Then, during the Pacific War, he returned to Japan and made paintings extolling the country's military efforts. After Japan's defeat, war paintings by Foujita and others were taken back to the U.S., where they stayed until 1970, when 153 of them were returned to Japan. Since then, they have been housed at MOMAT, but the question of whether or not to show them remains controversial. This exhibition was planned to coincide with the 70th anniversary of the end of the war. It is notable for two reasons. First, it showcases many works that viewers do not often have a chance to see. Visual messages tend to be more ambiguous than verbal ones, and this is especially true in Foujita's case. It is unclear whether he is praising or disparaging the war. This ambiguity is an ideal place to begin a discussion. The exhibition is also notable because it draws on the collection. At Japanese museums, there is a tendency to focus on special exhibitions, but the economic downturn has made it increasingly difficult to mount such events. These exhibitions require a large budget, often provided by outside sources, which makes it difficult to deal with controversial issues such as war. Thus, the time is ripe for discussion on the untapped potential of the museum collection.

## Biography

Chief Curator of the Department of Fine Art, The National Museum of Modern Art, Tokyo, Mika Kuraya earned her MA at Chiba University. Her recent curatorial projects include: *Waiting for Video: Works from the 1960s to Today* (2009, The National Museum of Modern Art, Tokyo; co-curated with Kenjin Miwa), *Lying, Standing and Leaning* (2009, MOMAT), *Meaningful Stain* (2010, MOMAT), *On the Road* (2011, MOMAT), *Undressing Paintings: Japanese Nudes 1880–1945* (2011–12, MOMAT), *Mud and Jelly* (2013–14, MOMAT) and *Takamatsu Jiro Mysteries* (2014–15, MOMAT; co-curated with Kenjiro Hosaka and Tomohiro Masuda). In 2013, she curated Koki Tanaka's solo exhibition at the Japan Pavilion of the 55th Venice Biennale, and was awarded the special mention. Recent critical studies include: *Where is Reiko? Kishida Ryusei's 1914–1918 Portraits* (*Bulletin of The National Museum of Modern Art, Tokyo*, no. 14, 2010).

## Jack Persekian

*Saturday, November 7, 11:30*  
*Perspective 2, The National Art Center, Tokyo*

Jack Persekian, Director and Head Curator,  
 The Palestinian Museum, Palestine.

## *Exploring the Museum Form*

When was the museum a place for debate? At the Palestinian Museum, we wrestle constantly with the problem of creating an institution that is not simply about presenting a single narrative or disseminating one editorial line. We are determined that our museum, which after all by its very existence represents a challenge to certain established discourses, should act not as a gatekeeper to culture but as an open door. In other words, it should be a space in which it is truly possible for multiple voices to be heard, and in which a commitment to dialogue means a commitment to contestation, provocation, and criticism.

### *Biography*

Born in Jerusalem in 1962, Jack Persekian has a career in art and music spanning more than 30 years. He started his professional life as a musician and band manager in the 1980s, before shifting paths slightly in the early '90s to open Palestine's first and only art gallery, Anadiel. Following the establishment of the Palestinian Authority in the mid-1990s, Persekian was put in charge of setting up the Ministry of Culture's Visual Arts department; alongside a group of artists and supporters, he then went on to establish the Al Ma'mal Foundation for Contemporary Art in Jerusalem, of which he remains the Founding Director. In the year 1999, he directed and produced the millennium celebrations in Bethlehem, before leaving Palestine in the mid 2000s to serve as Head Curator of the Sharjah Biennial. Persekian continued in this role for two editions of the biennial, after which, in 2007, he was appointed its Artistic Director; he then became the Founding Director of the Sharjah Art Foundation in 2009. Upon his return to Jerusalem in 2011 Persekian helped establish a biennial in Palestine, Qalandiya International, acting as Artistic Director for its first edition in 2012. He was appointed

Director and Head Curator of the Palestinian Museum that same year, and holds that position, in addition to his involvement with several other projects, to this day.

# Brook Andrew

*Saturday, November 7, 13:10*

*Perspective 3, The National Art Center, Tokyo*

Brook Andrew, Artist and Lecturer, MADA (Monash Art, Design and Architecture), Monash University, Melbourne, Australia.

*Beware the Ventriloquist:  
the Everyday as Political Art  
and Cultural Nerves*

As an artist, I was invited by the Museum of Contemporary Art Australia to present the 2012–13 exhibition TABOO that reflected on Indigenous and shared colonial perspectives regarding art in the context of Australia and the world. Initially stimulated by a debate in Australia about whether artists can call on certain material in their work in relation to Indigenous perspectives, the exhibition developed to cover a range of issues that would stimu-

late debate over what is “appropriate” content in an art museum.

Apart from overwhelming support and excitement for the exhibition, another result was complaints by two concerned Australians to the Australia Council for the Arts in an attempt to have the exhibition cancelled on the grounds that the work was politically motivated and clearly offensive. One complainant suggested that the exhibition endorsed racism against the British.

My presentation will reflect on these and other responses and my experiences as an artist in exhibitions where contentious material is presented.

## *Biography*

Brook Andrew examines dominant Western narratives, specifically relating to colonialism, placing Australia at the center of a global inquisition. Apart from drawing inspiration from vernacular objects and archive Andrew travels internationally to work with communities and private and public collections. Creating interdisciplinary works and immersive installations, he presents viewers with alternative choices for interpreting the world, both individually

and collectively, by intervening, expanding and re-framing history and our inheritance. He has exhibited in solo and group exhibitions at major institutions including Tate Britain (forthcoming); Museum of Contemporary Art, Seoul; Künstlerhaus, Vienna; Smithsonian Institution, Washington D.C; Museum of Contemporary Art, Sydney; and the Jewish Museum, Berlin. He has worked with collections from significant museums including Museo Nacional Centro de Arte Reina Sofia, Museo de América, Museo Nacional de Antropología, Madrid; Musée d'Aquitaine, Bordeaux; Royal Anthropological Institute, London; Museum of Archaeology and Anthropology, Cambridge; and the Anthropology Department of the University of Vienna. He has received numerous fellowships and awards, and his work is held in collections throughout Australia and internationally.

Brook Andrew is represented by Tolarno Galleries, Melbourne and Galerie Nathalie Obadia, Paris and Brussels. He is a lecturer at MADA (Monash Art, Design and Architecture), Monash University, Australia.

## Georg Schöllhammer & Hedwig Saxenhuber

*Saturday, November 7, 13:30  
Perspective 4, The National Art Center, Tokyo*

Georg Schöllhammer, Editor Curator and Writer, Head of tranzit.at and Founding Editor of *springerin*, Vienna, Austria

Hedwig Saxenhuber, Curator, Writer and General Editor, *springerin*, Vienna, Austria

### *The School of Kyiv*

Why hold a Biennial in Kyiv in times of war (with Russia), economic crisis, social insecurity, amidst all the complicated geopolitical constellations Ukrainian citizens find themselves trapped in, a moment that seemingly has other priorities? How could or should, in the given context, art propose

its own strategy deriving from its own logic? Shouldn't art be, in this case, subjugated to the political struggle?

It was questions like these we found ourselves confronted with when all began anew in the late days of March 2015 with a cancellation. Kyiv's largest public art and event venue had withdrawn as an organizer of the 2nd Kyiv Biennale. Yet we, the curators, encouraged by our artists and intellectual friends, together with our team and our collaborators from the Visual Culture Research Center decided to go ahead with the Biennial independently and autonomously.

For us, the situation of crisis, aporia, of historicity, of apparent entrapment seemed to harbor a moment of utopia that could be triggered: artistic imaginations of a political subject that refer to forms and formats that go beyond the genre of short lived artistic agitation. In the title of the Biennial we recalled the didactic experiments of Kazimir Malevich and Oleksandra Exter in Ukraine to signal that The School of Kyiv imagined proposing alternative pictures of the history and currents and other imagined futures for the place. In this way, we hoped, the agora we set up could help to suspend the opposition

between aesthetics and politics, between the politics of memory and remembering, between the real and the imaginary, oscillating between even antagonistic realms.

By reflecting upon the conditions of curating within this complex situation the presentation of The School of Kyiv aims at reconsidering the notion of "the uses of art."

### *Biographies*

Georg Schöllhammer is an editor, writer, and curator based in Vienna. He is founding editor of *springerin Hefte für Gegenwartskunst* and Head of tranzit.at. Schöllhammer has worked internationally on cultural projects including documenta, Manifesta, the Biennials of Venice, Gumry, and Kiev, Sweet Sixties, L'internationale, Former West, the Vienna Festival, and the Vienna Fair. He is Chairman of The Július Koller Society. From 2004–7 Schöllhammer was Editor-in-Chief of documenta 12 and conceived and directed *documenta 12* magazines. He is an international advisor to the Garage Museum Moscow. Forthcoming exhibitions and projects he is (co-)curating include: *Július Koller*, Museum of

Modern Art Warsaw, MuMoK Vienna, 2016. Recent exhibitions include: *The Capital Of Desires*, The Armenian Pavilion at the Venice Biennale of Architecture 2014; *A Parallel Modernity* in the framework of Sao Paulo Biennale 2014; *Report on the Construction of a Spaceship Model* (New Museum, NY, 2014, Gdansk, 2014); *Unrest of Form* (Vienna Festival, 2013); *Trespassing Modernities* (SALTGalata, Istanbul 2013); *Soviet Modernism* (AZW, Vienna, 2012); *Moments* (ZKM, Karlsruhe, 2012). Recent publications: *Ion Grigorescu, Diaries 1970–1974* (Sternberg Press, 2014), KwieKulik (JRP Ringier, 2013), *Moments—A history of performance in 10 acts* (Hatje Cantz, ZKM, 2013: co-edited with Sigrid Gareis and Peter Weibel); *Sweet Sixties* (Sternberg Press, 2014). Hedwig Saxenhuber is an editor, writer, and curator based in Vienna. She is co-editor of the arts periodical *springerin Hefte für Gegenwartskunst*. She was founding Artistic Director with Christian Kravagna at Kunstraum Lakeside in Klagenfurt from 2005–15 and was also Co-artistic Director of VIENNAFAIR 2011. Her recent large-scale exhibitions are *Unrest of Form—Imagining the Political Subject*, with Georg Schöllhammer and Stefanie Carp (Vienna Festival, 2013); *Bad Script for a Retrospective*, Josef

Dabernig, P74 (Ljubljana, 2011); *Grenzenlos*, an exhibition for the 20th anniversary of Kulturkontakt, (Vienna, 2010); *Art + Politics*, from the Collection of the City of Vienna (MUSA, 2008); *Parallel Histories*, 6, with Georg Schöllhammer (Gyumri Biennial, Armenia, 2008); *Valie Export* (Moscow Biennial, NCCA, 2007); and *Postorange*, Contemporary Art from Ukraine, (Kunsthalle Vienna, 2006). She has received several prizes for the Kunstraum Lakeside program. She is an associated member of the Vienna Secession.



# Shigemi Inaga

*Sunday, November 8, 09:40  
Keynote Speech 2, Academyhills,  
Roppongi Hills, Tokyo*

Shigemi Inaga, Professor, International Research Center for Japanese Studies (Nichibunken), Kyoto, Graduate University for Advanced Studies (Sokendai), Hayama, Japan.

*How to Redefine “Modernity”  
in Retrospect in Order to Readjust  
the Digitalized Global-Scale Model*

The talk is expected to focus on the ways modernity has been perceived globally. Yet the task contains two basic preliminary questions. What does “modernity” mean, and what does the “global” indicate? Without entering into philosophical discussions, firstly, the paper will examine some concrete cases where the dichotomy between “Western modernity”

and “non-Western tradition” causes conflict. Secondly, it will analyze “globalization” from a critical point of view. “Critical” here implies questioning the overwhelming scheme of “The West and the Rest”; an opposition that by definition excludes the third party, i.e. the realities of “non-Western Modernity.” Is it then, our purpose to search for “other histories” *vis à vis* the so-called “main stream” History of Modernity? How to integrate the former to the latter? Or do they remain incompatible? Does the alternative mean alternation or alteration? Do any attempts for Non-Western Modernities lead us to an outreach or an outrage? Is this all a question of geography or geology? How about the ecological conditions if “modernity” is a kind of atmospheric disturbance in Global Cultural History? How do we survey the collisions of “The West and the Rest” in a global weather forecast under the current climatic change? If the metaphor of hydrodynamics is relevant, can we really rely upon the digital technology-based AI innovations? Where can Modernity lead us—at the price of analogous and haptic thinking; at the risk of forgetting it originated from “*digitus*”?

### *Biography*

Shigemi Inaga, Professor, International Research Center for Japanese Studies (Nichibunken), Kyoto, as well former Dean of the School of Cultural and Social Studies, Graduate University for Advanced Studies (Sokendai). Born in 1957, Shigemi Inaga grew up in the city of Hiroshima. Graduating from the Masters course of Comparative Literature and Culture in the University of Tokyo (Komaba Campus), he obtained a Ph.D. at l'Université Paris VII in 1988. Assistant at the Department of Liberal Arts (1988–90), he served as Associate Professor at Mie University (1990–97), before being appointed to his current position in 1997 and obtaining full professorship in 2004. His main publications include *La Crépuscule de la peinture; Lutte posthume d'Édouard Manet* (1997); *The Orient of the Painting, from Orientalism to Japonisme* (1999); and *The Painting on the Edge, Studies in Trans-national Asian Modernities* (2013). Academic proceedings he has edited include *Crossing Cultural Borders* (1999); *Traditional Japanese Arts and Crafts in the 21st Century* (2005); and *Questioning Oriental Aesthetics and Thinking* (2010). Professor Inaga is also co-editor of *Vocabulaire de la*

*spatialité japonaise* (2013) and recipient of the Suntory Academic Award, Shibusawa-Claudel Prize and the Ringa Award for the Promotion of Art Studies (all 1997), as well as the Watsuji Tetsuro Culture Prize (2001).

# Hammad Nasar

*Sunday, November 8, 11:00*

*Perspective 1, Academyhills, Roppongi Hills, Tokyo*

Hammad Nasar, Head of Research and Programs,  
Asia Art Archive, Hong Kong.

*Pedagogic Modernisms:  
the Case of Baroda and the  
National College of the Arts, Lahore*

Post-colonial nationhood in Asia was customarily accompanied by efforts to style a dynamic cultural identity for the newly independent nation-state. An identity that often required new institutions to support the emergence of the “modern”. The faculty of Fine Arts in Maharaja Sayajirao University, Baroda (Baroda), founded in 1950 in newly independent India, is one such institution. It propagated a rooted modernism anchored in an active engagement with craft and rural creative

practices—labelled the “Living Traditions of Indian Art”—and was a significant influence in shaping the practice of more than two generations of Indian artists associated with the school.

In parallel, the National College of the Arts, Lahore in Pakistan—established by the British in 1875 as the Mayo School of Art—was a colonial institution founded to preserve craft, and repurposed to nurture industry. It was restructured to more fully address modern art, and renamed the National College of the Arts (NCA) in 1958, and moved from the Department of Industries to Education in 1963.

This paper is a preliminary sketch of two inspirational artist-teachers, NCA’s Zahoor-ul-Akhlaq and Baroda’s Gulammohammed Sheikh. As students at London’s Royal College of Art in the late 1960s, both Akhlaq and Sheikh made a study of the Victoria & Albert Museum’s nonpareil collections of Indian miniature. Through a mixture of observation, practice and cogitation, they fashioned new artistic trajectories for themselves with a deep and multifaceted engagement with miniature painting.

On return to Pakistan and India, they were highly influential in transmitting their personal engagements with miniature painting in different

ways. The impact of these transmissions is visible in the practices of numerous internationally visible artists that have emerged from these two schools—including Atul Dodhiya and NS Harsha, to Shahzia Sikander and Imran Qureshi.

### *Biography*

Hammad Nasar is a curator, writer and Head of Research and Programs at Asia Art Archive (AAA), Hong Kong, where he oversees a broad array of initiatives, many in partnership with leading institutions, including the Clark Institute, Hong Kong University, the Paul Mellon Centre and MoMA. Formerly based in London, Nasar co-founded the non-profit arts organization Green Cardamom, and has curated more than 30 exhibitions and programs internationally. These include: *Lines of Control: Partition as a Productive Space*, Johnson Museum, Cornell University (2012) and Nasher Museum, Duke University (2013); *Beyond the Page: The Miniature as Attitude in Contemporary Art from Pakistan*, Pacific Asia Museum (2010); *Where Three Dreams Cross: 150 Years of Photography from India, Pakistan and Bangladesh*, Whitechapel

Gallery, and Fotomuseum Winterthur (2010); *Safavids Revisited*, British Museum (2009); and *Karkhana: A Contemporary Collaboration*, Aldrich Contemporary Art Museum (2005) and Asian Art Museum, San Francisco (2006). Nasar plays an advisory role for a number of arts organizations internationally. He also serves on the Editorial Board of Tate's journal, *Tate etc*; and is a jury member for the V&A Museum's Jameel Prize, and Art Basel's crowdfunding partnership with Kickstarter.

# Slavs and Tatars

*Sunday, November 8, 11:20*

*Perspective 2, Academyhills, Roppongi Hills, Tokyo*

Slavs and Tatars, Artists, Eurasia.

*Not Moscow Not Mecca*

“The stubborn enchantedness of the world is perhaps most telling in the parts of the world where the concrete efforts to disenchant it were extraordinarily organized and profound.”

—Maria Elisabeth Louow, *Everyday Islam in post-Soviet Central Asia*

From the role of faith and religiosity in public life to the persistence of the oral vs the written, or crafts as a form of historiography, our *Not Moscow Not Mecca* looks at the curious case of Central Asia as a counterpoint to received notions of modernity.

Buckling under the weight of various names—Mawara al Nahr, Khorasan, Turkestan, Transoxiana—the region provides an important if often overlooked platform to reconsider the role of Islam, as it is defined both by the Muslim world and from without. The syncretism found at the edges of empires, the limits of ideology, the margins of faiths offers an opportunity to challenge the all-too-often rotten core found within the two narratives bookending Central Asia as well as our 20th and 21st centuries, that of communism and political Islam.

## *Biography*

Founded in 2006, Slavs and Tatars is a faction of polemics and intimacies devoted to an area east of the former Berlin Wall and west of the Great Wall of China known as Eurasia. They have exhibited in major institutions across the Middle East, Europe and North America, including Tate Modern and Centre Pompidou, as well as the 10th Sharjah, 8th Berlin, 3rd Thessaloniki, and 9th Gwangju Biennials. Select solo engagements include MoMA, NY (2012), Secession, Vienna (2012), Künstlerhaus

Stuttgart (2013), Dallas Museum of Art (2014), Kunsthalle Zurich (2014), GfZK, Leipzig (2014) and NYU Abu Dhabi (2015). The artists' publications and lecture-performances, on topics ranging from Slavic Orientalism to the metaphysics of protest, are central to their research-driven practice and have been presented extensively at leading universities, museums, and various institutions. Slavs and Tatars have published several books, including *Kidnapping Mountains* (Book Works, 2009), *Not Moscow Not Mecca* (Revolver/Secession, 2012), *Khhhhhhh* (Mousse/Moravia Gallery, 2012), *Friendship of Nations: Polish Shi'ite Showbiz* (Book Works, 2013), *Mirrors for Princes* (NYU Abu Dhabi / JRP|Ringier, 2015), as well as their translation of the legendary Azeri satire *Molla Nasreddin: the magazine that would've, could've, should've* (JRP|Ringier, 2011). Slavs and Tatars are nominated for the *Preis der Nationalgalerie* 2015.

## Eugene Tan

*Sunday, November 8, 13:00*

*Perspective 3, Academyhills, Roppongi Hills, Tokyo*

Eugene Tan, Director, Singapore National Gallery, Singapore.

*(Re)writing a National Art History:  
National Gallery Singapore*

The concept of National Galleries can be contradictory and paradoxical. They highlight the inherent complexities and tensions in mediating between the presentation of the art historical development of a country and the nationalist imperative to represent the nation through art—which is further complicated in Southeast Asian countries such as Singapore where nationalism and nationhood has been an important aspect of modernism in art—while still serving as spaces to potentiate artistic expression. Taking National Gallery Singapore—a new national

institution that will open in November 2015, as a case in point, this paper will propose how a “national” art history can be written and presented within the global context of art today. It will outline how National Gallery Singapore addresses these key challenges through its exhibitions and programs, which will re-examine Singapore’s art historical development, going beyond a “national” art history towards the creation of a regional perspective and, finally, to drawing out the links to a larger global context. The Singapore Gallery exhibition begins with the provocation: *Siapa Nama Kamu?* a Malay phrase meaning “what is your name?” taken from Singapore artist, Chua Mia Tee’s painting, *National Language Class* from 1959. The exhibition therefore foregrounds the notion of national identity in art and, reflexively, the writing of a national art history in a country barely 50 years old. The Singapore Gallery also highlights previously overlooked tendencies, such as the Equator Art Society, of which Chua was also a member and whose contributions to Singapore’s art history has never been fully acknowledged because of its affiliations to left-leaning political groups. This paper will demonstrate how the (re)writing of Singapore’s art history is extended beyond the geographic limits of

Singapore as a site of production, to other localities in the region. The Southeast Asia Gallery will examine the shared historical impulses in the region, highlighting the complexities and relationships between national and regional art histories. This is further complemented by projects which contextualize these developments within a wider global context, serving as a proposition for how national art institutions can present art histories which further the understanding of the development of art globally, and in so doing, re-evaluate the role of National Galleries and Museums today.

### *Biography*

Eugene Tan is Director of National Gallery Singapore. He was co-curator of the inaugural Singapore Biennale in 2006 and curator for the Singapore Pavilion at the 2005 Venice Art Biennale. He has also curated exhibitions including *Of Human Scale and Beyond: Experience and Transcendence* (2012), *The Burden of Representation: Abstraction in Asia Today* (2010), *Coffee, Cigarettes and Pad Thai: Contemporary Art in Southeast Asia* (2008), as well as exhibitions of Lee Mingwei (2010), Jompet (2010), Charwei Tsai (2009) and Nipan

Oranniwesna (2009). His previous appointments include Program Director (Special Projects) of Singapore Economic Development Board, Director of Exhibitions at the Osage Gallery (Hong Kong, Singapore, Beijing, Shanghai), Director for Contemporary Art at Sotheby's Institute of Art, Singapore and Director of the Institute of Contemporary Arts Singapore.

## Mariana Botey

*Sunday, November 8, 13:00*

*Perspective 4, Academyhills, Roppongi Hills, Tokyo*

Mariana Botey, Associate Professor Modern/Contemporary Latin American Art History, Visual Arts Department, University of California San Diego (UCSD), San Diego, California, USA/Mexico

*Amerindian Inscriptions in the Avant-Garde:  
A Global Perspective*

Art history discourse of the modern era in the Americas, contains a traditional interpretation that confines the representation of the Amerindian past to a development of the ideological construction of the nation-state and, as such, a minor and political genre of the modernist and avant-garde turns. However, constant iteration of the problem within representations of Indigeneity and the Indigenous is a persistent zone of disturbance across the



region and follows a complex exchange of circulation and contact across borders, political contexts, art movements and schools. In my presentation, I will propose a distancing from the interpretation of the “national schools,” to expand the definitions of indigenism and indianism towards the many avant-garde and modernist idioms that thematically or formally imagined the Amerindian past as the cornerstone of their programs for a “new” aesthetics. From the archive of the indigenisms in Peru, Mexico, the United States, Uruguay, Argentina, Chile, Ecuador, Colombia and Brazil I will present a constellation of examples that advance a localization of singular difference interspersing and disrupting the unfolding of modern and contemporary aesthetics in the formation of the global.

### *Biography*

Mariana Botey is an art historian, curator and artist born in Mexico City. She is an Associate Professor in Latin American Modern/Contemporary Art History in the Visual Arts department of University of California, San Diego. She received her Ph.D. in Visual Studies from the University of California,

Irvine, in 2010. Her book *Zonas de Disturbio: Espectros del México Indígena en la Modernidad* is published by Siglo XXI Editores. From August 2009 to August 2011 she was academic director for the graduate theory seminar *Zones of Disturbance* at the University Museum of Contemporary Art (MUAC) in UNAM (National Autonomous University of Mexico) and a research fellow at the CENIDIAP-INBA (National Center for Research, Information and Documentation of Fine Arts). Her experimental films and documentaries have been shown at the Guggenheim Museum; Museo Nacional Centro de Arte Reina Sofía, Madrid; San Diego Museum of Art; Museo Carrillo Gil, Mexico City; Red Cat Theater at the Disney Hall, Los Angeles; and Anthology Film Archives in New York, among many other museums, galleries and festivals. Since 2009 she is a founding member of the editorial and curatorial committee of *The Red Specter* and, since 2011, of *Zona Crítica*, an editorial collaboration between Siglo XXI Editores, UNAM and UAM. Other publications include *Estética y Emancipación: Fantasma, Fetiche, Fantasmagoría* (Siglo XXI Editores, 2014) and *MEX/LA: “Mexican” Modernism(s) in Los Angeles, 1930–1985* (Hatje Cantz, 2012). She lives and works in San Diego, California and Mexico City.

# Bose Krishnamachari

*Monday, November 9, 11:10*

*Perspective 1, Academyhills, Roppongi Hills, Tokyo*

Bose Krishnamachari, President and Co-Founder,  
Kochi Biennale Foundation, Cochin, Kerala, India.

*Kochi Muziris Biennale:  
Creating Audiences*

The global is supposedly where we reach when our “local-ity” is transcended. However, the global must be recognized as something that is not so much opposed to the local, but is in complicity with it. True plurality, then, is when this duality can be overcome; when the global and not-global co-exist. The Kochi-Muziris Biennale strives to develop another cosmopolitanism, one that does not seek a universalism despite differences, but operates in and through them.

The Kochi-Muziris Biennale seeks to be not simply a festival of difference, but a location of production of distinctive forms of contemporaneity. It aims to be not only a space for debate, but a moment of the debate itself.

## *Biography*

Artist and independent curator, Bose Krishnamachari's diverse artistic and curatorial practice includes drawing, painting, sculpture, design, installation and architecture. He has exhibited in several important solo and group exhibitions including *Bombay Maximum City*, Lille 3000, Lille, curated by Caroline Naphegyi, 2006; *The Shape That Is*, Jendela and Concourse, Esplanade, Singapore, 2006; *Indian Art*, Swarovski Crystal World, Innsbruck, Austria, 2007; *Gateway Bombay*, Peabody Essex Museum, 2007; *India Art Now*, Spazio Oberdan, Milan, 2007; *Indian Highway*, Serpentine Gallery, 2009, Astrup Fearnley Museum, Norway, 2009, Herning Museum of Contemporary Art, Denmark, 2010, Lyon Contemporary Art Museum, The Fondazione MAXXI, Rome, 2011, and the ARTZUID Amsterdam, 2011. His curatorial projects include the seminal exhibition

*The Bombay Boys*, New Delhi, 2004; *Double Enders*, A travelling show, Mumbai, New Delhi, Bangalore and Kochi, 2005; *AF-FAIR*, 1X1 Contemporary and 1X1 Gallery, Dubai-2008; Guest Curator, Indian pavilion, ARCO, Madrid, 2009; and the travelling project, LaVA (Laboratory of Audio Visual Arts), 2007–11. In 2009, he created Gallery BMB in South Mumbai with a vision to bring the best national and international art to India. He was Artistic Director and Co-Curator of the KochiMuziris Biennale 2012, India's first Biennale; Director of Kochi-Muziris Biennale 2014; and is President of the Kochi Biennale Foundation.

## Wong Hoy Cheong

*Monday, November 9, 11:30*

*Perspective 2, Academyhills, Roppongi Hills, Tokyo*

Wong Hoy Cheong, Artist, George Town, Malaysia.

*Under the Shade of the Mango Tree:  
Working with Communities and Housing*

This lecture examines the complexities of engaging with local communities on housing and housing issues. It will draw from three projects: 1) a collaborative film with the Roma (gypsy) community in the district of Sulukule, Turkey during the imminent demolition of their homes and their eviction; 2) an urban regeneration project in a low-cost housing development at a former site of ethnic conflict through a private-public partnership with a local government in Selangor, Malaysia; 3) a participatory budgeting project in social housing, Penang, Malaysia to appraise and implement the needs of

the residents through more equitable budget allocation from the local government.

The presentation proposes that all engagements with communities must develop critical frameworks and reflexivity; and to understand that communities are often fractured rather than cohesive; that local and global concerns are inextricably linked. Ultimately, when does cultural action and idealism end and realpolitik begins? And what constitutes concrete outputs and sustainability?

*\*The main title is from Paolo Freire's  
Pedagogy of the Heart*

### *Biography*

Wong Hoy Cheong was born in George Town, Malaysia. He studied at Brandeis University, Harvard University and University of Massachusetts, Amherst. He is a visual artist, educator and social activist. As a visual artist, he has exhibited widely, including Mori Art Museum, Guggenheim Museum, Hayward Gallery and Kunsthalle Wien, as well as the Venice, Istanbul, Lyon, Liverpool, Gwangju and Taipei biennials. As an educator, he has given lectures and/or

tutored at institutions such as Harvard University, Oxford University, National University of Singapore, Goldsmiths College and Australian National University. He was awarded the Rockefeller Foundation Bellagio Creative Fellowship (2011), named as one of the ten trailblazers in "Mavericks & Rebels" of Asia by *Newsweek* (2000) and art and culture "Leaders of the Next Millennium" by *Asiaweek* (1999). He is also founder member of SUARAM, a human rights organization and a founder director of *Institut Rakyat*, a policy think-tank. His work in politics and the community engages with issues of local democracy, social housing, policies and sustainability.

# Peggy Levitt

*Monday, November 9, 11:50*

*Perspective 3, Academyhills, Roppongi Hills, Tokyo*

Peggy Levitt, Professor and Chair of Sociology,  
Wellesley College and Harvard University, Boston,  
Massachusetts, USA.

*Artifacts and Allegiances:  
How Museums Put the Nation  
and the World on Display*

Ever since August 1793, when the leaders of the new French Republic opened the doors of the Louvre to celebrate the one-year anniversary of Louis XVI's demise, museums have played a lead role in producing and representing the nation. They helped shape unified "teams" out of millions of people who would never meet by showcasing the knowledge and customs they share. So, in today's global world, what kinds of citizens are museums

creating? How does the globalization of the museum world affect local institutions and how do local institutions talk back? What is it about particular cities and nations that helps explain the answers? Can museums inspire an openness to difference, whether it be next door or across the world?

To answer these questions, I visited museums in Europe, the United States, Asia and the Middle East. I talked with museum directors, curators and policymakers about current and future exhibitions and collected their stories about the paintings, iconic objects and benefactors that define their collections.

No museum I visited told an entirely national or global story. Instead, the nation always reared its head in depictions of the cosmopolitan and cosmopolitanism always came with something of the national, both large and small. Where museums ultimately land grows out of the intersection between national and urban cultural politics and cultural globalization that transforms museums and to which museums are important contributors.

### *Biography*

Peggy Levitt is Professor and Chair of the Sociology Department at Wellesley College and Co-Director of Harvard University's Transnational Studies Initiative. Her latest book is *Artifacts and Allegiances: How Museums Put the Nation and the World on Display* (University of California Press, July 2015). She was the CMRS Distinguished Visiting Scholar at the American University of Cairo in March 2015 and a Robert Schuman Fellow at the European University Institute in Summer 2015. In 2014, she received an Honorary Doctoral Degree from Maastricht University, held the Astor Visiting Professorship at Oxford University and was a guest professor at the University of Vienna. She was the Visiting International Fellow at the Vrije University in Amsterdam from 2010–12 and the Willie Brandt Guest Professor at the University of Malmö in 2009. Her books include *Religion on the Edge* (Oxford University Press, 2012); *God Needs No Passport* (New Press 2007); *The Transnational Studies Reader* (Routledge 2007); *The Changing Face of Home* (Russell Sage 2002); and *The Transnational Villagers* (UC Press, 2001). She has edited special volumes of *Racial and Ethnic Studies*,

*International Migration Review*, *Global Networks*, *Mobilities*, and the *Journal of Ethnic and Migration Studies*. A film based on her work, *Art Across Borders*, came out in 2009.

## Anton Vidokle

*Monday, November 9, 12:10*

*Perspective 4, Academyhills, Roppongi Hills, Tokyo*

Anton Vidokle, Artist, and Founder of e-flux,  
New York, USA/Berlin, Germany.

### *A Museum of Immortality*

A lecture/performance by Anton Vidokle, based on theories and notions concerning a universal museum of humanity by Nikolai Fedorov.

*Monday, November 9, 12:30 (during lunch break)*  
*Film Screening, Academyhills, Roppongi Hills, Tokyo*

### *A Museum of Immortality*

By Anton Vidokle and Oleksy Radynski  
Camera: Ayman Nahle, Edited by Adam Khalil  
HD video, 25 minutes, 2015

With Boris Groys, Octavian Esanu, Nanna Neudeck  
and Roy Samaha.

*A Museum of Immortality* is a video documenting an experimental exhibition that took place at Ashkal Alwan in Beirut, in the summer of 2014. Based on a concept by Boris Groys, this show was a hypothetical model for a universal museum of all whoever lived, following ideas developed by a 19th century Russian philosopher Nikolai Fedorov. The video includes interviews with Groys and some of the exhibition's contributors liberally mixed with footage shot during the installation and opening of the exhibition, as well as clips from Soviet science-fiction films.

In the 1880–1890s Nikolai Fedorov developed the project of the ‘Common Task,’ which consisted of the creation of the technological, social, and political conditions under which it would be possible to resurrect all men who have ever lived—through technological, artificial means. Here, the Christian promise of immortality and resurrection had to be realized by technological means. Above all, however, Fedorov believed in the power of social organization, and in this sense he was a true socialist. True social justice meant for Fedorov also justice for the dead—the end of the privileging of the living in their relationship to the dead. This artificially produced immortality was for him a way to unite the right technology with the right social organization. After the October Revolution, Fedorov’s ideas became especially attractive, since materialist philosophy constituted the core on which Communist ideology was built.

“Fedorov considered the museum as an institution that could and should become the basis for the immortalization of the whole of mankind. He believed, namely, that the technique of museological conservation is a kind of anti-technique, since it does not produce new things but cares about the old ones. The museum is thus fundamentally at odds

with progress, which necessarily replaces old things with new things. The museum is a machine for making things immortal. In so far as each human being is also merely a thing among other things, the museum’s anti-technique can also be extended to the conservation of human beings. According to Fedorov’s project, at the first stage of its realization the museum should become the museum of all human beings without exception: in this universal museum, every human being should be allocated a room in which everything that is related to this human being should be collected: organic matter (urine, hair, etc.), personal belongings, and images of this person, and memories by her/his relatives and friends, etc.”  
(*Boris Groys, 2012*)

### *Biography*

Anton Vidokle is an artist, born in Moscow and currently based between New York and Berlin. His work has been exhibited internationally, including dOCUMENTA 13, Venice Biennale, Lyon Biennial and Tate Modern among others. As a founder of e-flux he has produced *Do it, Utopia*



*Station poster project*, and organized *An Image Bank for Everyday Revolutionary Life*, as well as *Martha Rosler Library* and *Unitednationsplaza*. Other works include *e-flux video rental* and *Time/Bank*, co-organized with Julieta Aranda. Vidokle is co-editor of *e-flux journal* along with Julieta Aranda and Brian Kuan Wood. Vidokle was resident professor at Home Workspace Program (2013–14), an educational program organized by Ashkal Alwan in Beirut where he initiated the exhibition, *A Museum of Immortality*. Most recently, Vidokle has exhibited films in the Montreal Biennale (2084: a science fiction show with Pelin Tan) as well as *This is Cosmos* (2014) at the Berlinale International Film Festival, the Shanghai Biennale, and Witte de With in Rotterdam.

*Brief History of Modern  
and Contemporary Art  
Museums in Japan (CIMAM  
venues included)*

### *The coming of modernization*

The building of a new Japanese nation in the Meiji period (1868–1912) was driven by the tide of modernization and Westernization that arrived in Japan at the end of the Edo period (1603–1868). Around the same time, there were calls being made for the establishment of modern and contemporary art museums in Japan. The word *bijutsu* (art) began to be used as an equivalent of the German words *Kunstgewerbe* (applied arts) and *Bildende Kunst* (visual arts) when the Meiji government officially participated for the first time in the 1873 Vienna World Exposition.

In 1900, the Hyokeikan of the Tokyo Imperial Household Museum (now the Tokyo National Museum) was conceived to display works including modern art, and in 1907 the Buntensho (Ministry of Education Art Exhibition) was established and the purchase of artworks commenced with a view to making them part of a permanent collection in a national museum of modern art to be established in the future. The term *gendai bijutsu* (contemporary art) was already in use at the time, and the momentum for construction of an art museum was building, with journalists writing about the need for

a place to exhibit such works of art. In 1926, before the national government would take the initiative to build a museum of modern art, Tokyo Prefecture established the Tokyo Prefectural Art Museum, the first public art museum in Japan. However, the museum had no permanent exhibits of modern art and was mainly used by several artist associations as a place to present their works. In 1933, the country's second large-scale public art museum, Kyoto Municipal Museum of Art, and in 1936, Osaka City Museum of Fine Arts were established. In a similar way to the Tokyo Prefectural Art Museum, these museums were used mainly by local artist associations for their annual exhibitions. Thereafter, the establishment of a national museum of modern and contemporary art was proposed on a number of occasions, but the realization of such a museum had to be deferred until after the war. During this time, the Ohara Museum of Art, displaying the permanent collection of businessman Ohara Magosaburo, was opened in Kurashiki, Okayama in 1930, becoming Japan's first private museum of Western modern art. During the war, exhibitions of war paintings were mounted throughout Japan, among them *Seisen bijutsuten* (Holy War Art Exhibition) (1939–41), *Daitôasensô bijutsu-ten*

(The Greater East Asian War Art Exhibition) (1942–43), and *Kokumin sôryoku kessen bijutsuten* (Concerted National Power for the Decisive Battle Art Exhibition) (1943). In 1928, the Japanese Association of Museums was founded, and incorporated in 1940.

*The advent of internationalization:  
from postwar to the 1950s*

After its defeat in the war, Japan adopted the principles of a peace-loving and cultural national, and in 1947, government agencies raised the subject of the necessity for establishment of a national contemporary art museum. At the same time, there were also calls from artist groups for a modern art museum as part of the building of a cultural nation. In 1950, the Korean War taking place on the Korean Peninsula adjacent to Japan caused a boom for special procurement in Japan, and amid these political circumstances, the Museum of Modern Art, Kamakura, said to be Japan's first public museum of modern art, opened in 1951 with a *Cézanne and Renoir* exhibition. Designed by Sakakura Junzo, who had studied under Le Corbusier, the museum is counted as one of Japan's modernist architectural

masterpieces.<sup>(1)</sup> In December of the following year, 1952, the former headquarters of Nikkatsu Corporation in Kyobashi were refurbished by Maekawa Kunio and reopened as The National Museum of Modern Art, Tokyo (a). The long-awaited national art museum with permanent displays of modern art had at last been realized. In January of the same year, the Bridgestone Gallery, a museum in the business district, opened inside the headquarters of the global tire maker Bridgestone. The gallery had permanent exhibits of outstanding works of art collected by its founder Ishibashi Shojiro, including European art such as Impressionist and 20th century paintings, and Japanese Western-style paintings from the Meiji period.<sup>(2)</sup> In 1957, the arrival of art critic Michel Tapié in Japan on the occasion of the *Contemporary World Art* exhibition

- (1) The main building of the Museum of Modern Art, Kamakura was selected among the “20 Best Examples of Modern Architecture in Japan” by DOCOMOMO, an international organization for preservation of modern architecture, but because of the museum’s age and inability to comply with standards for earthquake resistance, it is scheduled for closure in 2016. The museum will continue its activity at its Kamakura Annex and Hayama building.
- (2) Mr. Ishibashi established the Ishibashi Foundation in 1956 and donated most of the collection himself. Thereafter the museum was managed by the foundation (from 2012 as a public interest incorporated foundation).

at the Bridgestone Gallery contributed to the excitement surrounding Art Informel in Japan following the *Exposition Internationale de l’Art Actuel* in 1956.

From 1951 to 1952, under Allied occupation since losing the war in 1945, Japan recovered its sovereignty by means of the San Francisco Peace Treaty. At the same time the US-Japan Security Treaty was concluded and subsequently came into force. In the art world during the same period, postwar international exchange through art truly blossomed in the 1950s, through such things as Japan’s participation in the Bienal de São Paulo established in 1951 and the 26th Venice Biennale of 1952. In 1956, the Venice Biennale Japan Pavilion, designed by Yoshizaka Takamasa, was built in the Giardini thanks to donations made by Bridgestone founder Ishibashi Shojiro.

In 1951, the Japan Committee, a national committee of the International Council of Museums (ICOM) was established. In the following year of 1952, the Japanese Council of Art Museums was inaugurated,<sup>(3)</sup> and in 1954, the Japanese Section of the International Association of Art Critics (AIICA)

- (3) Currently in 2015, there are 376 member museums (9 national museums, 232 public museums, and 135 private museums) and 46 supporting corporate members.

was created from an existing group of art critics, further progressing the growth of networks reflecting the development of art museums and art itself.

Since its staging of *Modern Japanese Art: Retrospective and Perspective of Modern Painting* in 1952 and *Development of Modern Western-style (Oil) Painting: Europe and Japan* in 1953, The National Museum of Modern Art, Tokyo, had endeavored to construct a modern art history of Japan, and in 1969, in order to cope with the growth of its collection and the expanding scale of exhibitions, the museum was relocated to Kitanomaru Park in Chiyoda-ku.<sup>(4)</sup> In June of the same year, 153 war paintings seized by the Allied forces were housed in the Museum of Modern Art, Tokyo “on indefinite loan” from the United States government (since 1977 the paintings have been exhibited on a rotating basis). Since 1970, the building in Kyobashi has been home to the National Film Center of The National Museum of Modern Art, and in 1977, the Crafts Gallery, housed in the

(4) At the time of the construction of the new museum, Bridgestone founder Ishibashi Shojiro after building the Japanese Pavilion for the Venice Biennale, invested his own money and gifted the museum the building designed by Taniguchi Yoshiro.

former headquarters of the Imperial Guard, was opened. In 1963, the Kyoto Annex Museum of The National Museum of Modern Art in Tokyo opened. In 1967, it became an independent institution and was renamed the National Museum of Modern Art, Kyoto.

*High economic growth and the  
development of modern/contemporary  
art museums: 1960s-1980s*

In connection to the government economic white paper of 1956 in which it was stated “we are no longer in a postwar period,” the Japanese economy recorded a growth of 10 percent annually from 1955 to 1973. In 1968, Japan’s GNP ranked second in the world, and Japan was referred to as the “East Asian Miracle.” During this period, domestic transportation networks, such as the Tokaido Shinkansen (high speed bullet train) and the Tomei Expressway and urban infrastructures were upgraded in anticipation of the Tokyo Olympic Games in 1964, followed by the first world exposition in Asia, Expo ’70, held in Osaka. Their material wants having been satisfied, the people of Japan gradually turned towards “richness of the soul” over “richness in possessions.”

In the context of these social conditions, the construction of art museums was planned for various locations throughout Japan, and during the long period between the 1970s and the 2000s, arts museums, both public and private, were established one after another.

The Nagaoka Museum of Contemporary Art, the first art museum in Japan containing the word “contemporary” in its name was opened in Nagaoka City, Niigata in 1964. Administered by the Taiko Bank (formerly the Taiko Mutual Bank), it held the Nagaoka Contemporary Art Award, inviting international jury members and artists, until 1968 (the museum closed in 1979). Examples of exhibitions that captured new artistic trends of their times in the 1960s and '70s include *Adventure in Today's Art of Japan* (1961), *New Generation of Japanese Sculptors* (1963), and *August 1970: Aspects of New Japanese Art* (1970) held at The National Museum of Modern Art, Tokyo; *Trends in Contemporary Japanese Art* held annually from 1964 to 1970 at The National Museum of Modern Art, Kyoto; and the Kyoto Biennale at Kyoto Municipal Museum of Art.

During this time, the Anti-art tendency began to concentrate at the *Yomiuri Independent* unjuried open-call exhibitions, founded in 1949, but the

exhibitions drew to a close just before their 16th staging in 1964, the year in which enthusiasm for the trend was reaching its height. From the late 1960s through the 1970s, there was a strong, mainly student-led anti-establishment movement involving conflicts over the Japan-US Security Treaty and protests against the Vietnam War, amid which Anti-art performance was thriving around Japan, taking acts of creative expression out of art museums and institutions into the street and public space.

As something that reflected a tendency in international contemporary art, in 1970 commissioner of the 10th Japan International Exhibition<sup>(5)</sup> Nakahara Yusuke abolished the national invitation framework. Instead he set the theme *Between Man and Matter* and invited contemporary artists from Europe, including Arte Povera artists, the US and Japan. Including site-specific works, it became a groundbreaking model for the international exhibitions of today and had a significant influence on the contemporary art world of Japan.

(5) Sponsored by the Mainichi Shimbun, the exhibition had been held every other year since 1952 with the Tokyo Metropolitan Art Museum as its venue.

After the World Expo in Osaka in 1970, Japan started to turn from a political era to an economic one and during the boom time that continued until the beginning of the 1990s, experimental art and design was being introduced by corporate art museums. The leader in this arena, Seibu Museum of Art, was opened by the Seibu Department Store in 1975.<sup>(6)</sup> At its inaugural exhibition, the museum's founder, Tsutsumi Seiji declared the museum to be "ground zero for the zeitgeist," and in 1989 its name was changed to Sezon Museum of Art. By the time of its closure in 1999, this private museum with an enormously powerful international network that had hosted solo exhibitions of the likes of Jasper Johns, Marcel Duchamp and Joseph Beuys had established the era of "Sezon culture." In 1979, the Hara Museum of Contemporary Art (b), a contemporary art museum housed in the renovated art deco-style private residence of businessman Hara Kunizo, was opened in Shinagawa, Tokyo. Throughout the 1980s, the museum held the *Hara Annual*, an overview of contemporary art in Japan in the 1980s, while enthusiastically introduced

(6) Seibu Department Store had been organizing art exhibitions since 1959.

European and American contemporary art, and became a forum for international exchange.

During this time, the number of new art museums was increasing in every part of Japan. In 1977 one of the former venues of the Osaka Expo was renovated to become the National Museum of Art, Osaka, and in 1978, the Yamanashi Prefectural Museum of Art was opened, receiving much attention for its purchase of Millet's *The Sower*. In 1979, the Fukuoka Art Museum opened with the *Asia Art Exhibition*, later becoming a Japanese base for the introduction of the modern and contemporary art of Asia and for the cultural exchange. Prefectural art museums were being opened throughout Japan – among them the Museum of Modern Art Hokkaido in 1977, the Miyagi Museum of Art and Museum of Modern Art, Toyama, in 1981, the Museum of Modern Art, Saitama, and the Mie Prefectural Art Museum in 1982 and the Ishikawa Prefectural Museum in 1983. And in Tokyo too, municipal art museums including the Itabashi Art Museum in 1979, the Shoto Museum in Shibuya Ward in 1981, and the Setagaya Art Museum in 1986, were gradually opening. In 1982, the Japan Association of Art Museums was established with the aim of promoting mutual cooperation and exchanges between these



public museums across the country. The association, which began with the participation of 35 museums, now has 114 member museums at present in 2015.

*The advent of globalization:  
from the 1990s until today*

The period from the 1990s that saw rapid development of the global economy and politics coincided with a period of long-term economic stagnation in Japan after the collapse of the bubble economy. In political terms also, Japan underwent a political realignment, moving away from the LDP-dominated one-party system referred to as the “1995 system” and a succession of unstable governments followed. In the 1980s, private art spaces such as ICA Nagoya and the Touko Museum of Contemporary Art were established to show the latest in contemporary art, but neither lasted long in post-bubble Japan. On the other hand, the public art museums that had been planned during the economic boom period were gradually being opened and dealt with the contemporary art.

In 1989, major municipal museums such as the Yokohama Museum of Art and Nagoya City Art Museum were opened, as well as the Hiroshima City Museum of Contemporary Art (c), the first public museum to have the word “contemporary” in its name. In 1990, Art Tower Mito, a multi-purpose facility with a concert hall, theatre and contemporary art gallery was opened. It has hosted the solo exhibitions of among others Christian Boltanski, Jenny Holtzer, and Christo, and through the *Mito Annual* series introduced internationally high-profile artists.

In 1992, Aichi Prefectural Museum of Art was opened inside the Aichi Arts Center, the same kind of multi-purpose cultural facility as Art Tower Mito, created by the upgrading of the Aichi Prefectural Culture Center Art Museum opened in 1955. Today it is the main venue for the Aichi Triennale.

In 1990, the Tokyo Metropolitan Museum of Photography, Japan’s first art museum specializing in photography and video/film was opened.<sup>(7)</sup> In 1995, the long-awaited contemporary art museum, Museum of Contemporary Art Tokyo (d)

(7) Currently temporarily closed for large-scale renovation. Scheduled to be reopened in autumn 2016.

was opened with 3,000 square meters exhibition space to display its collection and 4,000 square meters devoted to special exhibitions.

The museum exhibits its distinguished collection of Japanese postwar art, with a focus on the contemporary collection acquired by the Tokyo Metropolitan Art Museum, opened in 1926 (until 1943, Tokyo Prefectural Art Museum). In the same year, the Toyota Municipal Museum of Art, designed by Taniguchi Yoshio was opened in Aichi Prefecture.

In 1992, the Naoshima Contemporary Art Museum (e)<sup>(8)</sup> opened in Benesse House, a building incorporating both a hotel and a contemporary art exhibition space. Later the Art House Project in which old houses and other places are transformed by invited international contemporary artists into works of art was developed. The Art House Project has received worldwide attention as a unique example of connecting regional revitalization and international contemporary art to a better way of living. Today, Benesse Holdings, Inc. and the Fukutake Foundation operate art museums and public projects including the Chichu Art Museum,

(8) Current Benesse House Museum <http://www.benesse-artsite.jp/benessehouse-museum/>

the Lee Ufan Museum, Teshima Yokoo House, the Teshima Art Museum, and the Inujima Seirenscho Art Museum. Since 2010, the Setouchi International Art Festival has also been held on the islands of Naoshima, Teshima and Inujima. Also in the Seto Inland Sea/Shikoku area the Takamatsu City Museum of Art opened in 1988, Marugame Genichiro – Inokuma Museum of Contemporary Art (MiMOCA) opened in 1991, and the Museum of Art, Kochi, opened in 1993.

During this time, the first annual conference of CIMAM (International Committee for Museums and Collections of Modern Art) in Asia, was held in Tokyo in 1994.

In 1999, the Asia Section of the Fukuoka Art Museum was newly established as the Fukuoka Asian Art Museum to become the world's leading art museum systematically collecting the contemporary art of Asia. Up to 2014, the Fukuoka Asian Art Triennale has been held on five occasions. In 2014, Tokyo Opera City Art Gallery, a Kunsthalle type of contemporary art space, was opened within Tokyo Opera City, a multi-purpose cultural facility adjacent to the new National Theatre Tokyo in Nishi-Shinjuku. In 1997, NTT InterCommunication Center [ICC] was also opened inside the same complex and

has held permanent and temporary exhibitions centered on media art incorporating the latest technology and its history.

In the 2000s also, public and private art museums and art spaces continued to open. The Shiseido Gallery (f), which opened in 1919, was reopened in the upgraded Tokyo Ginza Shiseido Building in 2001. Contemporary Art Museum Kumamoto was opened in 2002 in Kyushu, and Mori Art Museum (g). the symbol of Tokyo's new "urban cultural center," opened in 2003 on the top floor of the urban business and residential complex, Roppongi Hills, developed by Mori Building Co. Ltd. In the following year of 2004, the 21st Century Museum of Contemporary Art, Kanazawa opened in the Hokuriku region, capturing worldwide attention also for the building's architecture by SANAA, and the Museum of Modern Art, Osaka, opened in 1977 at the former Expo site, was relocated to the city center. The Aomori Museum of Art designed by Aoki Jun was opened in 2006.

In 2007 The National Art Center, Tokyo (h), designed by Kurokawa Kisho with Japan's largest exhibition space (14,000 square meters) was opened in the Roppongi district of Tokyo. Together with the Suntory Museum of Art,

(which opened in 1961 and relocated in the same area of Tokyo with a collection of traditional Japanese art) and the Mori Art Museum, Roppongi is establishing a position as the new arts and culture district of Tokyo. Today, every one of Japan's 47 prefectures has its own art museum and if municipal and private art museums are included, there are more than 1,000 art museums. In recent years, Towada Art Center opened in 2010, Arts Maebashi opened in 2013 and the Oita Prefectural Art Museum in 2015. Since the 1990s, international exhibitions have been established in all parts of Asia, and within Japan too, starting with the Echigo-Tsumari Art Triennale launched in 2000 and the Yokohama Triennale in 2001, international exhibitions designed to highlight the characteristics of different regions of Japan are being organized. Together with artist-in-residence programs and art fairs, Japan has gone through the stage of building up infrastructures and institutions for modern and contemporary art.

Meanwhile, according to a government's policy of privatization of public facilities, a Designated Manager System was enacted in 2003 that requires different perspectives on managing the museum.

It is an ongoing challenge for museums of modern and contemporary art to seek a sustainable operational model and the connection of diversified artistic practices with its audience, particularly in a society with a declining birth rate and an aging population.

Today these museums are witnessing the economic growth of the Asian region, but the new roles they take on within the expansion of the global art communities is another task at hand.

## CIMAM venues

### (a) The National Museum of Modern Art, Tokyo

*Foujita Tsuguharu: Complete Works from the Museum Collection*  
September 19 – December 13, 2015

*Re: play 1972/2015 — Restaging “Expression in Film ‘72”*  
October 6 – December 13, 2015

*glove/evolg*  
September 19 – December 13, 2015

3-1 Kitanomaru-koen, Chiyoda-ku, Tokyo 102-8322  
<http://www.momat.go.jp/english/artmuseum/index.html>

### (b) Hara Museum of Contemporary Art

*Time Present – Photography from the Deutsche Bank Collection*  
September 12, 2015 – January 11, 2016

4-7-25 Kitashinagaway, Shinagawa-ku, Tokyo 140-0001  
<http://www.haramuseum.or.jp/generalTop.html>

### (c) Hiroshima City Museum of Contemporary Art

*Collection Exhibition: 2015-2 Teach Us to Outgrow Our Madness*  
July 25 – October 18, 2015

*Video Art Program: [The 46th Program] Samson Young*  
September 8 – October 18, 2015

*Special Exhibition: Hiroshima Trilogy: 70th Anniversary of the Atomic Bombing. Part II A Bird's-eye View of the World*  
October 10 – December 6, 2015

1-1 Hijiya-koen Minami-ku Hiroshima-city 732-0815  
<http://www.hiroshima-moca.jp/>

### (d) Museum of Contemporary Art Tokyo

*Tokyo Art Meeting (VI). Tokyo Remix: Creative Power from the Metropolis (Tentative Title)*  
November 7 – February 14, 2016

*YOKO ONO: FROM MY WINDOW*  
November 8 – February 14, 2016

*MOT Collection PART 3*  
November 7 – February 14, 2016

4-1-1 Miyoshi, Koto-ku, Tokyo 135-0022  
<http://www.mot-art-museum.jp/eng/>

*Niki de Saint Phalle*  
September 18 – December 14, 2015

7-22-2 Roppongi Minato-ku, Tokyo 106-8558  
<http://www.nact.jp/english/>

### (e) Benesse Art Site Naoshima

November 11 – Post Conference Tour  
<http://www.benesse-artsite.jp/>

### (f) Shiseido Gallery

*Tsuyoshi Ozawa, The Return of Painter F*  
October 23 – December 27, 2015

Tokyo Ginza Shiseido Building, basement floor, 8-8-3 Ginza Chuo-ku,  
Tokyo 104-0061  
<http://www.shiseidogroup.com/gallery/index.html>

### (g) Mori Art Museum

*Takashi Murakami: The 500 Arhats*  
October 31, 2015 – March 6, 2016

Mori Tower, Roppongi Hills, 6-10-1 Roppongi, Minato-ku,  
Tokyo 106-6150  
<http://www.mori.art.museum/eng/index.html>

### (h) The National Art Center, Tokyo

Post-conference tour

*10 November 2015*  
*Benesse Art Site Naoshima*

5:15	Coach from International House of Japan
5:30	Coach from Hotel Villa Fontaine Roppongi
5:45	Coach from ANA InterContinental Hotel
06:45	Arrival to Haneda Airport T2. Meet English-speaking guide at group check-in counter
07:25	Depart Flight ANA651
08:40	Arrive at Okayama Airport. Transfer to Uno port by chartered bus
10:30	Specially chartered ferry to Teshima Island
10:50	Arrive at Teshima Island
11:00	Group A: Teshima Yokoo House and Teshima Art Museum
11:15	Group B: Teshima Art Museum and Teshima Yokoo House
13:00	Specially chartered ferry to Naoshima Island
13:25	Arrive at Naoshima Island
13:30	Lunch at Benesse House
14:45	Group A: Art House Project and Chichu Art Museum
14:30	Group B: Chichu Art Museum and Art House Project

17:30 Arrive at Benesse House Museum

20:00 Dinner at Benesse House

Accommodation at Benesse House

Accommodation, meals and admission fee at Teshima and Naoshima are kindly sponsored by Benesse Art Site Naoshima.

*11 November 2015*  
*Hiroshima*

07:30 Breakfast at Benesse House

09:00 Transfer to port by chartered bus

09:52 Ferry to Uno port

10:12 Arrive at Uno port. Transfer to Okayama

11:15 Transfer to Hiroshima

13:30 Lunch at local restaurant

15:00 Visit to Atomic Bomb Dome

16:30 Visit Hiroshima City Museum of Contemporary Art

19:00 Arrive at Hiroshima Airport

19:35 Depart Flight JAL266

21:00 Arrive at Tokyo, Haneda Airport



Who's Who  
at CIMAM 2015

# CiMAM Board Members attending the CiMAM 2015 Annual Conference



Bartomeu Marí, President,  
CiMAM, Barcelona, Spain



Patricia Sloane, Associate  
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de Arte Contemporáneo  
(MUAC), Mexico City,  
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Mathaf: Arab Museum of  
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Kian Chow Kwok, Senior  
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Singapore Associate  
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Leader, Arts and Culture  
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Management University,  
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Sydney, Australia



Frances Morris, Director of Collection, Tate, London, United Kingdom



Marcela Römer, Director, Museo de Bellas Artes Juan B. Castagnino, Rosario, Argentina



Jaroslaw Suchan, Director, Muzeum Sztuki w Lodzi, Łódź, Poland



Mami Kataoka, Chief Curator, Mori Art Museum, Tokyo, Japan

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Mihee Ahn, Chief of Policy Planning, Gwangju Biennale Foundation, Gwangju, South Korea



Deborah Marrow, Director, The Getty Foundation, Los Angeles, USA



Yang-Woo Park, President, Gwangju Biennale Foundation, Gwangju, South Korea



Joan Weinstein, Deputy Director, The Getty Foundation, Los Angeles, USA



## Speakers at the CIMAM 2015 Annual Conference



Brook Andrew, Artist  
and Lecturer, MADA  
(Monash Art, Design and  
Architecture), Monash  
University, Melbourne,  
Australia



Mariana Botey, Associate  
Professor Modern/  
Contemporary Latin  
American Art History, Visual  
Arts Department, University  
of California San Diego  
(UCSD), San Diego, USA



Mika Kuraya, Chief Curator  
of the Department of Fine  
Art, The National Museum of  
Modern Art, Tokyo, Japan



Peggy Levitt, Professor  
and Chair of Sociology,  
Wellesley College and  
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Art Archive, Hong Kong,  
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Advanced Studies in Social  
Sciences (EHESS), Chair  
of Centre National des Arts  
Plastiques (CNAP), Paris,  
France



Shigemi Inaga, Professor,  
International Research  
Center for Japanese Studies  
(Nichibunken), Kyoto  
and Graduate University  
for Advanced Studies  
(Sokendai), Hayama, Kyoto,  
Japan



Bose Krishnamachari,  
President, Kochi-Muziris  
Biennale, Mumbai, India



Jack Persekian, Director  
and Head Curator, The  
Palestinian Museum,  
Palestine



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Austria



Georg Schöllhammer, Editor  
Curator and Writer, Head  
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Editor, *springerin*, Vienna,  
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Payam Sharifi, Co-founder,  
Slavs and Tatars, Berlin,  
Germany



Eugene Tan, Director,  
The National Art Gallery,  
Singapore



Anton Vidokle, Artist and  
Founder, e-flux, New York,  
USA/Berlin, Germany



Wong Hoy Cheong, Artist,  
George Town, Malaysia

## Members of Agency for Cultural Affairs, Government of Japan attending the CIMAM 2015 Annual Conference



Masanori Aoyagi,  
Commissioner, Agency for  
Cultural Affairs, Government  
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Yoko Hayashi, Visual Arts  
Senior Researcher, Arts  
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## Members of the CIMAM Executive Committee of 2015 Annual Conference in Tokyo



Tamotsu Aoki, Chair,  
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Director General, The  
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Fumio Nanjo, Director, Mori  
Art Museum, Tokyo, Japan



Toshio Hara, Director, Hara Museum of Contemporary Art, Tokyo, Japan



Tadayasu Sakai, Chair of the Japan Association of Art Museums/Director of Setagaya Art Museum, Tokyo, Japan



Akira Tatehata, Chair of the Japanese Council of Art Museums/Director of the Museum of Modern Art, Saitama, Japan



Toru Matsumoto, Deputy Director, The National Museum of Modern Art, Tokyo, Japan



Tatsuyoshi Takashima, Director, Museum of Contemporary Art Tokyo, Japan



Soichiro Fukutake, Executive Advisor of Benesse Holdings, Inc./Chairman of the Board, Fukutake Foundation, Naoshima, Japan

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Kenjiro Hosaka, Assistant Curator, The National Museum of Modern Art, Tokyo, Japan



Yuko Hasegawa, Chief Curator, Museum of Contemporary Art Tokyo, Japan



## Members of the CIMAM Executive Office



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Shingo Tsuji, President and  
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Takeo Obayashi ,  
Chairman & CEO Obayashi  
Cooperation and Mori Art  
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Fukutake Foundation,  
Naoshima, Japan



Ryoji Kasahara, Head of  
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Akiko Miki, Advisor, Fukutake  
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Japan

## The CiMAM 2015 Conference Coordinator in Tokyo



Victoria Macarte,  
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CiMAM, Barcelona, Spain

## Those attending the CiMAM 2015 Annual Conference thanks to the support of the Getty Foundation



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Calin Dan, Director,  
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Ximena Gama, Curator,  
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Amanda de la Garza, Adjunct  
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Sona Hovhannisyan, Art  
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Aleksandra Jach, Curator,  
Muzeum Sztuki w Lodzi,  
Warsaw, Poland



Na'ankwat yola Kwapnoe,  
Visual Art Officer, National  
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Elaine Lin, Collection  
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İlhan Ozan, Curator, SALT,  
İstanbul, Turkey



Livia Pancu, Co-Director,  
tranzit.ro/lasi, Iasi, Romania



Yuliya Sorokina, Curator,  
Asia Art+PF, Almaty,  
Kazakhstan



Krisztina Szipocs, Chief  
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Yuliya Vaganova, Deputy  
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Those attending the CIMAM 2015 Annual Conference thanks to travel grants awarded by the Gwangju Biennale Foundation



Hyunjin Kim, Independent Curator, Seoul, South Korea



Jang Un Kim, Senior Curator, National Museum of Modern and Contemporary Art, Korea, Seoul, South Korea



Hyunjin Shin, Independent Curator/Researcher, Seoul, South Korea



Jeongsun Yang, Independent Curator, Hongik University, Seoul, South Korea

International delegates attending the CIMAM 2015 Annual Conference



Yoko Abe, Library Research Associate, The National Art Center, Tokyo, Japan



Natsumi Araki, Curator, Mori Art Museum, Tokyo, Japan



Sara Arrhenius, Director, Bonniers Konsthall, Stockholm, Sweden



Toshihiro Asai, Curator, Art Tower Mito, Ibaraki, Japan



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Ute Meta Bauer, Founding  
Director, NTU Center for  
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Helle Behrndt, Director,  
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Ralf Beil, Director,  
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Anton Belov, Director, Iris  
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Germany



Meng Cai, Associate  
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Museum of Central Academy  
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Piet Coessens, Director,  
Roger Raveel museum,  
Machelen-Zulte, Belgium





Michèle Cohen, Director,  
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Suzanne Cotter, Director,  
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Mati Cuenca, Exhibition  
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Chairman's Office, Museum  
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Shanghai, China



Kyongfa Che, Curator,  
Museum of Contemporary  
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Doryun Chong, Chief  
Curator, M+, West Kowloon  
Cultural District Authority,  
Hong Kong, China



Mads Damsbo, Director,  
Brandts, Museum of Art  
and Visual Culture, Odense,  
Denmark



Rhana Devenport, Director,  
Auckland Art Gallery,  
Auckland, New Zealand



Bo Ding, Public Program  
Convener, Chronus Art  
Center, Shanghai, China



Corinne Diserens, Director  
and Curator, erg, Brussels,  
Belgium



Hendrik Driessen, Director  
and Chief Curator, De Pont,  
Tilburg, Netherlands



Mizuki Endo, Independent  
Curator and Director,  
Higashiyama Artists  
Placement Service, Kyoto,  
Japan



Julia Fabényi, Director,  
Ludwig Museum of  
Contemporary Art,  
Budapest, Hungary



Birgitta Flensburg,  
Independent Curator,  
Göteborg, Sweden



Anne-Birgitte Fonsmark,  
Director, Ordrupgaard,  
Charlottenlund, Denmark



Kate Fowle, Chief Curator,  
Garage Museum of  
Contemporary Art, Moscow,  
Russia



Akiko Fukai, Director/  
Emritus Curator, Kyoto  
Costume Institute, Kyoto,  
Japan



Lizeth Galvan, General  
Director of Educational and  
Cultural Affairs, Ministry of  
Foreign Affairs, Mexico City,  
Mexico



Ann Gallagher, Director of  
Collection, British Art, Tate,  
London, United Kingdom



Martin Germann, Senior  
Curator, S.M.A.K. (Stedelijk  
Museum voor Actuele  
Kunst), Ghent, Belgium



Michelle Goh, Assistant  
Director (International  
Programmes and Director's  
Office), The National Art  
Gallery Singapore



Michael Goss, Director,  
Australian Centre for  
Photography, Darlinghurst,  
Australia



Menene Gras, Director,  
Department for Culture  
and Exhibitions, Casa Asia,  
Barcelona, Spain



Judith Greer, Director,  
International Programs,  
Sharjah Art Foundation,  
London, United Kingdom



Catherine Grenier, Director,  
Fondation Alberto et Annette  
Giacometti, Paris, France





Sacha Guedj Cohen,  
Assistant, La non maison,  
Aix-en-Provence, France



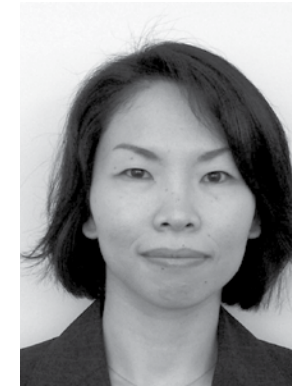
Leevi Haapala, Director,  
KIASMA Museum of  
Contemporary Art, Helsinki,  
Finland



Masayuki Handa, Executive  
Director, Japanese  
Association of Museums,  
Tokyo, Japan



Jonathan Harris, Professor  
in Global Art & Design,  
Birmingham City University,  
Birmingham, United Kingdom



Tamao Hasegawa-Finck,  
Assistant Curator, The  
National Art Center, Tokyo,  
Japan



Martin Hentschel, Director,  
Kunstmuseen Krefeld,  
Krefeld, Germany



Vibeke Hansen, Curator, The  
National Museum of Art,  
Architecture and Design,  
Oslo, Norway



Tone Hansen, Director,  
Henie Onstad Kuntsenter  
(HOK), Høvikodden, Norway



Hisako Hara, Professor,  
Osaka Electro-  
Communication University,  
Osaka, Japan



Helen Hirsch, Director  
and Senior Curator,  
Kunstmuseum Thun, Thun,  
Switzerland



Aki Hoashi, Project Manager,  
Organizing Committee  
for Yokohama Triennale,  
Yokohama, Japan



Milena Høgsberg, Chief  
Curator, Henie Onstad  
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Kim Hong-Hee, Director,  
Seoul Museum of Art, Seoul,  
South Korea



Toshiaki Hozumi, Curator,  
Hokkaido Museum of Modern  
Art, Hokkaido, Japan



Lyn Hsieh, Director, Fubon  
Art Foundation, Museum  
Division, Taipei, Taiwan



Suchen Hsieh, Art  
Supervisor, The Museum of  
Contemporary Art Yinchuan,  
Yinchuan, China



Mi Huang, Assistant to  
Director, Assistant Curator,  
Power Station of Art,  
Shanghai, China



Shan Huang, Executive  
Vice President, Beijing  
Contemporary Art  
Foundation, Beijing, China



Stijn Huijts, Director,  
Bonnefantenmuseum,  
Maastricht, Netherlands



Shihoko Iida, Curator/  
Associate Professor, Tokyo  
University of the Arts,  
Nagoya, Japan



Yuko Ikeda, Senior Curator,  
The National Museum of  
Modern Art, Kyoto, Japan



Yuki Ikuta, Associate  
Curator, Mie Prefectural Art  
Museum, Mie-ken, Japan



Kari Immonen, Director,  
Turku Art Museum, Turku,  
Finland



Yasuko Imura, Researcher,  
The National Art Center,  
Tokyo, Japan



Mari Inaga, Kyoto, Japan



Emiko Inoue, Educator, The National Art Center, Tokyo, Japan



Monika Jadzinska, Associate Professor, Academy of Fine Arts, Warsaw, Poland



Kai Kartio, Director, Amos Anderson Art Museum, Helsinki, Finland



Michiko Kasahara, Chief Curator, Tokyo Metropolitan Museum of Photography, Tokyo, Japan



Tomoh Kashiwagi, Chief Curator, Yokohama Museum of Art, Yokohama, Japan



Pilvi Kalhama, Director, EMMA—Espoo Museum of Modern Art, Espoo, Finland



Yukie Kamiya, Gallery Director, Japan Society, New York, USA



Seungwan Kang, Chief Curator, National Museum of Modern and Contemporary Art, Korea, Gyeonggi-do, South Korea



Chizuru Kawanami, Chief Curator, The Museum of Art Kochi, Japan



Sunjung Kim, Curator, Samuso: Space for Contemporary Art, Seoul, South Korea



Jeong-bae Kim, Acting Director, National Museum of Modern and Contemporary Art, Korea, Gyeonggi-do, South Korea





Eriko Kimura, Curator,  
Yokohama Museum of Art,  
Yokohama, Japan



Gordon Knox, Director, ASU  
Art Museum, Tempe, USA



Kenichi Kondo, Curator, Mori  
Art Museum, Tokyo, Japan



Kestutis Kuizinas, Director,  
Contemporary Art Center  
(CAC), Vilnius, Lithuania



Haruko Kumakura, Assistant  
Curator, Mori Art Museum,  
Tokyo, Japan



Viviana Kuri, Director and  
Chief Curator, Museo  
de Arte de Zapopan,  
Guadalajara, Mexico



Yuji Kurihara, Director  
of Administration, Tokyo  
National Museum, Tokyo,  
Japan



Young-in Lee, International  
Affairs Manager, National  
Museum of Modern and  
Contemporary Art, Korea,  
Gyeonggi-do, South Korea



Mina Lee, Chief Curator,  
The Museum of Modern  
Art, Kamakura & Hayama,  
Kanagawa, Japan



Dalia Levin, Contemporary  
Art Curator, Tel Aviv, Israel



Michael Levin, Founding  
Chairman, Tel Aviv Artists'  
Studios & Gallery, Ramat  
Gan, Israel



Sze Wee Low, Director,  
Curatorial & Collections,  
The National Art Gallery,  
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Jarosław Lubiak, Deputy  
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Ujazdowski Castle, Warsaw,  
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Małgorzata Ludwisiak,  
Director, Center for  
Contemporary Art –  
Ujazdowski Castle, Warsaw,  
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Enrico Lunghi, Director,  
Musée d'art Moderne Grand  
Duc Jean, Luxembourg,  
Luxembourg



Noriko Morii, Senior  
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Association of Museums,  
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Ryuta Nakajima, Director,  
Seiji Togo Memorial Sompō  
Japan Nipponkoa Museum of  
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Judith Nesbitt, Director of  
National & International  
Programs, Tate, London,  
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Shintaro Matsunaga,  
Curator, Yokohama Museum  
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President, MUHM – Museum  
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Kowloon Cultural District  
Authority, Hong Kong, China





Abbas Nokhasteh, Director,  
Openvizor, London, United  
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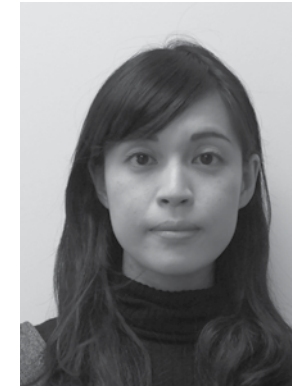
Ann-Sofi Noring, Co-  
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Eindhoven, Netherlands



Yujiro Ochi, Director, Otani  
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Nishinomiya, Japan



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Director, Bengal Foundation,  
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Tokyo, Japan



Charlotte Sabroe, Director,  
Sorø Kunstmuseum, Sorø,  
Denmark



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Guillermo Santamarina,  
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City, Mexico



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Japan



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Tokyo, Japan



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Niigata Prefecture, Japan



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Mori Art Museum, Tokyo,  
Japan



Kazuyuki Shiraishi, Producer,  
The Yomiuri Shimbun, Tokyo,  
Japan



Eise Shiraki, Educator, Mori  
Art Museum, Tokyo, Japan



Erzen Shkollolli, Director,  
Foundation 'Unë e du  
Kosovën', Prishtina, Kosovo



Peter Stohler, Director,  
Kunst(Zeug)Haus  
Rapperswil-Jona, Zurich,  
Switzerland



Fumihiko Sumitomo,  
Director, Arts Maebashi,  
Gunma, Japan



Miriam Sun Kung, Executive  
Director, MoCA Shanghai  
Foundation, Shanghai, China



Keiko Suzuki, International  
Operations Section 1, The  
Japan Foundation, Tokyo,  
Japan



Ben Suzuki, Assistant  
Managing Director, Arts and  
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Olga Sviblova, Director,  
Multimedia Art Museum,  
Moscow, Russia



Iwona Szmelter, Professor,  
Academy of Fine Arts in  
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Minako Takahashi, Head of Curatorial Department, Yamatane Museum of Art, Tokyo, Japan



Masumi Takako, Curator, The National Art Center, Tokyo, Japan



Hana Takigami, Associate Curator, The National Art Center, Tokyo, Japan



Hwee Koon Tan, Artistic Director, The Private Museum, Singapore



Kiem-Lian The, Managing Partner/Building Consultant, ToornendPartners, Haarlem, Netherlands



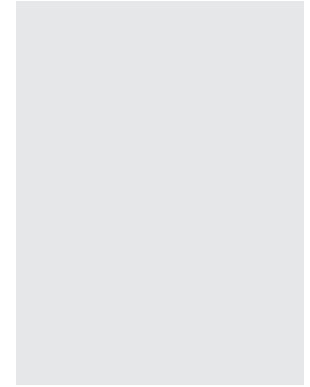
Anne Thurmann-Jajes, Director of Center for Artists' Publications, Weserburg Museum of Modern Art, Bremen, Germany



Rudy Tseng, Independent Curator, New Taipei City, Taiwan



Takahide Tsuchiya, Manager, International Programs, Mori Art Museum, Tokyo, Japan



Yoko Uchida, Associate Director, Hara Museum of Contemporary Art, Tokyo, Japan



Junko Uchiyama, Curator, Yokohama Museum of Art, Kanagawa, Japan



Yuka Uematsu, Curator, The National Museum of Art, Osaka, Japan



Bart Van der Heide, Chief Curator, Stedelijk Museum Amsterdam, Amsterdam, Netherlands





Koichi Wada, Chief Curator,  
The Miyagi Museum of Art,  
Miyagi, Japan



Weiwei Wang, Curator,  
Museum of Contemporary  
Art, Shanghai, China



Xiaoyan Wang, Chinese-  
Japanese Interpreter,  
Japanese Service, China  
Radio International, Beijing,  
China



Benjamin Weil, Artistic  
Director, Centro Botín,  
Santander, Spain



Roland Wetzel, Director,  
Museum Tinguely, Basel,  
Switzerland



Kerstin Winking, Project  
Curator, Stedelijk Museum  
Amsterdam, Amsterdam,  
Netherlands



Yanguo Xia, Art Critic/  
Independent Curator,  
Beijing, China



Tomoko Yabumae, Curator,  
Museum of Contemporary  
Art Tokyo, Japan



Junya Yamamine, Assistant  
Curator, 21st Century  
Museum of Contemporary  
Art, Kanazawa, Japan



Yukiko Yokoyama, Associate  
Curator, The National Art  
Center, Tokyo, Japan



Kazuhiko Yoshizaki, Curator,  
Museum of Contemporary  
Art Tokyo, Japan



Yang You, Deputy  
Director, Ullens Center for  
Contemporary Art, Beijing,  
China

Practical information

## Your contacts during your stay in Tokyo

Executive Office  
CIMAMtokyo@mori.art.museum  
+81 3 6406 6164

Victoria Macarte  
CIMAM 2015 Conference Coordinator  
+81 80 2297 1602 / +34 617 935 596  
victoriamacarte@cimam.org

Country code +81

# Travel to and around Tokyo

## *How do I get to central Tokyo from the airport?*

### From Haneda International Airport

#### *By Taxi*

It will take from 30 minutes to one hour to get from Haneda to central Tokyo. There is a fixed rate of 6,000 yen for journeys before 22:00 and 8,000 yen after 22:00.

#### *By Limousine Bus*

It will take around one hour to get from Haneda to ANA InterContinental (as a reference point). The bus fare is 1,130 yen. Departure time: 07:40, 10:35, 13:35 and 14:15 (depending on the terminal). Further details on Limousine Bus can be found here: [https://www.limousinebus.co.jp/en/bus\\_services/haneda/akasaka.html](https://www.limousinebus.co.jp/en/bus_services/haneda/akasaka.html)

#### *By Train*

##### *Route 1: Keikyu Line—Toei Oedo Line*

Take Keikyu Line (京急線) from Haneda International Airport to Daimon Stn. (大門駅) (destination: Inzai Makinohara Stn. (印西牧の原駅)), then transfer to the Toei Oedo Line (都営大江戸線) (destination: Hikarigaoka Stn. (光が丘駅)) to Roppongi Stn. (六本木駅) Travel time is approximately 50 minutes and costs 590 yen. The last train leaves at 23:30.

##### *Route 2: Tokyo Monorail—Toei Oedo Line*

Take the Tokyo Monorail (東京モノレール) from Haneda International Airport to Hamamatsucho Stn. (浜松町駅) (destination: Hamamatsucho Stn.), and transfer to the Toei Oedo Line (都営大江

戸線) (destination: Hikarigaoka (光が丘駅)) to Roppongi Stn. Travel time is approximately 40 minutes and costs 640 yen. The last train leaves at 23:52.

### From Narita International Airport

#### *By Taxi*

It will take approximately 1–1.5 hours to get from Narita to Roppongi. Narita Airport is located about 60 km outside Tokyo, so a taxi ride to the city center will cost around 20,000 yen.

#### *By Limousine Bus*

It will take around 1.5–2 hours to get from Narita Airport to ANA InterContinental. The Bus fare is 3,100 yen. Departure time: 07:10, 08:15, 09:20, 10:05, 12:05, 13:05, 13:35, 14:05, 15:05, 16:05, 17:05, 18:05, 19:25, 20:30, 21:30. Further details on Limousine Bus can be found here: [http://www.limousinebus.co.jp/en/bus\\_services/haneda/roppongi.html](http://www.limousinebus.co.jp/en/bus_services/haneda/roppongi.html)

#### *By Train*

[Keisei Skyliner ] or [Keisei Sky Access]

Take the Keisei Skyliner (京成スカイライナー) or Keisei Sky Access (京成スカイアクセス) from Narita International Airport to Keisei Ueno Stn. (京成上野駅), and then transfer to the Underground Hibiya Line (日比谷線) to Roppongi Stn. (六本木駅) Skyliner: Travel time is 1h 22min and costs 2,590 yen Sky Access: Travel time for 1h 45 min. 1,390 yen. The last train departs at 20:30. For more information please visit: <http://www.japan-guide.com/e/e2430.html>

## How do I travel around Tokyo?

### Metrocard

There are several types of Metrocards and passes available for different periods of time (one-day, two-day, etc.). For more information please visit: <http://www.tokymetro.jp/en/ticket/value/travel/index.html>

### Pasmo / Suica

If you plan to travel around Tokyo using public transportation we recommend buying PASMO or SUICA chargeable IC cards. When leaving Tokyo the card can be returned to an underground ticket office and a deposit of 500 yen can be refunded. For more information please visit: <http://www.jrpass.com/ja/blogs/benefits-of-prepaid-travelcards>

### From Other Cities (by rail)

If you are travelling from other cities in Japan (Osaka, Kyoto, Aichi), you can take the bullet train called Shinkansen (新幹線) to Shinagawa Stn. (品川駅), change to JR Yamamote Line (山手線) to Ebisu Stn. (恵比寿駅), then take Underground Hibiya Line (日比谷線) to Roppongi Stn. (六本木駅). Or take cab from Shinagawa Stn. (15 min.)

### By Taxi

You can hail a taxi on the street. If the taxi is free it will have a red light on saying: 空車. If it's full, it will say: 賃走中. You enter the taxi on the left side of the vehicle. The driver will open the door for you. There is no need to open it yourself. We recommend you to always carry around a business card or a note written in Japanese indicating the address of your hotel or any other venue you are going to.

## How do I get to the Mori Art Museum?

### To Roppongi

Mori Art Museum (MAM)  
50F Roppongi Hills Mori Tower,  
6-10-1 Roppongi Minato-ku,  
Tokyo 106-6150 Japan

(in Japanese) 東京都港区六本木  
6-10-1 六本木ヒルズ森タワー50F

Roppongi Hills Mori Tower is a 7-minute walk (approx. 300 m) from Roppongi Underground Station (Hibiya Line [Exit C1] or Toei Oedo Line [Exit 3]).

## Money exchange and ATM

You can exchange foreign currency in an airport exchange office or in Japanese or international bank branches in Tokyo.

### Banks in Roppongi Hills:

Mitsubishi Tokyo UFJ Bank  
6th floor, West Walk  
11:00–19:00 (17:00 on holidays)

Citi Bank ATM  
2nd floor, West Walk

For international credit/debit card money withdrawal you can only use ATM in Citi Bank branches; post offices, department stores, Shensei Bank branches and 7-Eleven convenience stores.

## Meals

Conference registration fees include lunches, dinners and refreshment breaks. A list of restaurant recommendations in the area will be provided in a separate document.

*Ordering food if you are a vegetarian/vegan*

Eating out in Japan if you are a vegetarian/vegan can be tricky as a lot of so-called vegetable dishes contain meat or are cooked with the use of meat products. However, there are plenty of Buddhist Temple or Tofu cuisine restaurants to choose from.

Use this phrase when you wish to say: I don't eat meat, seafood, eggs and dairy products

私は肉とシーフードと卵と乳製品を食べません

*Watashi wa oniku to shīfūdo to tamago to nyūseihin wo tabemasen*

For more information please consult:

<http://isitveganjapan.com/the-basics/ordering-food/>

## How to stay connected during the trip: mobile phones and wifi

### Wifi

Free wifi is not widely spread in Japan. We highly recommend you to rent a portable wifi that will allow you to access all applications on your Smartphone and, most importantly, use Google Maps for directions around Tokyo.

Portable wifi should be ordered in advance of the trip. Delivery can be arranged and you can pick it up in the airport. The price of the portable wifi varies depending on the data plan.

For more information please visit: <http://www.globaladvancedcomm.com/pocketwifi.html>

You can also consult other portable wifi providers.

### Mobile

If you wish to rent a Japanese phone we recommend the following stores at the airport and in Roppongi area:

Rental phones at the airport: <http://www.rentafonejapan.com/>

SOFTBANK Mobile: [http://mb.softbank.jp/en/prepaid\\_service/](http://mb.softbank.jp/en/prepaid_service/)

English service is available at the Softbank Roppongi branch located at:

Tokyo Mitsubishi UFJ Bank  
Roppongi branch Building 1F  
4-9-7 Roppongi, Minato-ku, Tokyo  
Tel: +81 (0)3-5775-5011  
Open: 10:00–21:00

## Useful words in Japanese

People in Japan are very helpful, friendly and polite. In order to establish a good relationship it always helps to smile and say:

*Ohayo gozaimasu* – good morning

*Konnichi wa* – hello

*Konbanwa* – good evening

*Hajimemashite. Doozo yoroshiku* –  
Nice to meet you. How are you?

*Arigato gozaimas* – thank you

*Domo* – thanks

*Dozo* – please

## Around Roppongi Hills

### *Local restaurants recommendations by the Mori Art Museum team.*

#### Azabu-juban area

Udon Kurosawa  
Nice udon noodles restaurant  
<http://www.g638.net/udon/>

Sarashina-Horii  
Authentic soba restaurant established 200 years ago  
<http://www.sarashina-horii.com/>

Savoy  
Small pizzeria  
[http://www.savoy.vc/4\\_azabu/azabu1\\_top.html](http://www.savoy.vc/4_azabu/azabu1_top.html)

Tohryu  
Nice Chinese restaurant  
<http://www.tohryu.co.jp/>

#### Roppongi Area

Matsuei  
Nice sushi restaurant  
<http://www.matsue.cc/roppongi/>

Honmura-an  
One of the best soba in Roppongi area, used to have a branch in NY  
<http://www.honmuraantokyo.com/eng/index.html>

Ka-en  
One of the best home style Chinese restaurants in Roppongi area  
<http://www.kaen-dining.com/about/index.asp>

Keyaki Kurosawa  
Soba restaurant  
<http://g638.net/keyaki/>

L'Atelier de Joel Robuchon  
French restaurant in the Mori Tower  
<http://www.robuchon.jp/latelier>

Brasserie Paul Bocuse le Musee  
French restaurant in the National  
Art Center  
<http://www.paulbocuse.jp/musee/>

For more options, please see:  
[http://www.roppongihills.com/  
shops\\_restaurants/restaurants/](http://www.roppongihills.com/shops_restaurants/restaurants/)

### *Post office in Roppongi Hills*

Japan Post  
6th floor, West Walk  
11:00–17:00 (closed on holidays)

### *Pharmacy in Roppongi Hills*

Tomod's  
1st floor, West Walk  
08:30–10:00 / 11:00–17:00 on  
weekdays and holidays

### *Supermarket in Roppongi Hills*

Seijo Ishii  
North Tower B1F

### *Library*

The National Art Center, Tokyo  
3rd floor, 7-22-2 Roppongi,  
Minato-ku  
11:00–18:00, closed on Tuesday

### *Public wifi*

Public WiFi is available in a limited  
area around Roppongi Hills  
Network name: Hills Wi-Fi

## Travelling in Japan

If you wish to extend your stay in Japan and visit other cities we recommend you to consult the following links:  
<http://www.japan-guide.com/>

For Kyoto: <http://www.insidekyoto.com/>

For Nara: <http://www.insidekyoto.com/nara-travel-guide>



About CIMAM

CIMAM is the ICOM International Committee for Museums and Collections of Modern Art, is an international forum of professional character for the discussion of theoretical, ethical and practical issues concerning the collection and exhibition of modern and contemporary art.

CIMAM is essentially composed of the directors and curators of modern and contemporary art museums and collections but also integrates independent professionals whose knowledge and experience are beneficial to this community.

CIMAM Members are museum professionals; they include the directors and curators of museums or institutions qualifying as Museums as well as training and research institutions that are beneficial for the advancement of the modern and contemporary art museum community respecting the ICOM Code of Ethics for Museums and CIMAM's Principles of Deaccession.

As of November 2015, in the second year of the triennial 2014–16, CIMAM has 505 voting members from 74 different countries.

In accordance with ICOM principles, the Committee's major objective is to develop cooperation and knowledge by identifying and responding to the needs and issues faced by modern and contemporary art institutions and the profession. Following the ICOM code of ethics, CIMAM has generated reference professional rules such as the General Principles on Conditions of Deaccession from Modern and Contemporary Museum Collections, adopted in November 2009, and has promoted the Contemporary Art Museum Watch advocacy program concentrating on the different critical situations of contemporary art museums and collections in regions affected by world economical and political crises.

The first CIMAM Annual Conference took place on 5 July 1962 in The Hague. Since then the Committee has celebrated 46 conferences that have been held in over 30 different cities around the globe.

CIMAM's Annual Conference has become an important meeting point for contemporary art professionals and an essential resource for the collaboration between museums, visual art professionals, artists and other institutions concerned with modern and contemporary art.

## *Individual Members*

Individual members acquire voting rights within the organization. Members receive a personal membership card allowing free admission to modern and contemporary institutions all over the world and access to the most relevant biennials of contemporary art also during the opening and preview days. Members benefit from reduced rates to attend the annual conference and CIMAM programs. Members have access to the Members Only section containing CIMAM members' directory connecting members worldwide. Members have the right to post exhibitions on CIMAM's Touring Exhibitions database. The database, accessible at [cimam.org](http://cimam.org), includes information of available shows and their requirements. This source constitutes an international exhibition market connecting professionals worldwide.

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CIMAM's institutional membership allows member institutions all the advantages of CIMAM's membership at interesting rates. Institutions can choose the number of membership cards they wish to purchase for the professionals in their institution

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## *How much does it cost?*

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Find more information about how to become a Sustaining Member of CİMAM, a Patron of CİMAM or a Major Patron of CİMAM at [cimam.org](http://cimam.org) or contact Inés Jover, CİMAM Programs Coordinator at [inesjover@cimam.org](mailto:inesjover@cimam.org)

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