

■Program

Friday, September 23 (Autumnal Equinox Public Holiday)

1 PM–4 PM

Session 1: New Networks in the Asia-Pacific Region

[Streamed online in Japanese and English]

Pi Li

M+, Sigg Senior Curator and Head of Curatorial Affairs

Pi Li is the Sigg Senior Curator and Head of Curatorial Affairs, M+, a visual culture museum in Hong Kong. Exhibitions Pi Li curated include *M+ Sigg Collection: From Revolution to Globalisation* as a core part of M+ opening 2021; *Right is Wrong: Four Decades of Chinese Art in M+ Sigg Collection* at Whitworth Gallery in Manchester and Bildmuseet in Umea 2015 and 2014; *Under Construction* at Tokyo Opera City Art Gallery in 2002; *Moist: Asia-Pacific Media Art* at the Beijing Millennium Monument Art Museum in 2002; *Image is Power* at He Xiangning Art Museum in Shenzhen in 2002. He was the curator of Media City Seoul in 2006. He has also served as curator for the Shanghai Biennial in 2002; and *Allôrs la Chine* at Centre Georges Pompidou in 2003. Publications include *From Action to Concept* (2015), *Farewell to Moralism* (2018) and the most recent one *M+ Sigg Collection: Chinese Art after the 1970s* (2021). Pi Li is the Chinese Fellow of Aspen Institute and he earned his PhD degree in art history from the Central Academy of Fine Arts.

Park Joowon

Curator, National Museum of Modern and Contemporary Art, Korea (MMCA)

Park studied history and obtained her master's in History of Art at the University of Edinburgh, UK. She is currently working as a curator at National Museum of Modern and Contemporary Art, Korea (MMCA), also worked as an associate curator for 2020 Gwangju Biennale *Minds Rising, Spirits Tuning* and an advisory member for 2020 Gwangju Asia Forum organized by Gwangju Cultural Foundation. Based in Seoul, she has led one of MMCA's biennial projects, Asia Focus since 2017 and she opened her first research project *How little you know about me* in 2018. As the second episode of the Asia project, *Looking for Another Family* in 2020, she focused on opening a public platform for various groups of artists and local communities based in East and Southeast Asia through her on-site research. The new episode of the Asia project in 2022 is a metaverse-based virtual exhibition, *Terracotta Friendship* with Jatiwangi Art Factory as a part of documenta 15 in Kassel, Germany. The recent projects she has curated were, MMCA Hyundai Series—*News from Nowhere, Freedom village* (Seoul & Kanazawa, 2021 & 2022), *Alternative languages—Asger Jorn, the artist as a social activist* (Seoul, 2019), *Tilted Scenes—What do you see?* (Venice, 2019) and *When Art Becomes Liberty: The Egyptian Surrealists 1938–1965* (Seoul, 2017). She also publishes her reviews on *Artforum* to introduce Korean contemporary art scenes.

Furuichi Yasuko

Former Art Coordinator, the Japan Foundation Asia Center

Furuichi Yasuko was an art coordinator at the Japan Foundation Asia Center from 1990 to 2021. In addition to exhibition projects, Furuichi conducted cultural exchange projects between Japan and other Asian countries such as the Asian Museum Curators' Conference (2006–14). Exhibitions include, *New Art from Southeast Asia 1992* (1992), *Asian Modernism* (1995), *Fang Lijun* (1996), *Heri Dono* (2000), and *Lee Bul* (2003). Collaborative exhibitions include, *Under Construction* (2002–03), *Out the Window* (2003), *Have We Met?* (2004–05), *Cubism in Asia* (2005–06), *Beautiful New World* (China, 2007), *KITA!!* (Indonesia, 2008), and *Twist and Shout* (Thailand, 2009), the Omnilogue series (2011–12), *Media/Art Kitchen* (2013), *Run & Learn* (2014), *Condition Report* (2015–17). Furthermore, she compiled the Foundation's work after 1990 into a database, the Japan Foundation Asia Center archive. Furuichi lives and works in Tokyo.

https://www.jpf.go.jp/e/publish/asia_exhibition_history/index.html

4:30 PM–7:30 PM

Session 2: Artist Presentations [Streamed online in Japanese and English]

Han Ishu

Artist

Born in Shanghai, 1987. Lives and works in Tokyo. He has participated in numerous exhibitions, including *In the Wake—Japanese Photographers Respond to 3/11* (Museum of Fine Arts, Boston, 2015), *Sights and Sounds: Highlights* (Jewish Museum, New York, 2016), *The Drifting Thinker* (solo exhibition, MoCA Pavilion, Shanghai, 2017), *Apple Cycle / Cosmic Seed* (Hirosaki Museum of Contemporary Art, 2021), *STILL ALIVE* (Aichi Triennale, Aichi, 2022). He won the Grand Prix at the Nissan Art Award 2020.

MES

Artist Duo

MES are a Tokyo-based artist duo consisting of Tanikawa Kanae and Arai Takeru. Since forming in 2015, MES has been making art installations and scenographic direction at parties and music events. Their objective is to bridge club culture and contemporary art, by observing society from a peripheral position. As seen in the LASER WRI/LIGH-TING series, where they shoot lasers at buildings, the duo makes frequent use of laser, thermography and existing surroundings to create sculptural and atmospheric installations by observing society from a peripheral position between club culture and contemporary art.

Recent exhibitions include: *Planet Samsa*, *TOKIWA fantasia 2021*, *Reborn Art Festival 2021* (Summer edition), *Media Ambition Tokyo 2021*, and a solo show *DISTANCE OF RESISTANCE/teikou no kyori*.

Momose Aya

Artist

Born 1988 in Tokyo. Momose received an MFA in Oil Painting from Musashino Art University in 2013. By employing a self-referential methodology that reconsiders the structure of moving image via moving image itself, Momose's work deals with the multi-layered complexity of communication with the other. Focusing on bodies appearing in moving images, her recent practice further questions sexuality and gender. Her solo exhibitions include *I.C.A.N.S.E.E.Y.O.U* (EFAG EastFactoryArtGallery, Tokyo, 2020); and *Voice Samples* (Yokohama Museum of Art, Art Gallery 1, 2014). Selected group shows include: *Listen to Her Song* (University Art Museum Tokyo University of the Arts, 2020); *Roppongi Crossing 2016 My Body, Your Voice* (Mori Art Museum, Tokyo, 2016); and *Artist File 2015 Next Doors: Contemporary Artists in Japan and Korea* (National Art Center, Tokyo and National Museum of Modern and Contemporary Art, Korea, Gwacheon, 2015–16). In 2017, she resided in New York as an Asian Cultural Council Fellow.

<http://ayamomose.com>

Ana Scripcariu-Ochiai

Artist

Born in 1992 in Saitama Prefecture, Japan. Ana Scripcariu-Ochiai is a mixed media artist who sensitively explores ways to take root in her two home countries of Japan and Romania under the theme, "connections between land and people." She performs cultural and anthropological field work including documentation of indigenous festivals and folk religions in various parts of Japan and abroad. In recent years, she has been involved in the field of primatology as an extension of her work.

Ana Scripcariu-Ochiai graduated from Tokyo University of the Arts with a degree in Oil Painting at the top of her class and as a valedictorian of the Faculty of Fine Arts, where she also completed an MA in Global Art Practice. She is now enrolled in the doctoral program in sculpture at Tokyo University of the Arts.

She has exhibited in Japan and internationally: The Museum of Modern Art, Saitama, Japan (2020-2021); The National Museum of Contemporary Art, Romania (2020); Hoi An, Vietnam (2019); Tokyo Metropolitan Art Museum, Tokyo, Japan (2019); Chambord, Paris, France (2017).

Recent major awards include "TERRADA ART AWARD 2021, Prize from Meruro Washida" and "Young Artists Connections '20" / Romania.

Ana Scripcariu-Ochiai graduated from Tokyo University of the Arts with a degree in Oil Painting at the top of her class and as a valedictorian of the Faculty of Fine Arts in 2016. She scheduled to go to Romania from November 2022 with a Grants for Overseas Study by the Pola Art Foundation.

Saturday, September 24

9:30 AM–12:30 PM

Session 3: Overseas Exhibitions and Discourses of Modern and Contemporary Japanese Art

[Simultaneous interpretation in Japanese and English]

Bert Winther-Tamaki

Professor, University of California, Irvine

Bert Winther-Tamaki is Professor of Art History at the University of California, Irvine. His research focuses on modern and contemporary Japanese art with an emphasis on materiality and transnationality. Winther-Tamaki's latest book —*TSUCHI: Earthy Materials in Contemporary Japanese Art*—employs an eco-critical approach to reassess ceramics, photography in installation art (University of Minnesota Press, 2022). Previous publications include two monographs on twentieth-century Japanese art: *Maximum Embodiment: Yōga, the 'Western Painting' of Japan, 1912–1955* (University of Hawai'i Press, 2012) and *Art in the Encounter of Nations; Japanese and American Artists in the Early Postwar Years* (University of Hawai'i Press, 2001). Winther-Tamaki is currently visiting foreign research scholar at the Graduate School of Arts and Sciences of Tokyo University.

Gabriel Ritter

Associate Professor, University of California, Santa Barbara

Gabriel Ritter is a curator and art historian specializing in avant-garde visual art practices of modern/contemporary Japan ranging from Surrealism of the 1930s, to bodily abstraction of the Gutai Art Association (1954–1972), as well as the concept of “nonsense” as a critical lens for critiquing the status-quo and connecting Dada-inspired, socially engaged anti-art practices of the 1960s to the present day. His research has gravitated toward exploring the pressures on avant-garde art production during times of crisis throughout Japanese history including the Fifteen Year War (1931–1945), the Allied Occupation and immediate postwar period (1945–1952), the ANPO student protest movement (1960–70), as well as art made in the aftermath of the Fukushima nuclear disaster (2011).

Ritter holds a joint position as Director of the Art, Design & Architecture Museum at UC Santa Barbara, as well as Associate Professor in the History of Art & Architecture Department. Prior to his appointment at UCSB Ritter served as Curator and Head of Contemporary Art at the Minneapolis Institute of Art (Mia) where in addition to the exhibition program, Ritter was responsible for growing and diversifying the Contemporary Art collection, with increased focus on female artists, artists of color, and those who openly identify at LGBTQI+.

Chelsea Foxwell

Associate Professor, University of Chicago

Chelsea Foxwell is currently Associate Professor of Art History and East Asian Languages and Civilizations at the University of Chicago. Her publications include *Making Modern Japanese-Style Painting: Kano Hōgai and the Search for Images* (2015) and a co-curated exhibition and catalog with Anne Leonard, *Awash in Color: French and Japanese Prints* (2012). Her research has been supported by the Fulbright program, the Japan Foundation, the Getty Research Institute, and Harvard's Reischauer Institute for Japanese Studies. Together with Dr. Bradley Bailey of the Museum of Fine Arts Houston, she is currently co-curating an exhibition on 19th-century Japanese art called *Meiji Modern*, which is expected to open in New York in late 2023 and travel to multiple venues. She is also at work on a book about art and the circulation of images in late Edo-period Japanese art.

4:30 PM–7:30 PM

Session 4: Case Studies for Generating International Dialogue

[Streamed online in Japanese and English]

Ade Darmawan

Founding member of the ruangrupa / Director of Documenta 15

Ade Darmawan is an artist, curator and member of ruangrupa. Established in 2000, ruangrupa is a Jakarta-based collective and non-profit organisation that strives to support the idea of art within urban and cultural contexts. Working with other disciplines such as the social sciences, politics, technology, education and the media, ruangrupa seeks to share critical observations and views on contemporary urban Indonesian issues. From 2015 to 2018, ruangrupa co-developed the cultural platform Gudang Sarinah Ekosistem together with several artist collectives in Jakarta. The ambition of this cross-disciplinary space was to maintain, cultivate and establish an integrated support system for creative talents, diverse communities and various institutions in the city. In 2018, ruangrupa co-initiated GUDSKUL: Contemporary Art Collective and Ecosystem Studies with Serrum and Grafis Huru Hara. Pronounced similarly to “good school,” this space for public learning was established to gain and practise expanded understandings of collective values such as equality, sharing, solidarity, friendship and togetherness. ruangrupa also produces collaborative works in the form of art projects such as exhibitions, festivals, art labs, workshops, research, books, magazines and an online journal. It has been involved in many collaborative and exchange projects that have been presented, among others, at the Gwangju Biennale (2002 and 2018), Istanbul Biennial (2005), Asia Pacific Triennial of Contemporary Art, Brisbane (2012), Singapore Biennale (2011), Bienal de São Paulo (2014), Aichi Triennale (2016) and Cosmopolis at Centre Pompidou (2017). In 2016, ruangrupa curated *TRANSaction: Sonsbeek* in the Netherlands and directed the current documenta 15 (2022) in Kassel, Germany.

Nakamura Fumiko

Curator, Aichi Prefectural Museum of Art / Curator, Aichi Triennale 2022

Nakamura Fumiko is a native of Aichi Prefecture and active in the Tokai and Kansai regions of Japan. A specialist in visual culture studies, photography, and contemporary art, she has been with Aichi Prefectural Museum of Art since 2007 and has curated the exhibitions. Interested in historicizing the event or the project, she has engaged with Aichi Triennale since 2010, working on the collaboration between museum activities and the art festival. Considering the Japanese modern and contemporary art in correlation with other Asian countries, she served as part of the curatorial team for the Japan Foundation's project Condition Report and also curated *Play in the Flow* in Chiang Mai, Thailand in 2017. Recently she has been reflecting on the reframing of photographic history in Japan and Asia through Okinawan photographer. She is currently curator of Aichi Triennale 2022.

Che Kyongfa

Curator, Museum of Contemporary Art Tokyo

Born in Hyogo, Japan. Lives and works in Tokyo. She received an MA (Art History and Theory [20th century]) from Goldsmiths College, University of London in 2000, and completed Critical Studies (post-MA) at the Malmö Art Academy in 2006. Before joining the Museum of Contemporary Art Tokyo in 2013, she organized exhibitions, workshops, and publication projects as an independent curator in various places including Seoul, Jakarta, Oslo, and Amsterdam. Her curatorial projects at the Museum of Contemporary Art Tokyo include: *MOT Annual 2021: A sea, a living room and a skull* (2021), *Things Entangling* (co-curated with Elodie Royer, KADIST, 2020), *Time of others* (co-curated with Reuben Keehan, Azusa Hashimoto, and Michelle Ho, 2015).

Carol Yinghua Lu

Artistic director, Yokohama Triennale 2023

Carol Yinghua Lu is an art historian and a curator. She received her PhD degree in art history from the University of Melbourne. She is the director of Beijing Inside-Out Art Museum. She was the artistic director and senior curator of OCAT, Shenzhen (2012–15), guest curator at Museion, Bolzano (2013) and the China researcher for Asia Art Archive (2005–07). She has contributed to artist monographs, catalogues as well as a number of art journals, including *e-flux journal*, *frieze*, *the Exhibitionist*, *Yishu*, *Flash Art*, *Contemporary*, and so on. She was a contributing editor for *frieze* magazine (2008–18), Chief editor for Chinese edition of *Yishu: Journal of Contemporary Chinese Art* (2012–13), co-founder and co-editor of *Contemporary Art and Investment* magazine (2007–10). She received Yishu Awards for Critical Writing and Curating on Contemporary Chinese Art (2016).

She was a recipient of the ARIAH (Association of Research Institute in Art History) East Asia Fellowship (2017) and visiting fellow in the Asia-Pacific Fellowship Program at the Tate Research Centre (2013). She was the co-artistic director of Gwangju Biennale (2012). Together with artist Liu Ding, she is the artistic director for Yokohama Triennale 2023.