

Cover image:

Gogasha

Fiona Wong

Porcelain Installation

Echigo-Tsumari Art Triennale 2015, Japan

Educational Partner



Arts Initiative Tokyo (AIT) / Making Art Different (MAD)
School of Contemporary Art



HONG KONG ARTS CENTRE

香港藝術中心

A division of Hong Kong Arts Centre

Decoding Curatorship

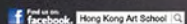
Evolutions of Contemporary Art in Japan

18 & 19 March 2017 at Hong Kong Arts Centre, Hong Kong

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Mr. Fumio Nanjo
Dr. Roger McDonald
Ms. Fiona Wong
Ms. Jaffa Lam
Ms. Rachel Cheung

Decoding Curatorship

Evolutions of Contemporary Art in Japan

1 / The Hosts

Fumio Nanjo

Art Education International Director, Hong Kong Art School

Mr. Nanjo is one of the most important Art Curators in the contemporary art scene of Japan. He has been the Director of the Mori Art Museum, Japan since 2006. He has also been an art critic and a lecturer at the Keio University for a substantial period of time. Throughout the years, Mr. Nanjo has been initiating and conducting a large number of art projects on international basis, and has been travelling worldwide for his art advisory services and curatorial works which include his involvement in the Singapore Biennale, the Sao Paulo Biennale, the Venice Biennale and more.



Roger McDonald

Deputy Director and Founding Member of Arts Initiative Tokyo (AIT)

AIT is a non-profit arts organization established in Tokyo in 2001 for a general public to come together and learn about art. Dr. McDonald is one of its founding members, and the Program Director of Making Art Different (MAD) the educational component of AIT. Based in Nagano, Dr McDonald has worked as an independent curator since 1998 (working with Fumio Nanjo on several exhibitions), and is the Director of the Fenberger House that opened in 2013 in the mountains of Saku city, Nagano.



Dr. McDonald was educated in the United Kingdom, studying International Politics (BA, Wales), Mysticism and Religious Experience (MA, Kent) and received a PhD in History and Theory of Art from the University of Kent.

Fiona Wong

Senior Lecturer, Hong Kong Art School

Ms. Wong is a renowned ceramist in Hong Kong. She has been widely exhibiting her ceramic works throughout the years, including over 50 art exhibitions both locally and overseas. Recently, her works have been featured at the Echigo-Tsumari Art Triennale 2015 in Japan. Her works have also been collected by museums and private sectors



worldwide. Fiona has substantial experience in instructing ceramic art-making, and her current research focuses on ceramic functional objects, from which, she has also been curating a series of exhibitions.

Ms. Wong graduated from the University of East Anglia of the United Kingdom and received her MFA from the Chinese University of Hong Kong.

Jaffa Lam

Senior Lecturer, Hong Kong Art School



Ms. Lam is a sculptor specializing in large-scale site-specific works of mixed-media sculptures and installations, she has actively been involved in solo exhibitions, local and international exhibitions, public art projects, community projects, and artist in residency programmes in Hong Kong and overseas.

In 2006, she was awarded the Asian Cultural Council's Desiree and Hans Michael Jebesen Fellowship. In 2009, she started the community project titled "Micro Economy", which was featured through the exhibition, Jaffa Lam Laam Collaborative: Weaver, as invited by the Hong Kong Arts Centre. Related works were also shown in Denmark's A New Dynasty-Created in China (2015), China's Utopias and Heterotopias: The Wuzhen International Contemporary Art (2015), Germany's "China 8" (2015), Japan's Setouchi Triennale (2013), and Taiwan's Hong Kong Week (2015).

Her works have been collected by Hong Kong Museum of Art, and Hong Kong Heritage Museum, and were commissioned by major corporations, such as Mass Transit Railway Corporation, Hong Kong Housing Authority, and Hongkong Land.

Ms. Lam received her BFA, MFA and Postgraduate Diploma in Education at the Chinese University of Hong Kong.

Rachel Cheung

Lecturer, Hong Kong Art School



Ms. Cheung has unique expertise in ceramics and glass art. She was the winner of the Prize of Excellence, Hong Kong Art Biennial Exhibition 2001, and the Artists in the Neighbourhood Scheme II award in 2002. She was invited to participate in the International Biennale of Contemporary Ceramics 2006 in Vallauris, France. In 2016, she exhibited her works through the Fukutake House project in the Setouchi Triennale of Japan. Her works are widely collected by museums, including Hong Kong Museum of Art, Hong Kong Heritage Museum, and Taiwan Yingge Ceramics Museum, corporations and private sectors.

Aiming to enhance the culture of art collection and art appreciation, she also runs her own art gallery.

Ms. Cheung graduated from the BA(Fine Art) programme jointly presented by the RMIT University and Hong Kong Art School, she obtained MA (Glass) from the University of Sunderland, and MA (Fine Art) from the Middlesex University.

2 / What is it about?

Curatorship in art does not merely refer to a profession for managing precisely a physical art space or putting together a particular art exhibition or an art event, but also carries with it a spectrum of underlying notions including a wealth of knowledge that is accumulated through time and experience, an awareness towards surrounding environment, an ability to draw on a versatile approach to perceive diverse cultural phenomena and strategies to convey corresponding interpretation.

This **Lecture Series** is designed to **open up a window to the profession of curatorship**, providing participants with a sophisticated view and an in-depth discussion towards the subjects centering upon and revolving around curatorship. The Series suggests ways, from a holistic angle, to comprehend the profession of curatorship and to apprehend the world from a curatorial perspective.

Hong Kong Art School (a division of Hong Kong Arts Centre) (HKAS) is again very delighted to present the series consisting of 4 exclusive lectures in partnership with **Arts Initiative Tokyo (AIT) / Making Art Different (MAD) School of Contemporary Art** (<http://www.a-i-t.net>). This is the **third Lecture Series on Curatorship** jointly presented by HKAS and AIT/MAD.

3 / When and Where will it be?

The series of 4 intensive lectures will be conducted in **March 2017** with the following schedule:

Lecture 1	18 March 2017 (Saturday)	11am - 1pm
Lecture 2	18 March 2017 (Saturday)	3pm - 5pm
Lecture 3	19 March 2017 (Sunday)	11am - 1pm
Lecture 4	19 March 2017 (Sunday)	3pm - 5pm

All lectures will be conducted at **Hong Kong Arts Centre** (Address: 2 Harbour Road, Wanchai, Hong Kong).

4 / The Lecture Outlines

The artistic and curatorial developments in Japan over the recent decades have been considered groundbreaking in many aspects. While reacting to the prevailing Euro-American trends and acknowledging the blooming of the contemporary Asian art scene, Japan has evolved to bring out impacts and implications that are always vast and global. This lecture series notably unveils a spectrum of key issues including identities, disasters, and regenerations in the contemporary art of Japan.

Lecture 1 | Different Generations of Japanese Curation - From Post-war Period till Today

Introduction and Case Study by Fumio Nanjo and Roger McDonald

• Post-war period in Japan was a challenging time for struggles, survival, intensive review of national values and radical quest for identity. The post-war Japan has also developed to become pioneering in terms of the cultivation of a vast variety of new art forms, regional art festivals, curatorial practices and directions, as well as museums and art spaces.

• Since the post-war period, it is said that there have already been possibly more than three generations of curatorial practices in Japan.

• From the Gutai, to Mono-ha, also introducing recent artistic trends and movements, this lecture will guide you through different generations of curatorial practices in Japan and the corresponding artistic notions.

11am - 1pm • 18 March 2017 (Sat)

Lecture 2 | Post-311 Art-Response to Catastrophic Phenomena

Introduction and Case Study by Fumio Nanjo and Roger McDonald

• The earthquake and the tsunami striking the Tohoku region of Japan on 11 March 2011 were among the most devastating that had ever been recorded. The death toll and the material damage caused were simply beyond estimation. The impact on all aspects of life in Japan was so overwhelming that people nationwide were making every possible effort to respond.

• Art projects and curatorial works taking on innovative approaches to tackle with all sorts of life problems and environmental hazards sprang. From fundraising to helping the affected population in the disaster-struck areas to regain hope and strength, new projects spreading speedily nationwide and across the globe. Many of them are still being carried on till today.

• Reviewing artistic and curatorial responses to catastrophic phenomena worldwide, with a focus on the post-311 sensation in Japan.

3pm - 5pm • 18 March 2017 (Sat)

Images:

1. Kenpoku Art 2016, Japan
2. **Home** - Jaffa Lam, Fabric Installation, Fukutake House, Asian Art Platform Setouchi Triennale 2013, Japan
3. **Perceived / Unperceived** - Rachel Cheung, Ceramics & Mixed Media, Fukutake House, Asia Art Platform Setouchi Triennale 2016, Japan
4. The Setouchi Triennale 2016, Japan
5. **Gogasha** - Fiona Wong, Porcelain Installation, Echigo-Tsumari Art Triennale 2015, Japan



Lecture 3 | Rural and Regional Festivals in Japan (I)

Introduction and Case Study by Fumio Nanjo and Roger McDonald

• The number of art events and festivals has steadily been growing over the past two decades in Japan, among those many of them are gaining reputation and recognition nationwide as well as in the international art scene, such as the Setouchi Triennale, and the Echigo-Tsumari Art Triennale etc.

• Introducing the many art events and festivals now flourishing in the rural parts of Japan from curatorial perspective, including also the recently developed KENPOKU ART 2016 in the Northern Ibaraki Prefecture which is curated by Fumio Nanjo.

• Reviewing the relationship between art and nature, old and current industries, art in communities, art volunteering, investigating also the critical review newly raised in connection with related development.

11am - 1pm • 19 March 2017 (Sun)

Lecture 4 | Rural and Regional Festivals in Japan (II)

Case Study and Experience Sharing by Fiona Wong, Jaffa Lam and Rachel Cheung

• Introducing the art festivals from the point of view of participating artists. Lecturers of Hong Kong Art School took part in a number of art festivals in Japan over the past few years, including the Echigo-Tsumari Art Triennale and the Fukutake House project at the Setouchi Triennale.

• From conceiving to processing and implementing, sharing how artists realized their projects in the festivals.

• Exploring how artists develop their works with reference to the rural surroundings, how to embrace the natural resources around and how to blend in their concepts and works with the local environment and community through the festivals.

3pm - 5pm • 19 March 2017 (Sun)

5 / Who can join?

This series is **open to all** who are interested in the topic of curatorship.

This series is not only for the professional but is also for those who are interested in the inside story of art business and are willing to gain more knowledge about the making of exhibition. All are welcome.

6 / How to Enroll?

Interested parties can enroll into individual lectures without completing the whole series.

Priority and special offer will be made available for participants who enroll into the whole series (of all 4 lectures) at a time under the Early Bird Plan.

Early Bird Plan - Enroll before 3 February 2017

Fee for Each Lecture	HKD1,250
Fee for Whole Series (4 Lectures)	HKD4,400

(Special offer for enrolling into the whole series at a time)

Enroll after 3 February 2017

Fee for Each Lecture	HKD1,500
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(Special offer for enrolling into the whole series is not available beyond Early Bird period)

Course Code for Individual Lectures:

Lecture 1: 17-AM003001-1AP
Lecture 2: 17-AM003002-1AP
Lecture 3: 17-AM003003-1AP
Lecture 4: 17-AM003004-1AP

Course Code for the Whole Series: 17-AM003 -1AP

Please complete the Enrolment Form and return it to the School. For details, please refer to:



<http://goo.gl/jyQjPn>

Certificate of Attendance & Certificate of Completion

• A **Certificate of Attendance** will be issued by Hong Kong Art School to each participant after the completion of each lecture, for acknowledging his / her participation.

• For participant who has completed the whole series of 4 lectures, instead of a Certificate of Attendance, a **Special Certificate of Completion** will be issued by the School to indicate exclusive appreciation for his / her participation.

7 / What else to know?

• **Study Load**
No assignment and assessment is involved.

• **Medium of Instruction**
Unless otherwise stated, the lectures will be delivered in English.

For further details and updates, please visit our school website:
www.hkas.edu.hk