

GAX 2018
Two-day WORKING SESSION PROGRAM:
Working Sessions and Public Panels

Presented in collaboration with the Haus der Kulturen der Welt (HKW Berlin), ICI Berlin, the Centre for Transcultural Analysis at Carleton University (CTCA), and the Asian/Pacific/American Institute at NYU as part of GAX 2018

With the support from the NYU Global Research Initiatives, Office of the Provost

Organized by
Annette Bhagwati, Alexandra Chang, Birgit Hopfener, and Ming Tiampo

June 21-22, 2018

Closed to the public
Day 1: Thursday, June 21, 2018
Dismantling Neo-Empire: Asia/Pacific
Location Haus der Kulturen der Welt (HKW)
John-Foster-Dulles-Allee 10
10 a.m. – 5 p.m.

Contextualizing global art and cultural collections require a rethinking of the long history of colonial empire and the Asia Pacific and current asymmetries of power, including institutionalized power, in relation to the rational and contextualization of provenance, cultural heritage, preservation, and presentation. In addition, the need to incorporate expanded transnational narratives in a time of increased mobilities, including due to the ease of movement, labor migrations, and the violence of displacement caused by acts of war and persecution, have drawn an intensified focus on the need to rethink historical to contemporary national narratives within constantly shifting positionalities and within global framings.

This working session's presentations and discussions hope to think together with international scholars, curators, artists, and community leaders about issues of the long histories of empire to present day modes of empire in relation to narratives, curation, and collections, as well as art practice.

10:00 a.m. Welcome

Stefan Aue, Program Coordinator, HKW

Alexandra Chang, Director, GAX

Quick introductions among the participants

Sessions are 15-20 minute presentations followed by discussion

10:30 a.m. - 11:00 a.m. — First Presentation:

The Global Museum and Curatorial Practice

Clara Kim, The Daskalopoulos Senior Curator, International Art (Africa, Asia, and Middle East), Tate Modern

Clara Kim will speak about her work at the Tate Modern overseeing the acquisition of art from Africa, Asia and Middle East, and in particular address the structures and funding mechanisms that have allowed Tate to be the leader in collecting international art histories. She will address the successes and challenges of displaying art from different parts of the world, and the need for museums to develop new curatorial platforms and art historical methodologies in accounting for and interpreting international art histories. Using Tate as an example, she will speak about some of these efforts made in the form of collection displays, exhibitions and programs (from the time Tate Modern was founded in 2000 to the opening of the extension in 2006), as well as upcoming projects that deal with transnational perspectives on art history. She will touch upon her upcoming Gwangju Biennale project that aims to explore the conflicted histories and legacies of modernist architecture through contemporary art.

11:00 a.m. - 12:00 p.m. — Discussion led by: Oscar Ho, Associate Professor and Programme Director of the MA Programme in Cultural Management, The Chinese University of Hong Kong

12:00 p.m. - 1:30 p.m. — Catered Lunch

1:30 p.m. — Second Presentation:

A View from the South—Migration and Museum and Artistic Practices

A Study in Counterpoints: Argentina’s National Museum of Oriental Art

Anna Kazumi Stahl, Global Site Director, NYU in Buenos Aires

Taking as point of departure two recent events – a fiftieth anniversary exhibition of Japanese works for Argentina’s National Museum of Oriental Art (MNAO) and a Japanese-Argentine’s intervention at an MNAO event–this presentation invites reflection on possible intersections between (a) the one-hundred+ years of history and identity construction of the Japanese-Argentine community and (b) the trajectory of attempts, failed or foiled, of a certain Argentine elite to achieve a National Museum of Oriental Art. Regarding (a) the presentation draws on the Argentine-Japanese Association’s new archives and records/testimony from other CBOs, selected artists, and the “Minka” private collection. Regarding (b) the MNAO project and its vicissitudes are considered in the light of colonial and post-colonial factors impacting arts, politics, and social identities in Argentina. Sources include published analysis by scholars and/or curators, MNAO records and testimony of MNAO Director and staff, and records at the National Ministry of Culture and at the private “Association of Friends of the MNAO.” It should be noted that this presentation is not a systematic analysis of the museum’s collection, but rather refers only to Japanese holdings and general history and management of the MNAO.

Performance in the Archive: Asia, South by Southeast

John Tain, Head of Research, Asia Art Archive

This presentation discusses performance as it is represented in the collections and activities of Asia Art Archive, and in particular with regards to South and Southeast Asia. The Special Collections of AAA range from China to Vietnam, Thailand, and the Philippines, to India and Pakistan, and chart the development of performance across the region, often indicating the different trajectories taken by the genre in Asia. The presentation looks at one such trajectory, that of India, and the strategy that Asia Art Archive is following in its research and in the development of the collection, as well as its projects in this regard. In offering a general overview, it complements the more specific focus offered by Chương-Đài Võ’s presentation on Lee Wen.

Performance Art in the Time of Uncertainty

Chương-Đài Võ, Researcher, Southeast Asia, Asia Art Archive

This talk will discuss the practice of Singapore-based performance artist Lee Wen and his inheritance of European and Chinese art traditions. Born in 1957, Lee came of age at a time when Singapore was undergoing the turbulent and uncertain process of nation-building, from former British colony to a brief federation comprising Malaysia, and rapid modernization as a city-state. For many artists of his generation, the histories they had to confront were both familiar and alien, as exemplified by the Nanyang Academy of Fine Arts whose faculty were trained on the Shanghai Academy model of Chinese ink painting and the School of Paris branch of European academic painting. The violence of colonial exploitation and the post-colonial modernizing project demanded new ways of making sense of the world, and performance art came to provide a mediating force for the social, political and aesthetic. Trained in the traditional genres of drawing, painting and sculpture, Lee Wen developed a performance art practice populated by alter egos that he could use to engage the audience on topics such as anthropometry, industrialized modernity, and the policing and bureaucratization of civil society.

2:10 p.m. - 2:45 p.m. — Discussion led by Tom Looser, Associate Professor of East Asian Studies, NYU

Break

3:00 p.m. - 3:30 p.m. — **Third Presentation:
Humboldt Forum and Global Engagements**

Director Klaas Ruitenbeck, Director, Asian Art Museum

Although the two museums that move into the Humboldt Forum, the Asian Art Museum (1906) and the Ethnology Museum (1873), collected older art or “pre-contact” objects, respectively, in the first place, both collected contemporary art on a limited scale from early on, usually works that showed a clear connection to “traditional art.” Works that reflected international trends regularly caused confusion, before the concept of “multiple modernity” had taken root. Works were handed over from the Asian Art Museum to Museum of Modern Art (“too Western”) or from the Museum of Modern Art to the Ethnology Museum (“not Western enough”) and generally met with suspicion. Many of these works are stars now in the current Hamburger Bahnhof Exhibition “Hello World: Revising a Collection.”

What to collect, especially in the field of contemporary art, and how to show it remains a challenge. All the more so since the Humboldt Forum developed into a heavily politicized project. Some large contemporary works commissioned for the Humboldt Forum especially had to reflect German insecurity and angst with respect to its twentieth-century history and colonialist past. We ourselves, the curators of the Asian Art Museum, wanted to turn away from the strictly aesthetic galleries of our former Dahlem suburban location and take into account how the growing political power of Asia affects the appreciation of its art and the ways it is presented.

3:30 p.m. - 4:30 p.m. — Discussion led by Jonas Tinius, post-doctoral research fellow, Centre for Anthropological Research on Museums and Heritage (CARMAH), Department of European Ethnology, Humboldt-Universität zu Berlin

4:30 p.m. - 5:15 p.m. — **Further group discussion on collaborations**

Travel to SOMA Art Space exhibition at Atelierhof Kreuzberg

6:00 p.m.— Closed Gathering/Dinner for Participants

An exhibition presented by SOMA Art Space and GAX:

Intimacies and Imagined Futures —video and performance practices

June 19-July 15, 2018

Artists: Jia Chang, Christa D'angelo, Yong Sun Gullach, Matty Huynh, Jane Chang Mi, Việt Lê, kate-hers RHEE, Biho Ryu, Ming Wong, and Gao Yuan

Co-curated by Nabi Nara, Alexandra Chang, and Francesca Tarocco

More information: <http://www.somaartspace.de/>

Exhibition Location [Atelierhof Kreuzberg](#) Schleiermacherstraße 31-37

Performance Viet Lê

Discussion Christa D'Angelo with Alexandra Chang; Viet Lê with Francesca Tarocca; Jane Mi Chang with Joshua Tengan; Biho Ryu with Nabi Nara.

Dinner

DAY 2 Co-Constituting the Global

Friday, June 22, 2018

Location: Institute for Cultural Inquiry (ICI) Berlin

Christinenstraße 18-19

10:00 a.m. - 9:00 p.m.

Closed to the Public

10:00 - 11:30 a.m. Morning working session: Led by Rebecca Dolgoy, Postdoctoral Fellow, Carleton University and ICI Berlin

Co-Constituting the Global: *Ethical Challenges and Implications*

Interdisciplinary discussion on terminologies and framings of transnational, transcultural and diasporic theory and practice through the concept of Worlding.

11:30 a.m. - 11:45 a.m. Coffee Break

11:45 a.m. - 1:15 p.m.: Emerging Scholars Presentations

Isabel Ching, Heidelberg University
Tomoko Mamine, Free University
Victoria Nolte, Carleton University
Jennifer Pochodzalla, Heidelberg University
Sanaz Sohrabi, Concordia University
Jeanne Marceau, Concordia University

1:15 p.m. - 1:30 p.m. Discussion: Moderated by Birgit Hopfener and Ming Tiampo

1:30 p.m. - 3:00 p.m. Lunch

Public Program:

Co-Constituting the Global

This panel addresses the lived entanglements of the global that are not adequately theorized by notions of the global and the local, which bifurcate experiences that are necessarily co-constituting. It will take up the question of how artworks, artists, cultural producers, art historians, historians, and theorists who simultaneously exist on multiple and intertwining scales, co-constitute the global in relation with one another through meaning making/world-making processes of (critical) interconnecting, social networks, transnational/transcultural historiography, the circulation of objects, and imagined communities.

We aim to address methodological challenges in the study of art history that reimagines its possible narratives by simultaneously holding account of art's global resonances and its local, national, and regional frameworks. The papers on this panel are situated at the intersection between diaspora, postcolonial, and global (art history) studies. They seek to decolonize and deimperialize new top-down

narratives of so called “global art,” that often identify global capitalism as the universal condition and will instead shed light on the multiperspectival polyphony that co-constitutes the global.

With Keynote by Lydia H. Liu, Columbia University

The event, like all events at the ICI Berlin, is open to the public, free of charge. The audience is presumed to consent to a possible recording on the part of the ICI Berlin. If you would like to attend the event yet might require assistance, please contact [Event Management](#).

3:30 p.m. - 5:30 p.m. Panel

Birgit Hopfener, Carleton University
Devika Singh, Cambridge University
Francesca Tarocco, NYU Shanghai
David Teh, National University of Singapore
Ming Tiampo, Carleton University

5:30 p.m. - 6:00 p.m. Discussion/Q&A

moderated by John Tain

6:00 p.m. - 6:15 p.m. Coffee Break

6:15 p.m. - 6:45 p.m.

Book Launch for Sarah Dornhof, Nanne Buurman, Birgit Hopfener, Barbara Lutz (eds.) *Situating Global Art: Topologies, Temporalities, Trajectories* (Bielefeld: Transcript Verlag, 2018).

6:45 p.m. - 7:00 p.m. Break

7:00 p.m. - 8:30 p.m. Keynote

Lydia H. Liu, Columbia University

Reception