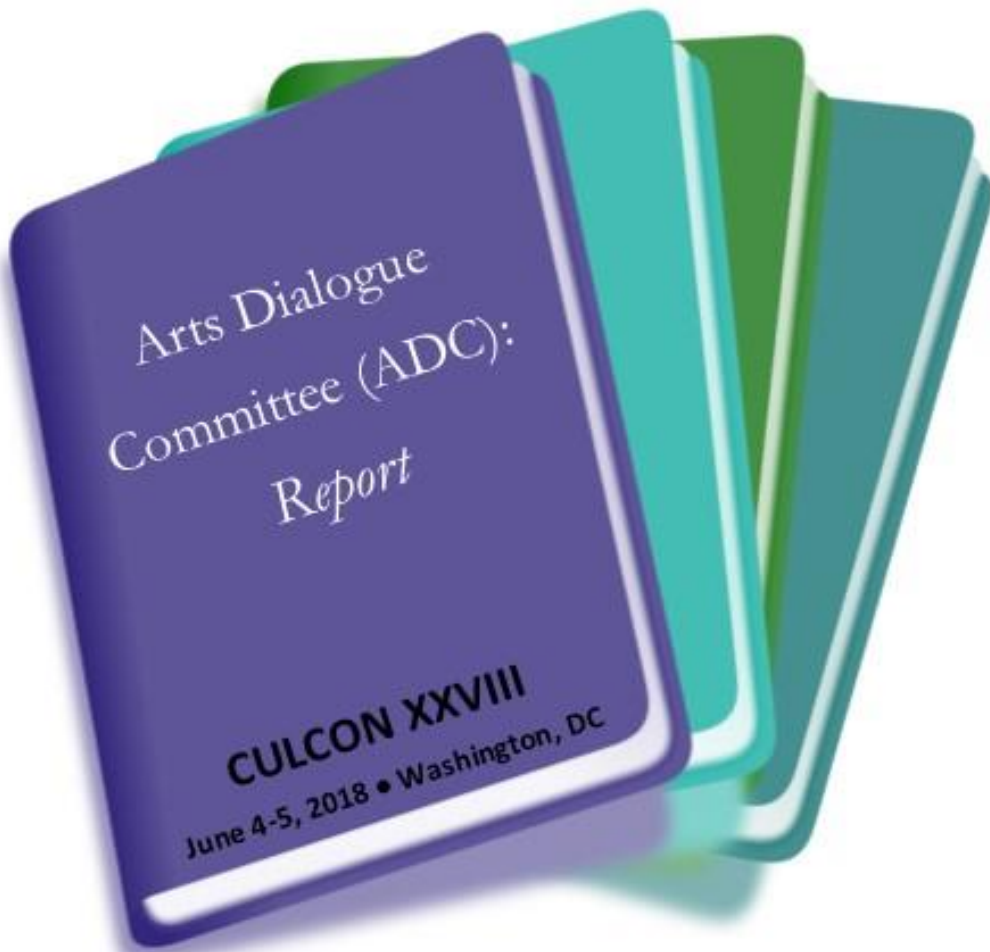


日米文化  
教育交流  
会議

# CULCON

United States ~ Japan Conference  
on Cultural & Educational Interchange

*Ideas & Opportunities for Public/Private Partnerships*



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## Executive Summary

At CULCON XXIV (2010), CULCON established the Arts Dialogue Committee (ADC) to examine obstacles to artistic exchange between Japan and the United States and explore new areas of cooperation among artists. The CULCON ADC has allowed representatives from U.S. and Japanese private and public institutions to air differing points of view on arts promotion, to encourage access and collaboration through U.S. and Japanese arts exchanges, and to reach greater understanding on important issues such as the critical need for support for a new generation of Japanese art specialists in the United States.

The forum allows arts specialists to share information more effectively and efficiently, and provides broader access to Japanese art. The Arts Dialogue Committee is an example of CULCON’s incubator strategy for creating real and lasting advances in the U.S.-Japan relationship by identifying an issue of importance, examining it in-depth, raising awareness of the issue, making recommendations, and then seeking appropriate organizations capable of implementing the recommendations that will have the most impact.

The ADC’s strategic and holistic set of goals since its inception has resulted in tangible contributions to the field in four areas:

- Cultivating the next generation of Japanese art professionals, a two-pronged strategy and requires providing opportunities for networking and collaboration ,such as the JAWS program, and establishing a career pathway;
- Fostering collaboration among U.S.-Japan arts professionals, which most often takes the form of curatorial exchange;
- Enhancing resources, such as creation of the new web-based INJArt (International Network for Japanese Art); and
- Expanding public outreach, such as creation of a new campaign, Arts Japan 2020, to broaden impact and public awareness of Japan-related arts activity.

The ADC has been one of CULCON’s most active and productive groups. The ADC has made tangible contributions to the field in encouraging and improving art and museum exchange between the two countries. In addition to these contributions, the ADC offers a unique binational forum to facilitate

conversations on issues that arise in the community, such as indemnity, which does not otherwise exist. The group should continue to meet with a focus on tangible results in specific areas and programs after 2020.

## Background

### CULCON

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The U.S.-Japan Conference on Cultural and Educational Interchange (CULCON) is a **binational advisory panel to the U.S. and Japanese governments**, serving to strengthen the vital cultural and educational foundations of the U.S.-Japan relationship, and to enhance connections between U.S. and Japan leaders in those fields.

Established in 1961 to build stronger people-to-people ties between our two countries, CULCON has convened stakeholders in the U.S.-Japan relationship to encourage deeper cooperation in solving shared policy challenges, to develop better business practices, and to deepen the connections between civil society in the United States and Japan.

CULCON consists of a **U.S. CULCON Panel** and a **Japanese CULCON Panel**, which have equal leadership roles; they reach consensus and work together on all aspects of joint activities.

CULCON panelists are **leading experts on Japan from the private sector, academia, the arts and government**. They meet regularly to identify emerging issues of importance to the bilateral relationship and to encourage greater exchange and collaboration between U.S. and Japanese stakeholders.

A **biannual plenary session** brings together members of the U.S. CULCON Panel and the Japanese CULCON Panel to identify emerging issues of importance to the U.S.-Japan relationship, and explore ways to encourage people-to-people exchange. At the meetings, the Panels agree which issues to pursue over the coming two years, including adding or concluding working groups.

### CULCON Working Groups

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CULCON organizes **ad hoc working groups, committees or task forces**, whose members focus on specific impediments to exchange and/or best practices; and offer recommendations to stakeholders to address common challenges. Working groups are led by U.S. and Japanese co-chairs, who also serve as CULCON panelists. Additional members, who may or may not serve concurrently as CULCON panelists, offer a wide range of expertise and points of view related to the working group mission, and come from the public, private and not-for-profit sectors.

Current CULCON working groups include:

**Arts Dialogue Committee (ADC)**, which addresses a range of issues relating to arts exchange including cultivation of the next generation of arts professionals;

**Education Review Committee (ERC)**, which monitors progress towards the CULCON goal of doubling U.S.-Japan student mobility, set by the CULCON Education Task Force in 2013;

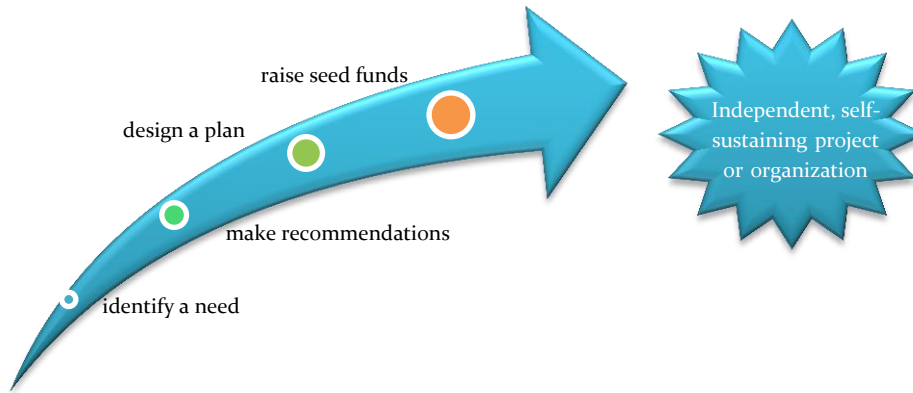
**Japanese Language Education Committee (JLEC)**, which assesses the efficacy and availability of Japanese language education in the United States; and

**Next Generation Task Force**, which is developing recommendations for U.S. and Japanese public and private sector leaders on how best to support the development of a next generation of U.S.-Japan experts.

## CULCON as Incubator

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CULCON's strategy for creating real and lasting advances in the U.S.-Japan relationship is to identify an issue of importance, establish a working group to examine it in-depth, raise awareness of the issue, make recommendations, and then seek appropriate organizations or individuals capable of implementing the recommendations that will have the greatest impact. CULCON is often active in shaping a new program until it can reach self-sustainability. **Serving as an incubator for ideas, CULCON is able to leverage its limited resources to promote its goals.**



## Arts Dialogue Committee (ADC)

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At CULCON XXIV (2010), CULCON established the Arts Dialogue Committee (ADC) to examine obstacles to artistic exchange between Japan and the United States and explore new areas of cooperation among artists. The CULCON ADC has allowed representatives from U.S. and Japanese private and public institutions to air differing points of view on arts promotion, to encourage access and collaboration through U.S. and Japanese arts exchanges, and to reach greater understanding on important issues such as the critical need for support for a new generation of Japanese art specialists in the United States. The forum allows arts specialists to share information more effectively and efficiently, and provides broader access to Japanese art.



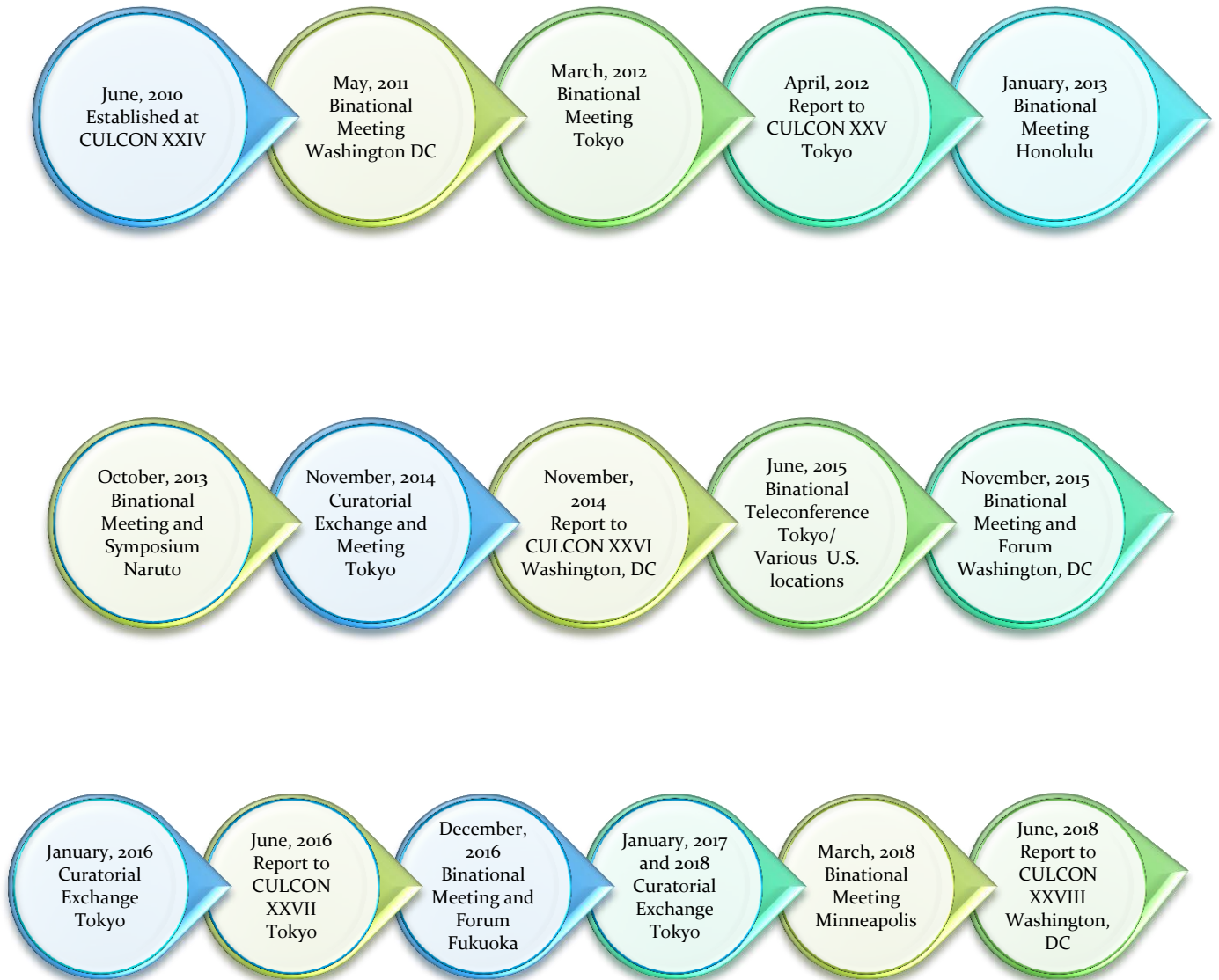
ADC meets at Mia (Minneapolis Institute of Art) in March 2018

CULCON panelist Dr. Anne Nishimura Morse, William and Helen Pounds Senior Curator of Japanese Art, Museum of Fine Arts, Boston, chairs the U.S. ADC. Other members include: Dr. Matthew Welch; Deputy Director & Chief Curator, Minneapolis Institute of Art; Ms. Melissa Rinne, Research Fellow and International Engagement Liaison, Kyoto National Museum; Dr. Marco Leone, Chief Scientist and Conservator, Metropolitan Museum of Art; Dr. Gennifer Weisenfeld, Dean of the Humanities, Trinity College of Arts and Sciences, Duke University; Dr. Robert Mintz, Deputy Director, Arts and Programs, The Asian Art Museum, and Dr. Xiaojin Wu, Curator of Japanese and Korean Art, Seattle Art Museum.

CULCON panelist Mr. Hiroyuki Shimatani, Director, Kyushu National Museum, chairs the Japan ADC. Other members include: Mr. Yuji Kurihara, Executive Vice Director, Kyoto National Museum; Dr. Michio Hayashi, Professor, Faculty of Liberal Arts, Sophia University; Dr. Yukiko Shirahara, Curator Special Assignment, Nezu Museum; and Mr. Masanobu Ito, Managing Director & Executive Program Director (Visual Arts), Secretariat for JAPONISMES, The Japan Foundation.

Since its inception, the ADC has held binational meetings and public forums. The following graphic illustrates a general timeline for its activities to date:

CULCON Arts Dialogue Committee Events Timeline





## Accomplishments

The Arts Dialogue Committee is an example of CULCON's incubator strategy for creating real and lasting advances in the U.S.-Japan relationship by identifying an issue of importance, examining it in-depth, raising awareness of the issue, making recommendations, and then seeking appropriate organizations capable of implementing the recommendations that will have the most impact.

The ADC's strategic and holistic set of goals since its inception has resulted in tangible contributions to the field in four areas:

- Cultivating the next generation of Japanese art professionals;
- Fostering collaboration among U.S.-Japan arts professionals;
- Enhancing resources; and
- Expanding public outreach.

Following is a summary of accomplishments towards each goal since the ADC's last report in 2016.



### International Workshop on Japanese Art History for Graduate Students (JAWS)

One of the ADC's most critical goals is to cultivate the next generation of Japanese art professionals, in the United States, in particular. This is a two-pronged strategy and requires providing opportunities for networking and collaboration; and establishing a career pathway. ADC members have always agreed that the International Workshop on Japanese Art History for Graduate Students (JAWS) has been an important mechanism for developing this new generation of art scholars of Japanese art in both creating a cohort and a career pathway.

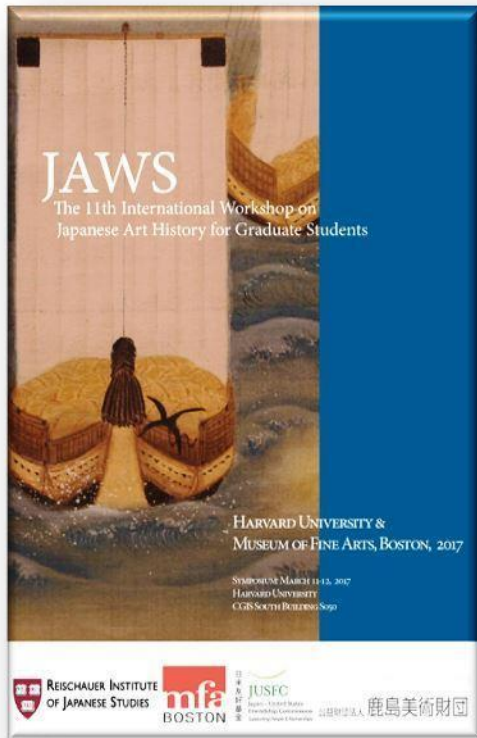
Inaugurated in 1987, JAWS had been a series of workshops, organized by graduate students of art history from the United States, Europe, and Japan, designed to promote learning and exchange among accomplished young scholars in Japanese art. JAWS has attracted the participation of over 240 top students over its history

After nine successful workshops, however, JAWS was suspended for more than six years. With the encouragement and support of the ADC, the Japanese Agency for Cultural Affairs, the Kajima Foundation for the Arts and the Ishibashi Foundation funded the tenth session, held at Tokyo University of the Arts from August 16-26, 2012.



With ADC encouragement and support, the 11<sup>th</sup> JAWS conference was organized by Harvard University and Museum of Fine Arts, Boston with sessions in Boston and New York from March 9th to 16th, 2017. It brought together 24 students from graduate programs in Japan, the United States and Europe for academic presentation and viewing sessions at museums and collections in

Boston and New York. The conference was intended to provide participants with feedback on their research, expand their institutional knowledge about different universities, museums and the art world, and expose them to diverse modes of intellectual inquiry, connoisseurship and conservation.



The centerpiece of the conference was two days of academic presentations at Harvard University, where students shared their dissertation research in English. Students also viewed Japanese art at the Harvard University Art Museum and the Museum of Fine Arts, Boston. Participants visited conservation studios and the galleries of both museums and participated in discussions with museum staff. Following the academic presentations, students visited museums, art galleries and private collections in New York City.

Fundraising has been the biggest challenge for the JAWS conference. The 11<sup>th</sup> JAWS was supported by the Japan-U.S. Friendship Commission, Harvard's Reischauer Institute of Japanese Studies and Rockefeller Fund for East Asian Art in the History of Art and Architecture Department, and the Kajima Foundation for the Arts. Looking to the future, JAWS recently received an inspirational gift from Professor of Art History Dr. Nobuo Tsuji, who donated winnings from the Asahi Prize to the continuation of the workshop.

The ADC is very pleased at the continuation of this workshop series, particularly since one of the

longer-term impacts of JAWS has been, and will continue to be, the successful creation of an international network of emerging scholars and a successful career pathway for Japanese art specialists. Of note, JAWS alumni are well-represented in recent curatorial exchanges, INJArt, the new ADC website project, and ADC membership itself.



Cultivating the  
Next GenerationFostering  
CollaborationEnhancing  
ResourcesExpanding Public  
Outreach

One of the ADC's primary goals is to foster collaboration among U.S.-Japan arts specialists, which has taken the form most often of curatorial exchange. Added benefits to these exchanges are growth of a next generation of Japanese arts specialists in the U.S. and cross-fertilization of ideas and resources among U.S. and Japanese institutions.

The ADC's efforts have directly inspired the following programs:

### Curatorial Exchange Program for Japanese Arts Specialists

The Tokyo National Museum established the "Curatorial Exchange Program for Japanese Arts Specialists Abroad Planning Committee" in 2014 through the support of the Agency for Cultural Affairs in response to the ADC's call for such programs. The exchange has become an annual activity since then, and the next meeting is scheduled for January 2019. This year, over 45 individuals from Japan, Europe, and the United States participated in the 4<sup>th</sup> exchange and symposium, *Reinventing Japanese Art through Museum Experiences*, in January, in Tokyo. Issues critical to planning for exhibitions and permanent installations in Japan and abroad, including the role of museums and the communication of the appeal of Japanese art while breaking down stereotypes, were the foci of the presentations and discussions. A four-day workshop, organized by the Nara National Museum, also provided invaluable introductions to curatorial and conservation practices and enabled the specialists to examine important cultural sites in the Nara region.

The mission of the program is to create a network of Japanese art specialists and other museum staff whose work involves Japanese art from North America and Europe so that information and curatorial practices can be more widely shared. The program funds an annual symposium and workshop, and surveys of Japanese art collections abroad for the benefit of arts professionals and the general public.



### Japan-U.S. Curatorial Exchange

In response to the CULCON XXIII (2008) recommendation to promote curatorial exchanges, beginning in 2009, the Japan Foundation has sponsored a U.S.-Japan curatorial exchange program. While Japanese curators have comparatively more opportunities to visit the United States, American curators, especially those not specializing in Japanese art, have more limited opportunities to visit Japan. For this reason, this program has taken the shape of short-term invitational trips to Japan for American curators. The hope is that cultivating a network of Japanese and U.S. curators and disseminating accurate information about Japanese art to the U.S. arts community will result in more presentations of Japanese art in the U.S. and lay a foundation for further exchange programs between the two countries.

From 2009 to 2017, the Japan Foundation has invited a total of 83 American curators to Japan. Each invitational program is theme-based, with a general focus on contemporary art and a more

specific focus on genres such as photography, architecture and new media, among others. During their 10-day stay, participating curators are exposed to the current state of contemporary art in Japan by visiting studios of Japanese artists and observing international art exhibitions. In addition, time is made for the American curators to meet with their Japanese counterparts to discuss and share ideas.

While it takes time to form networks, in the short-term, these curatorial exchanges have resulted in new exhibitions related to Japanese art, which the Japan Foundation has been able to support from another program; the Japan Foundation is working to create strong, multi-faceted and long-lasting connections while not diluting the relationships between museums and curators. Below are recent results from this curatorial exchange.

- 2012 Invitational: Amanda Maddox (Curator at the J. Paul Getty Museum)
  - “Ishiuchi Miyako: Postwar Shadows”, October 6, 2015 – February 21, 2016
  - This exhibition was planned by Maddox after learning about Ishiuchi during the invitational and received support from the Japan Foundation through its Exhibitions Abroad Support Program.
- 2012 Invitational: Michael Darling (Curator at the Museum of Contemporary Art, Chicago)
  - “Takashi Murakami: The Octopus Eats Its Own Leg”, June 6 – September 24, 2017
  - This exhibition was planned by Darling and received support from the Japan Foundation through its Exhibitions Abroad Support Program.
- 2014 Invitational: Andrea Grover (Curator at the Parrish Art Museum)
  - Grover included works from the Japanese art collective, The Play, in her “Radical Seafaring Exhibit” in 2016 after seeing their exhibition during her visit to Japan.
  - This project received support from the Japan Foundation, New York.



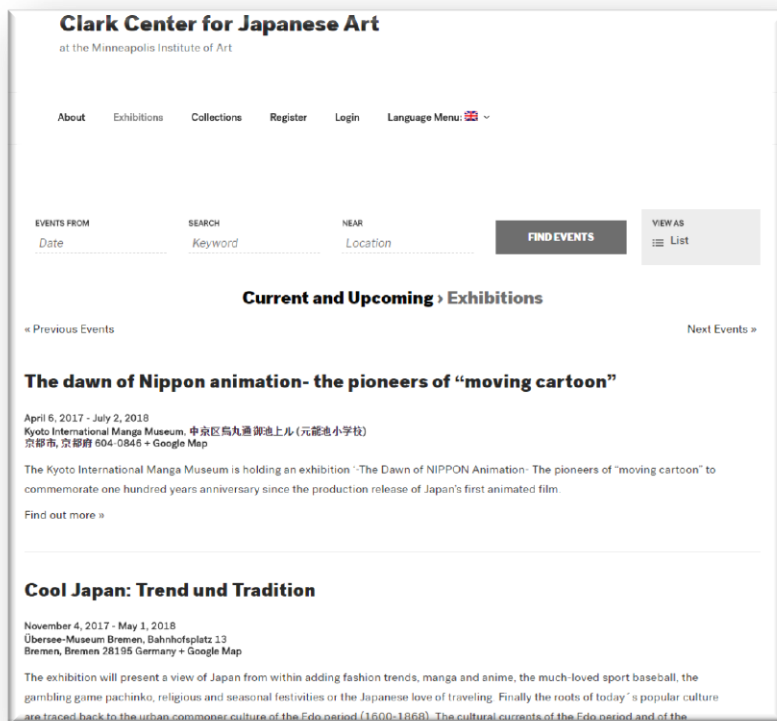
Cultivating the  
Next GenerationFostering  
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## INJArt – International Network for Japanese Art

In evaluating obstacles in U.S.-Japan artistic exchange, the ADC recommended establishment of a bilingual digital clearinghouse of information about U.S.-Japan arts activities. The ADC envisioned the creation of a website that would both centralize and expand specific resources, including information on curatorial and conservation exchanges, exhibitions, and collections. The website would also centralize information on procedures and preservation for U.S. collections of Japanese

art, both public and private. Perhaps most importantly, the website would provide a secure “LinkedIn”-type platform for sharing information and communication among arts professionals.

Dr. Matthew Welch, Deputy Director & Chief Curator at the Minneapolis Institute of Art (Mia), secured funding for the first several years of this project in 2016. Working with a dedicated binational team of arts professionals and web designers, the INJArt website is currently available through the Clark Center for Japanese Art and Culture section of the Mia website and is not yet “branded” as INJArt.



The website includes information for any viewer on museums with collections of Japanese art and Japanese art exhibitions (a screenshot from the exhibitions section included here). For registered museum/university professionals there is also a directory of curators and professors, documents and additional resources. This Directory of Japanese Art Specialists, connecting curators, scholars, conservators, and advanced students of Japanese art worldwide is in collaboration with the ADC, Curatorial Exchange Program for Japanese Art Specialists at the Tokyo National Museum and The Japanese Council of Art Museums.

Mia is a fitting host for INJArt given the significance of its Japanese arts collection, 1700 works of which were donated by Willard Clark, who was a U.S. CULCON panelist and established the CULCON ADC in 2010.

INJArt is in its beta testing phase with plans to go “live” in spring 2018. The transition to a “live” website will include design and branding as INJArt, independent of the Clark Center website, for a more universal identity. This will include an independent URL for INJArt.org. INJArt represents the ADCs most ambitious role as incubator to date, with the potential for making the greatest tangible impact in the field.

In order to answer incoming inquiries about INJArt, the ADC recommended establishment of a founding board. The board will not only answer questions from registered members and the public, but set guidance and policies for content and process. Four members of the ADC and Mia volunteered to populate the founding board.

### **Policies for Borrowing and Lending Collections of Japanese Art**

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Over the course of its tenure, the ADC has heard updates and engaged in discussion about Japanese policies that govern the lending of Japanese art, especially those with special designations such as National Treasures and Important Cultural Properties. The Agency of Cultural Affairs, which makes and administers such policies, has kept ADC abreast of changes in policies governing the length of time a specific piece of art can be exhibited and a variety of transport and exhibition environmental considerations.

The ADC has been an important forum for discussing both the obstacles some of these policies create for U.S. museums and the scientific necessity for them. The ADC continues to look for ways to mitigate the obstacles while maintaining the scientific integrity of the policies.



The ADC agreed the preparation for the 2020 Olympics and Paralympic Games in Tokyo and the 25th General Conference of ICOM (International Council of Museums) in Kyoto in 2019 provides an important opportunity for the arts community to engage a new generation of Japanese culture enthusiasts in the U.S.-Japan dialogue.

### **Arts Japan 2020**

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With its major funding from the Japan-U.S. Friendship Commission, the ADC “incubated” a new online celebration of Japan-related cultural programs across the United States, **Arts Japan 2020**, which aims to:

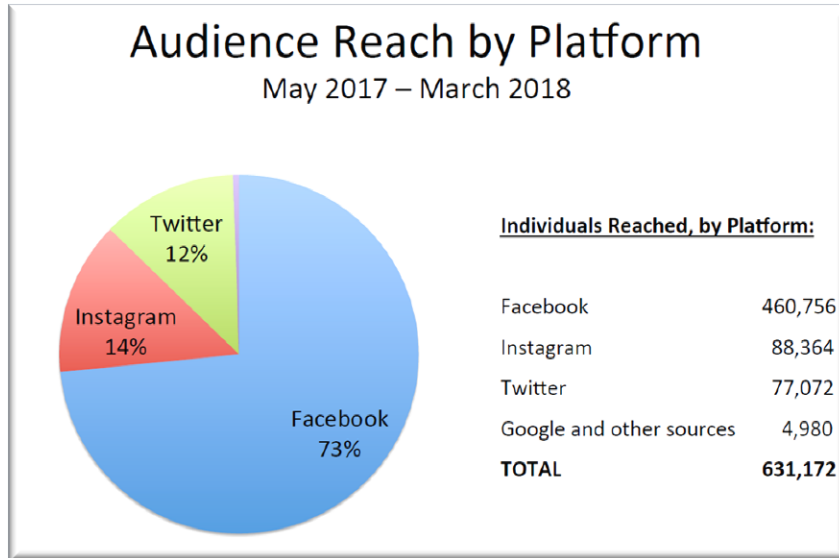
- broaden impact and public awareness of Japan-related arts activity;
- engage American audiences, artists and arts leaders in cultural programs that are informed by Japanese creative practices and traditions;
- benefit arts enthusiasts who have expressed interest in or proclivity towards Japan-related cultural activity in the United States, as well as artists, curators, arts managers and other arts professionals in the United States who seek broader visibility and more attention for their Japan-related cultural programs; and
- introduce students of all ages and grade levels to many elements of Japanese culture via familiar and easily accessible online platforms.

Through an innovative series of social media content, articles, podcasts, and interviews, Arts Japan 2020 is introducing American audiences to a multitude of Japanese cultural programs taking place across the United States. The Arts Japan 2020 audience of arts enthusiasts has grown exponentially



since its graphic social reached

ten



inception. This illustrates the media audience during the campaign’s first months:

Following are examples of Arts Japan 2020 social media posts and the audience they are reaching: (Please note, “reached” is a count of the audience who has viewed the post.)

**Arts Japan 2020**  
January 9 at 2:03pm · 🌐

The Japan-U.S. Friendship Commission offers leading contemporary and traditional artists from the United States the opportunity to spend three to five months in Japan through the U.S.-Japan Creative Artists Program. Apply by February 1st at the link below! [www.artsjapan.us](http://www.artsjapan.us)

**U.S.-Japan Creative Artists Exchange Fellowships - Japan-United States Friendship Commission**  
The Japan U.S. Friendship Commission offers leading contemporary and traditional artists from the United States the opportunity to spend three to five...

JUSFC.GOV

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**13,513** People Reached

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**5,387** Reactions, Comments & Shares

**Arts Japan 2020**  
December 31, 2017 at 4:44am · 🌐

Check out our coverage of Japanese Oshogatsu New Year celebrations in the United States, including events at Japanese American National Museum, Little Tokyo Los Angeles, Morikami Museum and Japanese Gardens, Mochitsuki Portland, Japan Society and Earl Burns Miller Japanese Garden. Happy New Year from Arts Japan 2020!

**Celebrate 2018 with Japanese Oshogatsu New Year Festivals in NY, CA, FL and OR**  
Oshogatsu festivals across the United States commemorate the Japanese New Year. Learn about Oshogatsu traditions and upcoming Japanese New Year...

ARTSJAPAN.US

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**17,650** People Reached

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**8,082** Reactions, Comments & Shares



**Website: [www.ArtsJapan.us](http://www.ArtsJapan.us)**

**Facebook: ArtsJapan2020**

**Twitter: ArtsJapan2020**

**Instagram: ArtsJapan2020**

### **The JICC Seasonal Art Lecture Series from Emerging Scholars**

Another ADC “incubated” program is the new Seasonal Art Lecture Series from Emerging Scholars hosted by the Japan Information & Culture Center of the Embassy of Japan in Washington, DC. The series features a ‘Scholar Spotlight’ on new research into Japanese art from rising scholars in the field. This series provides the public with new ideas and research on a wide variety of disciplines and art objects from the ancient to the contemporary, and encourages audience engagement with the research topics.

This innovative series fulfills several of ADC’s objectives in that it not only provides the public with access to current thinking on a variety of aspects of Japanese art, it also provides a platform for young and emerging scholars to discuss and receive feedback about their research. There is also an interactive role for the audience as they can vote [deleted quote marks] to determine the next topic for the following lecture. In its first year, the series’ audience grew by over 40%.





EMBASSY OF JAPAN, WASHINGTON DC  
**JAPAN**  
INFORMATION & CULTURE CENTER

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## Scholar Spotlight: Ogata Kōrin, Between Life and Art Lecture

Presented by JICC, Embassy of Japan

19 JAN  
FRI, 6:30 PM  
JICC

Ogata Kōrin (1658-1716) is one of Japan's most cherished artists. Middle-school textbooks feature his works and contemporary artists and designers continue to draw from Kōrin's idiosyncratic style. As was the case with many artists before and after him, history has made Kōrin a larger-than-life figure, a fact that has shrouded our understanding of the actual person behind his genius facade. Yet we are fortunate that Kōrin's descendants preserved an unparalleled amount of documentation on Kōrin and his life. The wealth of letters and other records that survive allows us to discover a very private side of the artist, one that unveils how illicit love affairs and inconsiderate spending gave rise to one of Japan's greatest artists.

*About the Series:*

*The JICC Seasonal Art Lecture Series from Emerging Scholars featuring a quarterly 'Scholar Spotlight' focuses on new research into the Fine Arts of Japan from rising scholars in the field of Japanese art. This series provides the public with new ideas and research on a wide variety of disciplines and art objects from the ancient to the contemporary, and encourages audience engagement with the research topics.*



ABOUT THE PRESENTER

Frank Feltens received his PhD in Japanese art history from Columbia University in 2016. He is a specialist in Japanese painting with a particular focus on the late medieval and early modern periods, and is The Japan Foundation Assistant Curator of Japanese Art at the Freer/Sackler. Prior to coming to the Freer/Sackler, he worked at MoMA in New York, the National Museum of Asian Art in Berlin, and in Tokyo at the Nezu Museum and Sensoji Temple. He is also an instructor of the Japanese tea ceremony in the Urasenke tradition.



Freer Gallery of Art and Arthur M. Sackler Gallery  
Smithsonian Institution, Washington, DC | Gift of  
Charles Lang Freer, F1905.1

REGISTER FOR TICKETS

Thank you for your interest in JICC events. This event has passed, but please check our [Upcoming Events](#) page to see more events at the JICC.

## 6th CULCON ADC Public Symposium

On Tuesday December 6, 2016, a public symposium was held at the Kyusyu National Museum. The symposium was organized by the CULCON ADC and the Agency for Cultural Affairs, and co-sponsored by Kyushu National Museum, in cooperation with the Japan Foundation.



Addressing the theme, "Japanese Art in the World: Movement since 2000," the symposium was divided into two panels. In the first panel, presentation focused on a worldwide surge in interest in Japanese Art. Presentations were made by Mr. Hiroyuki Shimatani, co-chair of the ADC and Director of Kyusyu National Museum, Dr. Anne Nishimura Morse, co-chair of the ADC and the William and Helen Pounds Senior Curator of Japanese Art at the MFA, Mr. Michio Hayashi, Professor of Sophia University and Art Critic, and Dr. Xiaojin Wu, the Curator of Japanese and Korean art at the Seattle Art Museum. In the second panel, Mr. Masanobu Ito, Managing Director & Executive Program Director (Visual Arts), Arts and Culture Department, The Japan Foundation, Dr. Yukiko Shirahara, Curator, Special Assignment, Nezu Museum, Mr. Yuji Kurihara, Executive Vice Director, Kyoto National Museum, Mr. John Carpenter, Mary Griggs Burke Curator of Japanese Art, the Metropolitan Museum and Ms. Melissa Rinne, Research Fellow and International Engagement Liaison, Kyoto National Museum discussed dissemination of information on Japanese art in the US and the importance of supporting it.

Approximately 100 scholars, curators, government officials and the general public attended the symposium.

### The Future of the ADC

CULCON agreed the 2020 Olympics and Paralympic Games in Tokyo and the 25th General Conference of ICOM (International Council of Museums) in Kyoto in 2019 provide an important opportunity for the arts community to engage a new generation of Japanese culture enthusiasts in the U.S.-Japan dialogue. To this end, CULCON recommended that ADC continue to meet until 2020 with a focus on concrete results in specific areas and programs.



The ADC members discussed the International Council on Museums (ICOM) as a kind of permanent home for the ADC after CULCON takes up a new issue. ICOM meets every three years, but the heart of it is its international committees and affiliated organizations, which meet annually. Proposing the ADC as an affiliated organization for ICOM's

approval is a possible way of maintaining the ADC's efficacy but also broadening its scope to include all museums with Japanese art collections, including those in Europe, for example.

ICOM's General Conference will be held in Kyoto in 2019; it will be the first time Japan has hosted. ADC member Mr. Yuji Kurihara, Deputy Director, Kyoto National Museum, is a leading member of the organizing committee for ICOM 2019. As the host country organizes an Open Session, Mr. Kurihara proposed the ADC organize the session on Japanese Art. This would provide an elevated platform for the work of the ADC and be an opportunity for educating and networking among international curators, academics and conservationists.

The ADC continues to be one of CULCON's most active and productive groups. The ADC members agreed they would advocate for CULCON's support past 2020 in order to continue its valuable role as an incubator of collaboration, and explore other organizations with which to partner in continuing and expanding the important work it has begun.

## Recommendations

The ADC's strategic and holistic set of goals since its inception has resulted in tangible contributions to the field, as described above. At its most recent binational meeting in March, 2018 in Minneapolis, the ADC examined its progress to date and made specific recommendations and goals for action over the next two years in the following areas:

- Cultivating the next generation of Japanese art professionals;
- Fostering collaboration among U.S.-Japan arts professionals;
- Enhancing resources; and
- Expanding public outreach.

The ADC's goals from 2018-2020 include:



- Support planning for the 12<sup>th</sup> JAWS conference, to be convened in or about 2020 and encourage its future funding and implementation



- Support plans for the 5<sup>th</sup> (2019) and 6<sup>th</sup> (2020) Tokyo National Museum curatorial exchange and symposium, and encourage its future funding and implementation;
- Hold the next CULCON ADC Meeting in Tokyo in conjunction with the Curatorial Exchange Program for Japanese Art Specialists in U.S. and European Museums in 2019;
- Encourage the continued funding and implementation of other curatorial exchange and arts specialists programs such as the Japan Foundation's Japan-Americas Art Curator Exchange
- Organize an Open Session on Japanese Art at ICOM 2019 in Kyoto.
- Propose the ADC as an affiliated organization of ICOM, which could give it a more permanent "home."



- Launch the INJArt website;
- Advertise the resource to the Japanese art field and the public through public statements by the ADC co-chairs, announcements at conferences, the CULCON Joint Statement, among others;
- Encourage registration and use in the U.S. and Japan of the arts specialists database;
- Seek long-term funding for the INJArt project.



- Continue and expand, if possible, support for public outreach programs such as Arts Japan

2020 and the Emerging Scholars Spotlight Series.

## CULCON XXVII Goals

Building on its on-going success in several strategic areas of activity, at the plenary session in June 2016, the Arts Dialogue Committee proposed implementation of two ambitious recommendations for the coming two years. Since the June 2016 plenary session, the ADC is pleased to report success in accomplishing both goals:



Develop a program leading up to the Olympics and Paralympics with events throughout the United States. Critical to this effort will be the sponsorship of dynamic exhibitions and innovative programming as well as the promotion of the calendar of events; and



Build on and expand educational initiatives, curatorial exchange and other programs to encourage and support the development of upcoming young specialists in the Japanese arts.

## Conclusion

The ADC has been one of CULCON's most active and productive groups. The ADC has made tangible contributions to the field in encouraging and improving art and museum exchange between the two countries. In addition to these contributions, the ADC offers a unique binational forum to facilitate conversations on issues that arise in the community, such as indemnity, which does not otherwise exist. The group should continue to meet with a focus on tangible results in specific areas and programs after 2020.

## Membership

Core members of the Arts Dialogue Committee from 2016-2018 are as follows:

JAPAN:	
<b>Hiroyuki Shimatani</b> <b>Co-chair</b>	Executive Director, Kyushu National Museum
Masanobu Ito	Managing Director & Executive Program Director ( Visual Arts), Secretariat for JAPONISMES, The Japan Foundation
Yuji Kurihara	Executive Vice Director, Kyoto National Museum
Michio Hayashi	Professor, Faculty of Liberal Arts, Sophia University
Yukiko Shirahara	Curator Special Assignment, Nezu Museum
UNITED STATES:	
<b>Anne Nishimura Morse</b> <b>Co-chair</b>	William and Helen Pounds Senior Curator of Japanese Art, Museum of Fine Arts, Boston
Marco Leona	David H. Koch Scientist in Charge, Department of Scientific Research, Metropolitan Museum of Art
Robert Mintz	Deputy Director, Asian Art Museum of San Francisco.
Melissa Rinne	Research Fellow, International Engagement Liaison Kyoto National Museum
Gennifer Weisenfeld	Dean of Humanities, Trinity College of Arts and Sciences, Duke University
Matthew Welch	Deputy Director and Chief Curator, Minneapolis Institute of Art
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