



A symposium presented by
4A Centre for Contemporary Asian Art and
The University of Melbourne

THIS IS HOW Museums and Galleries in Asia WE DO IT



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4A Centre for Contemporary Asian Art and The University of Melbourne thank you for joining us for our 2018 symposium, *This Is How We Do It: Museums and Galleries in Asia*.

This Is How We Do It: Museums and Galleries in Asia brings together leading professionals from museums and galleries across wider Asia to share experiences and discuss what's next for our region's cultural and creative spaces. With international experts including Philip Tinari (China), director of Ullens Center for Contemporary Art, Beijing; Joselina Cruz (Philippines), director of the Museum of Contemporary Art & Design (MCAD), Manila; and Reem Fadda, independent curator (Palestine); alongside local speakers representing community, state and national institutions and organisations, this symposium seeks to generate debate and discussion around the central question of how Australia's arts ecology can learn from and embrace new models and practices from our Asian neighbours.

This Is How We Do It: Museums and Galleries in Asia is co-presented by 4A Centre for Contemporary Asian Art and The University of Melbourne, with additional support from our partners at The Copyright Agency Cultural Fund, Melbourne Art Fair, Artspace Sydney and more as below.

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THIS IS WE HOW DO IT

Museums and Galleries in Asia

4A Centre for Contemporary Asian Art and
The University of Melbourne
thank you for joining us for our 2018 symposium,
This Is How We Do It: Museums and Galleries in Asia.

Friday 3 August 2018

9.00 am – 5.00 pm

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Program

9.00AM– 10.00AM **Registration**

10.00AM – 10.15AM **Welcome**

| Prof. Su BAKER AM (Australia), Pro Vice-Chancellor Engagement and Director, Centre of Visual Arts (COVA), Victorian College of the Arts, University of Melbourne.

| Dr Mikala TAI (Australia), Director, 4A Centre for Contemporary Asian Art.

10.15AM – 10.30AM **Opening presentation**

| Prof. Charles GREEN (Australia), Professor of Contemporary Art, School of Culture and Communication, University of Melbourne.

Charles Green frames the day's discussions by providing a brief contextual overview of Australia's varied engagements and relationships with Asia within changing global contemporary art contexts.

10.30AM – 11.15AM **Focus presentation**

| Reem FADDA (Palestine), independent curator based in Ramallah, Palestine.

In August 2017, the Palestinian Museum in Ramallah opened its inaugural exhibition, *Jerusalem Lives* (Tahya Al Quds). Through

her curatorial direction, Reem Fadda examined the city of Jerusalem as a case study that aimed to metaphorically represent globalisation and its failures and expose the challenges imposed by the militarisation and occupation that Jerusalem and its people are facing. Combining a multifaceted approach that included commissioned site-specific artworks throughout the grounds and gardens of the Museum, alongside a program that supported civic institutions in the city that have adopted an enduring methodology of collective struggle, Reem discusses how a new museum in an old city engaged more than just art and artists in a process of mutual knowledge production as a frontier of resistance.

11.15AM– 12.30PM **Panel 1 – Old spaces, new stories: the future of responsive institutions**

| Speakers: Dr Rebecca COATES (Australia), Director, Shepparton Art Museum; Reem FADDA (Palestine); Dr Anthea GUNN (Australia), Senior Curator of Art, Australian War Memorial; Kirsten PAISLEY (Australia), Deputy Director, National Gallery of Australia.

| Moderator: Dr Mikala TAI (Australia)

How do museums and galleries that have long-held a central responsibility to maintain and build upon collections ensure that their priorities are responsive to changing local and global contexts? Whether it be the question of the decision-making processes behind the acquisition of artworks, the question of programming and wider cultural engagement with audiences, or the role of advocacy and education, established institutions in today's climate are unavoidably charged with expectations of reflecting, responding and developing new curatorial strategies, new content, new audiences and new experiences. Bringing together leading gallery directors and curators with extensive experience in tackling these expectations, this panel will focus on the essential imperative of established institutions to maintain relevance.

12.30PM – 1.30PM **Lunch break**

1.30PM – 2.15PM

Focus presentation

| Joselina CRUZ (Philippines), Director, Museum of Contemporary Art & Design (MCAD), Manila.

Joselina Cruz's curatorial projects over the past decade have been defined by her commitment to developing spaces and platforms, particularly in Southeast Asia and the Philippines more specifically, a region whose cultural infrastructure has rapidly evolved while also growing its own cultural projections and methods of engagement with local and international audiences. Central to her concerns as a curator and a cultural leader is the responsibility of prompting conversations about the intertwined structures of power and influence, in art as well as politics, alongside providing opportunities for artists' voices and creating platforms for cultural self-determination. Joselina will explore these subjects through a discussion of recent projects including *Pacita Abad: A Million Things to Say* (2018) and *Apichatpong Weerasethakul: The Serenity of Madness for MCAD* (2017), and *The Spectre of Comparison*, the Philippines Pavilion at the 57th Venice Biennale (2017), that presented artists Lani Maestro and Manuel Ocampo in an exploration of the 'double-consciousness' of colonial experiences and legacies.

Presentation supported by Artspace, Sydney.

2.15PM – 3.30PM

Panel 2 – Expanded and expansive: curatorial approaches that push the boundaries of the institution

| Speakers: Joselina CRUZ (Philippines); Reuben KEEHAN (Australia), Curator Asian Art, Queensland Art Gallery | Gallery of Modern Art (QAGOMA); Natalie KING (Australia), independent curator and Enterprise Professor, Victorian College of the Arts; Dr Sophie McINTYRE (Australia), independent curator and Lecturer, Faculty of Creative Industries, Queensland University of Technology.

| Moderator: Dr Olivier KRISCHER (Australia), Deputy Director, China Studies Centre, University of Sydney.

Institutions, by their inherent organisational nature, have a marked tendency to institutionalise the production of knowledge.

This can, and often does, have the unintended effect of creating barriers for engagement and participation by the communities they purport to serve and reflect. Often criticised as 'gate-keepers', whether substantiated or not, an increasing number of museums and galleries have responded to this perception by introducing independent voices within their curatorial programs. Offering insights based on the diverse and extensive experiences and accomplishments of working in Asia, the panelists will address the challenges at play when institutions seek to break down boundaries between artists, communities and cultures more broadly, as well as identify successful examples of collaboration and representation within expanded modes of cultural engagement.

3.30PM – 4.00PM **Break**

4.00PM – 4.50PM **In conversation**

| Speakers: Lisa Havilah (Australia), Director, Carriageworks, Philip TINARI (Beijing), Director, Ullens Centre for Contemporary Art.

Join one of the world's leading experts in contemporary Chinese art, and one of Australia's most innovative directors as UCCA's Phil Tinari (Beijing), as he sits down with Carriageworks' Lisa Havilah, (Sydney) for a conversation that will encompass such topics as the exponential growth of international engagement with Chinese art and culture; the building of new cultural infrastructure and institutions in both Australia and China; the effect of rising art market value of contemporary Chinese art upon the emergence of a new generation of artists; the fear of censorship and questions of artistic and institutional independence; and investment in soft power through cultural infrastructure and its promotion.

Session co-presented with Melbourne Art Week.

4.45 PM – 5.00PM **Questions from the audience and concluding remarks.**

| Speaker: Dr Mikala TAI (Australia).



Speaker Information

Professor Su BAKER AM is an academic, artist and researcher with more than twenty-five years' experience in her field. She is currently the Director of the Victorian College of the Arts (VCA), University of Melbourne, and has been the President of the Council of Deans and Directors of Creative Arts since 2013. Su has previously been the Chair of the Australian Council of University Art and Design Schools, where she contributed greatly to Creative Arts research and recognition. She has also written papers on arts education, including 'Art School 2.0 : Art Schools in the Information Age or Reciprocal Relations and the Art of the Possible' in *Rethinking the Contemporary Art School, The Artist, the PhD and the Academy* (NSCAD Press, 2009). Su also has an extensive career as an artist with numerous solo and group exhibitions in Sydney, Melbourne and Perth, including *Perspecta '89* at the Art Gallery of NSW and *Galerie Dusseldorf* in 2001.

Dr Rebecca COATES is the Director of Shepparton Art Museum (SAM). Located in regional Victoria, SAM is recognised for its significant collection of Australian ceramics, notable historic works, and a growing collection of outstanding contemporary Australian art by Indigenous and non-Indigenous artists. Rebecca is an established curator, writer and lecturer, with extensive professional art museum and gallery experience in both Australia and overseas. She has a PhD in Art History and was previously a Lecturer at the University of Melbourne in Art History and Art Curatorship, where she is an Honorary Fellow. She speaks and writes regularly on contemporary art and theory, curatorial practice, and art in the public realm, and sits on a number of advisory boards.

Joselina CRUZ is the Director and Curator at the Museum of Contemporary Art and Design (MCAD), De La Salle-College of Saint Benilde, Manila. She studied art history at the University of the Philippines, and received a MA in Curating from the Royal College of Art, London. Joselina has worked as a curator for the Lopez Memorial Museum in Manila (2001–04) and the Singapore Art Museum (2004–07). She was curator of the Philippines Pavilion at the 57th Venice Biennale (2017), a curator for the 2nd Singapore Biennale (2008), and one of the networking curators for the 13th Jakarta Biennale (2009). Joselina was curator-in-charge of the Tapiés retrospective at the Singapore Art Museum (2005), co-curated *All the Best: The Deutsche Bank Collection and Zaha Hadid*, Singapore Art Museum (2006), and curated *You Are Not a Tourist for Curating Lab*, Singapore (part of the Singapore Art Show 2007) and *Creative Index: An Exhibition in Manila* (2010) for the 10th Regional Anniversary of the Nippon Foundation's Asian Public Intellectuals Fellowship program. She will be curating the Philippine Pavilion at the 57th International Art Exhibition of La Biennale di Venezia in 2017.

Reem FADDA is an independent curator based in Ramallah, Palestine. Previously, she worked at the Guggenheim from 2010 to 2016 as Associate Curator, Middle Eastern Art, Abu Dhabi Project. From 2005 to 2007, Reem was Director of the Palestinian Association for Contemporary Art (PACA) and worked as Academic Director for the International Academy of Art Palestine, which she helped found in 2006. She has been involved in many international exhibitions, including the National Pavilion of the United Arab Emirates at the 55th Venice Biennale in 2013; *Tarjama/Translation*, 2010,

organised by ArteEast, which featured 30 artists from the Middle East and Central Asia at the Queens Museum of Art, New York, and the Herbert F. Johnson Museum of Art, Cornell University; *Ramallah Syndrome*, part of the Venice Biennale in 2009; and *Liminal Spaces*, a four-year artistic and political project beginning in 2006 consisting of conferences, tours, art residencies, and exhibitions in Palestine, Israel, and Germany. Reem curated the *Riwaq Biennale, Ramallah*, with Charles Esche, in 2009; was the curator of the 6th edition of the Marrakech Biennale, 2016, and more recently curated *Jurusalem Lives*, the inaugural exhibition of the Palestinian Museum in Ramallah, that opened in August 2017. Reem was granted a Fulbright scholarship to pursue her Ph.D. in the Department of History of Art and Visual Studies at Cornell University and the 8th Walter Hopps Award for Curatorial Achievement awarded in 2017 by the Menil Collection.

Professor Charles GREEN is a distinguished artist, art historian and author. Currently serving as Professor of Contemporary Art at the University of Melbourne, he has published widely in the area of contemporary international and Australian art. His books include (with Anthony Gardner) *Biennials, Triennials and documenta: The Exhibitions That Created Contemporary Art* (Wiley-Blackwell, 2016), *The Third Hand: Artist Collaborations from Conceptualism to Postmodernism* (University of Minnesota Press, 2001), and *Peripheral Vision: Contemporary Australian Art 1970–94* (Craftsman House, 1995). He has published a long list of book chapters and journal articles over thirty years of writing on contemporary art. Between 2001 and 2006 he was Adjunct Senior Curator of Contemporary Art at the National Gallery of Victoria. He is also well known for working collaboratively with Lyndell Brown as an artist duo. In 2007, they were appointed as Australia's Official War Artists and were deployed in Afghanistan and Iraq. Together, they have had more than 50 solo exhibitions and are represented in most major Australian collections.

Dr Anthea GUNN is Senior Curator of Art at the Australian War Memorial, Canberra. She completed a PhD in Art History in 2010 at the Australian National University. Her thesis, titled *Imitation Realism and Australian Art*, considered the artists known as the 'Imitation Realists' in the 1960s and examined their work in the context of local, national and international art. Anthea has worked as a social history curator at the National Museum of Australia (2008–13) and has published in the *Journal of Australian Studies*, *Australian and New Zealand Journal of Art*, *Museum* and *Eyeline* magazines, *The Canberra Times* and *The Conversation*, among others. She has worked on exhibitions including the Landmarks gallery and *Glorious Days: Australia 1913* at the National Museum of Australia and the online exhibition *Art of Nation* at the Australian War Memorial. Anthea has extensive experience commissioning major works of art and is currently leading a program to commission artists from the Asia-Pacific responding to the shared histories of conflict in the region.

Lisa HAVILAH is Director of Carraigeworks. Since commencing this role in 2012, Lisa has implemented an ambitious contemporary multi-arts program that is unrelenting in its support of artists. Under her leadership, Carraigeworks has experienced extraordinary audience, artistic and commercial growth which has resulted in Carraigeworks becoming the fastest-growing cultural precinct in Australia. Previously, Lisa was Director of Campbelltown Arts Centre (CAC) from 2005–2010. Under Havilah's directorship, CAC pioneered an internationally renowned contemporary arts program that brought together culturally and socially diverse communities through the process of producing contemporary art.

Reuben KEEHAN is Curator, Contemporary Asian Art at Queensland Art Gallery | Gallery of Modern Art, where he has been a curator for the 2012, 2015 and currently

2018 Asia Pacific Triennial of Contemporary Art (APT). With a long history in the public, non-profit and artist-driven art sectors, he was previously Curator at Artspace, Sydney (2006–11) and editor of its journal *Column* (2008–11). In addition to the APT series, Reuben's recent exhibitions have included *We can make another future: Japanese art after 1989* (QAGOMA, 2014) and *Burn what you cannot steal* (Gallery Nova, Zagreb, 2011), and solo exhibitions by Yayoi Kusama, Ahmet Öğüt, Raquel Ormella and many others. He was co-curator, with Adele Tan and Russell Storer of *Yayoi Kusama: Life is the Heart of a Rainbow* (2017–18) at National Gallery Singapore, QAGOMA, and MACAN, Jakarta; with Che Kyongfa, Hashimoto Azusa and Michelle Ho, of *Time of Others* (2014–15), which evolved between the Museum of Contemporary Art, Tokyo, National Museum of Art, Osaka, Singapore Art Museum and QAGOMA; and, with Mami Kataoka and Gabriel Ritter, of *Out of Doubt: Roppongi Crossing* (2013), the Mori Art Museum's triennial survey of Japanese art. Since the late 1990s, he has also written widely for publications such as *Artforum*, *Flash Art* and *Bijutsu Techo*, and he is currently an editorial advisor and occasional contributor to *di'van | A Journal of Accounts*. His work focuses on critical intersections of art and the public sphere, with an emphasis on the Asia-Pacific.

Natalie KING is an Australian curator and arts leader with more than two decades' experience in international contemporary art realising landmark projects in India, Indonesia, Japan, Korea, Singapore, Taiwan, Italy, Thailand and Vietnam. She is an Enterprise Professorial Fellow, Victorian College of the Arts, University of Melbourne. Currently, she is working towards curation of an exhibition at the Museum of Photography as part of the 2020 Tokyo Olympics. In 2017, Natalie was Curator of *Tracey Moffatt: My Horizon*, Australian Pavilion at 57th Venice Biennale, accompanied by a publication that she edited with Thames & Hudson. Recent projects include Chief Curator, *Melbourne Biennial Lab: What happens now?* with City of Melbourne at Melbourne Festival 2016; *Conversations: Entang Wiharso & Sally Smart*, National Gallery of Indonesia, Jakarta; *Whisper in My Mask: TarraWarra Biennial 2014* (co-curated with Djon Mundine OAM) and *Episodes: 13th Dong Gang International Photo Festival*, Korea. Natalie has curated exhibitions for the Singapore Art Museum; the National Museum of Art, Osaka; Tokyo Metropolitan Museum of Photography; and the Museum of Contemporary Art, Sydney. She has conducted in-depth interviews with Ai Wei Wei, Pussy Riot, Candice Breitz, Joseph Kosuth, Destiny Deacon, Massimiliano Gioni, Carolyn Christov-Bakargiev, Pipilotti Rist, Hiroshi Sugimoto, Bill Henson, Jitish Kallat, Hou Hanru and Cai Guo-Qiang amongst others. She is widely published in arts media including *Flash Art International*, *Art and Australia* and the ABC. She is a Member of the International Association of Art Critics, Paris and CIMAM, International Committee for Museums and Collections of Modern Art.

Dr Olivier KRISCHER is an art historian whose research regards the role of art theory and practice in modern and contemporary China-Japan relations, and more recently networks of artistic activism from Hong Kong and across East Asia. Prior to joining the University of Sydney's China Studies Centre as Deputy Director in 2018, Olivier was a Visiting Fellow in the Institute for Modern History, at Academia Sinica, Taiwan, and a post-doctoral fellow at the Australian Centre on China in the World, ANU. He completed his PhD at the University of Tsukuba on a Japanese Government monbukagakusho scholarship, studying China-Japan relations through art in the early twentieth century. Olivier is co-editor of the journal special issue 'Asian Art Research in Australia and New Zealand: Past, Present and Future', *Australia & New Zealand Journal of Art* (Taylor & Francis, 2016), and the book *Asia through Art and Anthropology* (Bloomsbury, 2013). Between 2011–2012 he was based in Hong Kong, as managing editor of *ArtAsiaPacific*, the leading magazine of its kind on contemporary

Asian art. In addition to his research and writing, at the Australian National University Olivier was the manager and curator of the CIW Gallery. Exhibitions he curated include *China and ANU: Scholars, Diplomats and Adventures* and *Zhang Peili: from Painting to Video* (co-curated with Kim Machan, Media Art Asia Pacific), supported by an Australia-China Council grant. He also established and co-programmed the Centre's *Asia & Pacific Screens* film series (2013–2016), and was a board member and co-curator of the 2016 Canberra International Film Festival

Dr Sophie McINTYRE is a lecturer, curator and writer focusing on Asia-Pacific art, specialising in art from mainland China, Taiwan and Hong Kong. She completed her PhD at The Australian National University, and wrote the widely acclaimed book, *Imagining Taiwan: the Role of Art in Taiwan's Quest for Identity* published this year (Brill). She has been awarded numerous scholarships and grants for her academic and curatorial research and writing, and she was the inaugural recipient of the Sir Edward 'Weary' Dunlop Asia Fellowship. Her writing is widely published in national and international books, journals, and exhibition catalogues and she is a regular contributor to arts magazines. Sophie has also worked as a director and curator in museums and galleries in Australia, New Zealand and Taiwan, and she has curated more than 30 exhibitions from the Asia-Pacific over the past two decades. These exhibitions include: *Ink Remix: contemporary art from mainland China, Taiwan, and Hong Kong* (touring, 2015–2017); *Penumbra: New Media Art from Taiwan* (Samstag Art Museum & Centre for Contemporary Photography, 2007); and she co-curated the touring exhibition, *Islanded: Contemporary Art from New Zealand, Singapore and Taiwan* (with Lee Weng Choy and Eugene Tan, 2005). She is Course Coordinator and Senior Lecturer in the Faculty of Creative Industries at Queensland University of Technology.

Kirsten PAISLEY is the Deputy Director of the National Gallery of Australia and a Senior Executive with over 20 years' experience working in Museums and Galleries. Kirsten Leads the Curatorial, Public Programs, Education, Publishing and Corporate functions of the NGA, and has instigated several new brand initiatives during her tenure, including a permanent children's gallery and a floor devoted to Contemporary Global practice. Kirsten has responsibility for the NGA's broader engagement with Asia and the NGA's Provenance Project, and has developed a Biennale series of major exhibitions, *Contemporary Worlds* focussing on the contemporary art of South East Asia. *Contemporary Worlds* brings together curators and academics from across the region in the development of the inaugural project on Indonesian art opening in June 2019. Kirsten commenced her career as a visual artist studying at VCA in the early 1990s before going on to undertake a Masters of Curatorship and becoming a Curator. For eight years Kirsten was the Director of the Shepparton Art Museum, before undertaking her second Masters, a Senior Executive MBA at the Melbourne Business School. Kirsten's purpose is the reimagining of the art museum as a public site for the exchange and creation of ideas as expressed through the visual arts, and she is particularly interested in the relationship between national institutions and Australia's broader soft diplomacy agenda.

Philip TINARI is Director of Ullens Center for Contemporary Art (UCCA), Beijing. Prior to joining UCCA, Tinari launched *LEAP*, an internationally distributed, bilingual magazine of contemporary art published by the Modern Media Group, in 2009. He is a contributing editor of *Artforum*, and was founding editor of the magazine's Chinese edition in 2007. Widely regarded as an authority on China's contemporary art scene, he was co-curator, with Alexandra Munroe and Hou Hanru, of the 2017 exhibition *Art and China after 1989: Theater of the World* at the Solomon R. Guggenheim Museum, New York.

