

CULCON Arts Dialogue Committee

Meeting Summary

November 20, 2015

Freer Conference Room, Freer Gallery, Washington, DC

The CULCON Arts Dialogue Committee is a forum that includes representatives from U.S. and Japanese private and public institutions who offer differing experiences and points of view related to the promotion of the arts. The Arts Dialogue Committee encourages greater understanding, access, and collaboration among U.S. and Japanese arts exchange.

Members of the CULCON Arts Dialogue Committee met on Friday, November 20, 2015 in Washington, DC. A list of participants and observers is attached.

Following is a summary of topics the members discussed:

1. JAWS

- There was consensus that JAWS is a very important program and one of the only opportunities for U.S. and Japanese art historians in the earlier stages of their careers to form lasting relationships with each other.
- There was not a JAWS conference this year at Harvard because of the leave schedules of principal sponsors, but Prof. Yukio Lippit is now planning a conference in 2017.
- Fundraising is a major challenge for the JAWS program.
- Members agreed a stable supply of funding and a regular program schedule would greatly benefit the program. There was a suggestion to regularize the schedule to once every three years, for example and to create a small organizational group
- The Japan Foundation representative, Mr. Ito Masanobu, agreed to look into possible funding for the Japanese participants.
- Mr. Kurihara Yuji said he is now preparing a budget to submit to the Bunka-cho for other activities and will consider including JAWS in its request.
- JAWS is an important way of educating a next generation of Japan specialists; a JAWS-like program for curators would also benefit the field.

2. Curatorial Exchange and Next Generation of Japan Specialists

- Mr. Kurihara announced that the Tokyo National Museum will host another symposium from January 16 – 20, 2016 and a workshop for young professionals from January 29-31, 2016.
- There are more curatorial positions in Japanese art in the U.S. open than qualified individuals to fill them.

- Promoting these positions to Japanese nationals for shorter terms (1-2 years) might help fill the current gap.
 - Related to this discussion, the ADC members visited CASVA the day before the meeting and learned about a new fellowship for East Asian researchers. The ADC agreed to help publicize the new fellowship to potential applicants in Japan.
3. Website/Clearinghouse on U.S.-Japan Arts Activities
- The ADC recommended establishment of a bilingual digital clearinghouse of information about U.S.-Japan arts activities. The website will include information on curatorial, conservation and administrative exchanges, exhibitions; and collections.
 - The website will centralize information on procedures and preservation for U.S. collections of Japanese art, both public and private.
 - Dr. Matthew Welch announced the Minneapolis Institute of Arts has dedicated funding to this project; it will be available July 1, 2016. He reiterated MIA's interest in developing and housing the website for the short term (several years).
 - The members stressed the need for a Japanese liaison to keep information up to date. Dr. Aoyagi Masanori has spoken with the Information Subcommittee of the National Museum Conference about the possibility of becoming a counterpart. He said there is funding available for this liaison work from the Bunka-cho, although the subcommittee will have to make a formal proposal.
 - In light of the "next generation" discussion, the members recommended job postings or links to job resources be included in the website.
4. Highlighting U.S.-Japan Arts at the 2020 Olympics
- The members agreed they should pursue a campaign to highlight arts activities and exchange in the several-year lead up to the Olympics and Paralympics. This would highlight for the U.S. audience the importance of Japan culturally as well as economically.
 - Consistent branding of Japan-related events in the U.S. would both raise the visibility of the collective effort and encourage other venues and organizations to create new activities leading up to the Olympics.
 - The campaign should have a distinctive logo.
 - Past campaigns, such as the "Japan Today" campaign in 1979, could be used as templates for the effort.
 - Members agreed the campaign should be active from 2018 until the 2020 Tokyo Olympics.
5. Gender Parity in the Arts
- Members were introduced to a new topic for consideration: gender parity in the arts. Initial statistics in the U.S. show a relatively low percentage of women artists represented at museums, solo shows and galleries. Women artists also earn distinctly less than their male counterparts.
 - The conservation field in the U.S. has made strides in equalizing the training, employment and pay of women professionals.

- In Japan the number of women in curatorial posts has greatly increased. However, there are almost no women in directorial positions.
 - The members agreed this is an important issue in both countries and they would support research or activities related to this topic.
6. Report to CULCON XXVII
- Members agreed the ADC has been one of CULCON's most active and productive groups.
 - A report of the ADCs activities since the last plenary session needs to be prepared and submitted to the CULCON XXVII in June, 2016 in Tokyo.
 - CULCON has been supporting ADC meetings longer than most working groups, so the ADC may need to secure additional funding from other organizations after June 2016.
 - The group discussed the many activities and opportunities for communication the ADC has afforded and affirmed interest in continuing until at least the Tokyo Olympics, when the current agenda will have been realized.
 - Based on the summary of this meeting, the Secretariats were tasked with drafting a report to be presented to CULCON XXVII.
7. Public Forum November 20 [The Forum took place immediately after the ADC meeting, but a brief description of it follows.]
- The ADC convened a Public Forum: Curating Japan in the Olympic Era 1964/2020 with a keynote address by photographer and designer Hiroshi Sugimoto. Co-sponsored by the Freer/Sackler Galleries, the Forum took place on Friday, November 20, 2015, in the Meyer Auditorium, Freer Gallery of Art.
 - Since the Games of the XVIII Olympiad in Tokyo in 1964, Japanese art and architecture have attracted wide international audiences. This forum examined the rise in popularity of these art forms and explored the directions that Japanese art is taking as the country prepares for the 2020 Olympics and Paralympics.
 - In addition to Mr. Sugimoto's address, the agenda included a welcome by Dr. Louise Cort, representing the Freer/Sackler, remarks by Dr. Anne Morse and Dr. Masanori Aoyagi, co-chairs of the Arts Dialogue Committee; Ms. Yukie Kamiya, Director, Japan Society Gallery, "Action and Reaction: Contemporary Art in Japan and the International reception since 1964."; and Dr. Ken Tadashi Oshima, University of Washington, and President-elect, Society of Architectural Historians, "Architectural Dialogues between Japan and the United States."
 - Approximately 180 individuals attended the Forum and a reception that followed.

CULCON Arts Dialogue Committee
PARTICIPANTS
Freer Conference Room, Freer Gallery
Friday, November 20, 2015

JAPAN:	
Masanori Aoyagi, Co-chair	Commissioner, Agency for Cultural Affairs
Masanobu Ito	Managing Director, Arts and Culture Department /Executive Program Director (Visual Arts), The Japan Foundation
Yuji Kurihara	Secretary-General, National Institutes for Cultural Heritage
Hiroyuki Shimatani	Executive Director, Kyushu National Museum
Yukiko Shirahara	Curator Special Assignment, Nezu Institute of Fine Arts
UNITED STATES:	
Anne Nishimura Morse, Co-chair	William and Helen Pounds Senior Curator of Japanese Art, Museum of Fine Arts, Boston
Felice Fischer	Luther W. Brady Curator of Japanese Art and Curator of East Asian Art, Philadelphia Museum of Art
Marco Leona	David H. Koch Scientist in Charge, Department of Scientific Research, Metropolitan Museum of Art
Melissa Rinne	International Officer (Fellow), Exhibitions and Public Relations Department, Kyoto National Museum
Gennifer Weisenfeld	Professor of Art History and Visual Studies, Duke University
Matthew Welch	Assistant Director for Curatorial Affairs and Curator of Japanese and Korean Art, Minneapolis Institute of Art
OBSERVERS (alphabetical):	
Paige Cottingham-Streater	Secretary-General, U.S. CULCON Secretariat
Louise Cort	Curator of Ceramics, Freer/Sackler Gallery (TBC)
Sylvia Dandridge	Executive Assistant, Japan-U.S. Friendship Commission
Pamela Fields	Deputy Secretary-General, U.S. CULCON Secretariat
Ai Hamaguchi	Deputy Director, Cultural Affairs and Overseas Public Relations Division, Minister's Secretariat, Ministry of Foreign Affairs
Andrew Hare	Supervisory East Asian Painting Conservator, Department of Conservation and Scientific Research, Freer/Sackler Gallery (TBC)
Harry Hill	President and CEO, Oaklawn Marketing, Inc.; Chair, U.S. CULCON Panel (TBC)
Yuriko Iwata	Associate Fellow, National Institutes for Cultural Heritage
Niharika Joe	Associate Executive Director, Japan-U.S. Friendship Commission
Yukie Kamiya	Director, Japan Society Gallery (TBC)
Yosuke Kawana	Second Secretary for Public Affairs, Embassy of Japan
Laurel Lukaszewski	Acting Executive Director, USJETAA
Keiko Morito	First Secretary for Public Affairs, Embassy of Japan

Nanako Munakata	Assistant Secretary, Japan CULCON Secretariat, The Japan Foundation, Center for Global Partnership
Takaaki Nemoto	First Secretary for Public Affairs; Program Director of the JICC, Embassy of Japan
Shigeta Oeda	Director, Office for International Cultural Exchange, Agency for Cultural Affairs
Norio Okaido	Secretary-General, Japan CULCON Secretariat, The Japan Foundation, Center for Global Partnership
Maria Olivares	Intern, U.S. CULCON Secretariat
Masato Otaka	Minister for Public Affairs; Director of the JICC, Embassy of Japan
Shintaro Seto	Education Counselor, Embassy of Japan
Kentaro Tanaka	Deputy Director, Fine Arts Division, Cultural Properties Department, Agency for Cultural Affairs
Tomomi Tanikawa	Associate Program Officer, The Japan Foundation, New York
Hiroyoshi Tazawa	Supervisor, Research Division, Curatorial Research Dept, National Institutes for Cultural Heritage
Yoko Tsuge	First Secretary for Public Affairs; Deputy Director of the JICC, Embassy of Japan
Jiro Ueda	East Asian Painting Conservator, Department of Conservation and Scientific Research, Freer/Sackler Gallery (TBC)
Ann Yonemura	Senior Associate Curator of Japanese Art, Freer/Sackler Gallery
Milosz Wozny	Associate Fellow, National Institutes for Cultural Heritage

CULCON Public Forum:

Curating Japan in the Olympic Era, 1964/2020

Freer Gallery, Washington, DC

Friday, November 20, 2015

1:30-1:40 p.m.	Welcome
	❖ Dr. Louise Cort, <i>Curator of Ceramics, Arthur M. Sackler Gallery and Freer Gallery of Art, Smithsonian Institution</i>
1:40-2:10 p.m.	Introductory Remarks
	❖ Dr. Anne Nishimura Morse, <i>Co-chair, CULCON Arts Dialogue Committee; William & Helen Pounds Sr. Curator of Japanese Art, Museum of Fine Arts, Boston</i>
1:50-2:10	Introduction of ADC Activities:
	<ul style="list-style-type: none"> ○ Dr. Yukiko Shirahara, Nezu Museum [JAWS] ○ Ms. Melissa Rinne, Kyoto National Museum, Mr. Yuji Kurihara, Tokyo National Museum, and Mr. Masanobu Ito [Curatorial exchange] ○ Dr. Matthew Welch, Minneapolis Institute of Art [Website] ○ Dr. Felice Fischer, Philadelphia Museum of Art [Highlighting Japanese Art before the Olympics]
2:10-2:15 p.m.	Introduction of Keynote Speaker
	❖ Dr. Anne Nishimura Morse
2:15-2:55 p.m.	Keynote Address: “Looking East: Enoura Observatory”
	❖ Mr. Hiroshi Sugimoto, <i>Artist</i>
2:45-2:55	Q&A
2:55-3:10 p.m.	Break
3:10-3:15 p.m.	Introduction of Panelists
	❖ Dr. Gennifer Weisenfeld, <i>Professor of Art History and Visual Studies, Duke University</i>
3:15-4:10 p.m.	Panel Discussion
	<ul style="list-style-type: none"> ❖ Ms. Yukie Kamiya, <i>Director, Japan Society Gallery, New York: “Action and Reaction: Contemporary Art in Japan and the International reception since 1964.”</i> ❖ Dr. Ken Tadashi Oshima, <i>Professor of Architecture, University of Washington, and</i>

ADC INTERNAL USE

incoming President, Society of Architectural Historians: “Architectural Dialogues between Japan and the United States.”

3:55-4:10 **Q&A**

4:10-4:30 p.m. **Concluding Remarks**

- ❖ Dr. Masanori Aoyagi, *Co-chair, CULCON Arts Dialogue Committee Commissioner, Agency for Cultural Affairs, Japan*

4:25-4:30 p.m. **Thank You**

- ❖ Dr. Anne Nishimura Morse

ADC INTERNAL USE



A Public Forum
**Curating Japan in the
Olympic Era 1964/2020**

Organized by the CULCON Arts Dialogue Committee

**Keynote address by
Mr. Hiroshi Sugimoto**

Friday November 20
1:30pm-4:30pm

A reception will follow from 4:30-6:00pm

Meyer Auditorium, Freer Gallery of Art
1050 Independence Avenue SW, Washington, DC 20560

Reserve seats at <http://bit.ly/1GwILAB>
Seating is limited and complimentary. Kindly reserve by November 19,
as any unreserved seats will be available first come, first served on November 20



Hiroshi Sugimoto, Artist

Co-hosted by
FREER | SACKLER
THE SMITHSONIAN'S MUSEUMS OF ASIAN ART

Since the Games of the XVIII Olympiad in Tokyo in 1964, Japanese art and architecture have attracted wide international audiences. This forum will examine the rise in popularity of these art forms and will explore the directions that Japanese art is taking as the country prepares for the 2020 Olympics and Paralympics.

The U.S.-Japan Conference on Cultural and Educational Interchange (CULCON) is a binational advisory panel that serves to elevate and strengthen the vital cultural and educational foundations of the U.S.-Japan relationship, and to strengthen connections between U.S. and Japan leadership in those fields. The CULCON Arts Dialogue Committee was established at the 2010 CULCON plenary session to examine obstacles to artistic exchange between Japan and the United States and explore new areas of cooperation among artists. <http://culcon.justc.gov>