

21 世紀藝術機構實踐擴維：英國交流計畫

活動報告書

TATE INTENSIVE: MAKING TOMORROW'S ART MUSEUM

	MON 4 JUL EXCHANGE	TUE 5 JUL SYSTEMS	WED 6 JUL SPACE	THU 7 JUL PRACTICE	FRI 8 JUL PEOPLE
9.00	Registration	Morning reflections	Morning reflections	Morning reflections	Morning reflections
9.30	Keynote	Keynote	Keynote	Keynote	Keynote
10.30	Break	Break	Break	Break	Break
10.45	Workshop 1: Welcome	Workshop 3: Governance and accountability	Workshop 5: Exhibition display	Workshop 7: Learning	Workshop 9: Public engagement
12.30	Lunch	Lunch	Lunch / Travel	Lunch	Lunch
13.30	Group visit: Tate Modern, with Tate curators	Workshop 4: Local and global partnerships	Workshop 6: Site and society	Workshop 8: Digital audiences	Workshop 10: Who are museums for?
15.30	Break	Break / Travel	Break	Break / Travel	Break
16.00	Workshop 2: Programming	Group visit: Independent non-profit art institution	Group visit: Tate Britain, with Tate curators	Group visit: Plus Tate partner institution	Final reflections
18.00	Break	Break	Optional walk	Break	Break
18.30	Opening reception	Group dinner	Free evening	Optional gallery visits	Closing reception

TATE

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2016.08

活動內容報告



Tate Intensive 全員參與者合影 © Tate Modern

在抵達倫敦參與 **Tate Intensive** 工作坊之前，我帶著參與討論未來美術館的期待和準備一起參與這場難得的盛會——在泰德美術館新館 **Switch House** 落成之際，所特別籌辦規劃的國際工作坊，匯聚全球四方專業人士，一起探索和討論如何開展未來美術館實踐的問題。

活動的組織規劃甚為嚴密，通過開放徵件和兩階段的篩選過程，聚集了 30 位策展和美術館專業人士一起參與。所有的活動流程也在高度掌控細膩的方法學中展開，透過構建各自獨立的目標、專題演講、全員討論和各種小組討論的形式、準時的節奏段落、外部參訪活動等，提供一個討論的脈絡。更重要的是，透過大量泰德美術館的各館館長以及部門首長，細膩地介紹了泰德美術館的機構方法理論與挑戰。這些安排一方面提供了一個確切的在地案例（可能也是最為極端的一個案例）來作為反映各種藝術生態現況所碰到的困難和處理的現實，一方面也作為一種反向的案例，讓各種不同文化背景脈絡的人可以挪動各種在地知識和方案，提供思索的路徑，或許過程之中，受益最大的將是泰德自身，然而我們也透過彼此毫無保留的積極參與和發言，描述各自的狀態與價值取向，累積出一個多樣貌的集體，讓彼此作為參照的可能。

活動的詳細內容即如開場的表格所示，我們經歷了整整一週密集無歇的聚會和討論，跨越美術館的機構任務、角色想像、文化生產、社會介媒等多方面向度展開綿密的探索。主要的工作坊單元主題聚焦在：管理與信用、典藏品收購與展示、全球合作夥伴、展覽：展示形式與行銷、場域及社會、學習、數位實踐、多元性與包容性、美術館為誰而做等不同面向的討論。我們從這些向度去學習彼此的工作方案，以案例討論的方式或是分享發想內容，來展開不同的辯論。相關單元的活動紀錄圖片附於光碟中。另外，本活動由於禁止錄音、錄影，以確保進行中的發言自由，所以無法轉載詳細內容。

工作坊的品質，當然建立在分享的機制上，以及匯聚的人士。很幸運地我們的群聚毫無冷場，大家似乎保持高度的默契，為了共同書寫出這個聚會的歷史時刻而大方分享，在幾乎只有搶著發言和來不及更多討論的狀態裡，語言的來往編譜思想交流的複雜與多樣性，也創造了未來合作的網絡基礎。泰德現代美術館也將引此為鏡，展開來年相關國際性交流和學習網絡的建制。

所有參與者簡介：



Miguel Amado is Senior Curator at **Middlesbrough Institute of Modern Art**, England. He was the curator of the Portuguese Pavilion at the 2013 Venice Biennale. He has been a curator at Tate St Ives, England, and the Centro de Artes Visuais in Coimbra, Portugal, among other institutions. He has also been a curatorial fellow at Rhizome at the New Museum and Independent Curators International, as well as a curator-in-residence at the International Studio and Curatorial Program and the Abrons Arts Center, all in New York.

As a freelancer, he has curated exhibitions and projects at various institutions and events. These include apexart in New York (winner of the 2011 Unsolicited Proposal Program), the Museu Coleção Berardo in Lisbon, Frieze Projects at the

Frieze Art Fair in London and No Soul for Sale: A Festival of Independents at the X Initiative in New York and Tate Modern in London.

He is a critic for *Artforum* and his writing has also appeared in magazines such as *The Exhibitionist*. He is a lecturer at the Istituto Europeo di Design in Venice. He is attending the MRes in Curatorial/Knowledge at Goldsmiths, University of London, is a graduate of the MA in Curating Contemporary Art at the Royal College of Art in London and participated in Night School at the New Museum in New York.



Natasha Barzaghi Geenen has been International Relations Advisor at **Pinacoteca do Estado de São Paulo** since 2009. She has been responsible for the coordination of some of the museum's most important international exhibitions such as *Matisse*, *Andy Warhol*, *Giacometti* and *Mona Hatoum*. She has proposed and developed partnerships with international cultural institutions, actively participating in shaping the museum's programme. She was also responsible for curating a symposium on Satellite Museums, dedicated to new approaches to expansion that is being taken by museums, as well as for Tino Sehgal's show at the museum.

When studying in France, she interned at FRAC-PACA, at Pavillon de Vendôme and lastly at Centre Pompidou. On her return to Brazil, she was invited to work as the assistant to the Pompidou's Representative to Latin America to help set up a representation office and a Friends Society, which is when she discovered her love for a multidisciplinary practice within the museological field.

Barzaghi Geenen was born in São Paulo in 1982 and holds a BA in Visual Arts from Fundação Armando Álvares Penteado – FAAP, a Professional Bachelor on Cultural Mediation of Art – Conception and Realization of Cultural Projects from Université de Provence, France, and an MBA in Cultural Heritage, Economy and

Administration from Fundação Getúlio Vargas.



Ben Borthwick is Artistic Director of **Plymouth Arts Centre**, a gallery and cinema in the South West of the UK focused on commissioning. The programme is divided into five strands of activity consisting of a programme of exhibitions in the gallery, exhibiting artist's film in the cinema, residencies, public realm projects and archival research.

He was previously Director of the international art prize Artes Mundi, and Assistant Curator at Tate Modern where he curated many exhibitions and commissions with artists including Bruce Nauman, Rosa Barba, Gilbert & George and Latifa Echakhch. As an independent curator he has curated exhibitions with artists including Tim Etchells, Andrea Büttner and Carsten Nicolai. In April 2016 he curated miartalks, a programme of talks involved 50 speakers in three days at miart, the Milan art fair.

He has been a member of various boards and committees, including the British Council's selection panel for the 2013 British pavilion at the Venice Biennale, the Wales in Venice selection committee (2010-15), and the acquisition committee for FRAC Franche-Comté. He is currently a trustee of Chapter in Cardiff and was previously on the board, then Chairman, of the artist's film commissioning agency Picture This. He has published widely on contemporary art and experimental music



Kate Brindley is CEO of the **Arnolfini** in Bristol. Born in Sheffield, Kate has over 20 years of experience in the visual arts and museums sector including being Head of Arts and Museums for Wolverhampton, where she led the RIBA award winning capital development of Wolverhampton Art Gallery.

From 2005-2009 Kate was Director of Bristol Museums, Galleries and Archives and lead for the South West Renaissance programme. Her achievements included developing M Shed, a £26million new museum, and the record-breaking Banksy V Bristol Museum exhibition in 2009.

Kate was Director of mima (Middlesbrough Institute of Modern Art) until March 2014 where she led the visual arts programme and a significant governance change to University control.

Since 2008 she has been one of only four national advisors for the Paul Hamlyn Foundation Art Funding Programme, including being the key advisor for the Our Museums initiative, chairing the national steering group. She is an Associate of the Museums Association and a Fellow of the Royal Society of Arts.



Ilaria Conti is Assistant Curator of the 2016 **Marrakech Biennale**. Following her training at the Solomon R. Guggenheim Museum, Abu Dhabi Project, the Museum of Modern Art, and Creative Time, she served as 2013-14 Samuel H.

Kress Foundation Interpretive Fellow at the Metropolitan Museum of Art and as Contemporary Art History Researcher for Her Majesty Queen Noor al Hussein of Jordan. Her curatorial research focuses on post-colonialism, transnationalism, geopolitics and on institutional practices of cultural engagement and inclusivity. She holds an M.A. in Contemporary Art History and Curatorial Studies from the University of Rome La Sapienza and an MA in Visual Arts Administration from New York University, during which she researched the history and politics of culture of contemporary art from the MENA region.

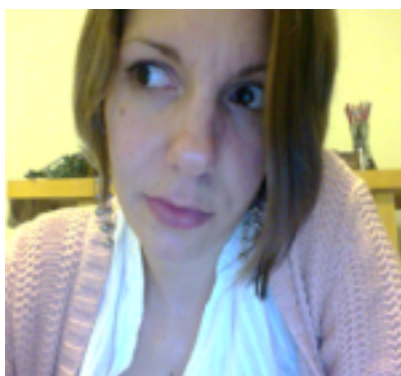


Katherine Dennis is an **independent curator and researcher** based in Vancouver. She holds a BFA from the University of British Columbia and an MFA in Criticism and Curatorial Practices from OCAD University. In 2012 she was the inaugural recipient of the Middlebrook Prize for Young Canadian Curators. Recent curatorial projects include *NOW* (2012) at the Art Gallery of Ontario (Toronto), *Land Marks* (2013–2015), which toured several municipal art museums in southern Ontario and *As Perennial as the Grass* (2013) at the Elora Centre for the Arts (Elora, ON), among others. She is also co-curator with Noa Bronstein of *Memories of the Future*, an ongoing project that invites contemporary artists to intervene in historic house museums. As Adult Public Programs Coordinator at the Vancouver Art Gallery, Dennis has programmed for exhibitions such as *How Do I Fit This Ghost in My Mouth? An exhibition by Geoffrey Farmer* (2015), *Material Future: The Architecture of Herzog & de Meuron and the Vancouver Art Gallery* (2015) and *MashUp: The Birth of Modern Culture* (2016). She is also a Research Associate at Pivotal Research, guiding the development of their visitor studies and museum research program.



Sandra Dyck is the Director of **Carleton University Art Gallery** in Ottawa, Ontario. She has curated over fifty exhibitions, published sixteen catalogue essays and won three curatorial writing awards from the Ontario Association of Art Galleries. Her writing has appeared in such journals as *Canadian Art*, *Inuit Art Quarterly*, and the *Canadian Journal of Native Studies*, and in books published by the Art Gallery of Hamilton, Montreal Museum of Fine Arts and Canadian Museum of History.

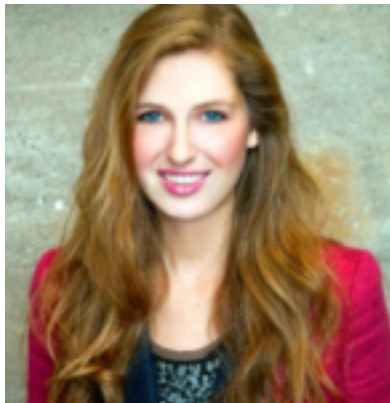
Dyck has also worked at institutions including the National Gallery of Canada, Ottawa Art Gallery, Library and Archives Canada, Maltwood Art Museum and Gallery, Heiltsuk Cultural Education Centre, and Nuyumbalees Cultural Centre. She is a member of the board of the Canadian Art Museum Directors Organization. She has an MA in Canadian Art History from Carleton University and a BA in Art History and History from the University of Victoria.



Yael Filipovic is the Public Engagement Manager at the **Museum of Contemporary Art Australia (MCA)** in Sydney. She works passionately to create programming that inspires risk taking, experimentation and new ways of thinking. Her curatorial practice is largely based in the public realm, operating within political, social, staged and performative situations and related issues. Bringing together artists and audiences, she programs for audiences at every

stage of life.

Originally from Canada, she has previously developed public programs for the 2014 Quebec City Biennial, the Canadian Centre for Architecture (Montreal, QC), Walter Phillips Gallery of the Banff Centre (Banff, AB) and the Foreman Art Gallery (Sherbrooke, QC). Recent curatorial projects include Modern Fuel Artist-Run Centre (Kingston, ON), VTape (Toronto, ON) and Room 321 (Banff, AB). Her work combines her interest in research, activism, care and pedagogy.



Katherine Finerty is an **independent curator and art historian** focusing on socially engaged practices and contemporary translocal and African art. Finerty received a Masters in Curating Contemporary Art at the Royal College of Art, London, and was the Curatorial Assistant to Elvira Dyangani Ose for GIBCA 2015 (Göteborg International Biennial for Contemporary Art). Recent professional experiences include participating in the 2016 ICI Curatorial Intensive in New Orleans, co-founding the nomadic art radio station «ECHO», working as the curatorial assistant of Rencontres Picha: Biennale de Lubumbashi 2012/2013, and assisting artist Theaster Gates.

Finerty has a BA in History of Art and Africana Studies from Cornell University, New York, and studied History of Art at Pembroke College, University of Cambridge. Before receiving her MA she worked as an intern in the curatorial departments at the Studio Museum in Harlem and Metropolitan Museum of Art; education department at the Guggenheim Museum, New York; and publications department at White Cube Gallery, London. Exhibitions she has co-curated include: *Introducing «ECHO»* (The Function Room, 2014); *...all silent but for the buzzing...* (Royal College of Art, 2014); *Adjacent Practice Colliding Daily* (Acme Project Space, 2013); *iCON: Consuming the American Image* (2011), and *Topography in Translation: Navigating Modern Chinese Landscapes* (Herbert F.

Johnson Museum of Art, 2010).



Aurore Fournier is a Program Director at **People's Liberty**, a philanthropic lab that invests directly in individuals with civic-minded ideas to transform Greater Cincinnati. She oversees the grant programs and the Globe Gallery. Prior to joining PL, Aurore worked as a Preparator at the Contemporary Arts Center (Cincinnati, OH), a freelance production designer in New York City, and was part of the Exhibition Design and Production Department at the Museum of Modern Art, where she developed her skills in gallery installation, exhibition and production.

Aurore was born in France but moved to Cincinnati, Ohio, as a teenager and later attended the University of Cincinnati for a BS in Interior Design, a BA in Art History, and received an MA in Art Business at the Sotheby's Institute of Art in New York City. She wrote her thesis on American art museum architecture and its impact on the audience. Her interests revolve around the combination of design and the arts within a cultural institution.



Latika Gupta is currently pursuing a PhD in Visual Culture Studies at the **Jawaharlal Nehru University** in Delhi, where she also completed her MA

and MPhil in Art History at the School of Arts and Aesthetics. She holds a BA in History and a BFA in Painting and Printmaking.

Latika worked as a curator at the National Gallery of Modern Art and at KHOJ International Artists' Association in Delhi, besides having curated several independent exhibitions of Indian contemporary art. She curated *Homelands: A 21st century story of home, away and all the places in between*, an exhibition of contemporary British art from the British Council and Arts Council Collections that toured several cities in India, Pakistan and Sri Lanka (2013-2014), and *Folk Archive* by Jeremy Deller and Alan Kane for a three-city tour in India (2015). Most recently, she was commissioned to curate *Jeevanchakra*, an exhibition of contemporary Indian art in Kolkata for Wellcome Collection UK's Medicine Corner arts programme in India (2016).

She has received fellowships from the Charles Wallace India Trust and the Nehru Trust for research projects on Buddhist art and performative rituals, and a Museum Fellowship from the India Foundation for the Arts and INLAKS to curate a permanent exhibition in a family-run trade routes artefacts museum in Kargil, Ladakh. She writes as a critic for art magazines and other publications, including essays in *MARG* magazine and in *Postdate: Photography and Inherited History in India* published by the San Jose Museum of Art and University of California Press (2015). She is the Associate Editor of *MARG* Magazine.



Li Qi is Senior Curator at **Rockbund Art Museum** (RAM), Shanghai. He was Opinions Editor at *The Art Newspaper China* and Senior Editor at *LEAP*, where he currently serves as a contributing editor. He has organized the 2015 Hugo Boss Asia Art Award for Emerging Asian Artists, as well as serving as a jury member. Li Qi curated *Heman Chong: Ifs, Ands, or Buts* (2016) at RAM, and *CONDITIONS: An Exhibition of Queer Art* (2014) at Club Destination, Beijing. He is co-curating *Felix Gonzalez-Torres*, the first major exhibition of the artist in China,

which will open in September 2016.

Li Qi graduated from Beijing's Central Academy of Fine Arts (CAFA), and from London's Chelsea College of Art and Design. He has worked at institutions such as the Ullens Center for Contemporary Art (UCCA) in Beijing and the British Film Institute (BFI) in London.



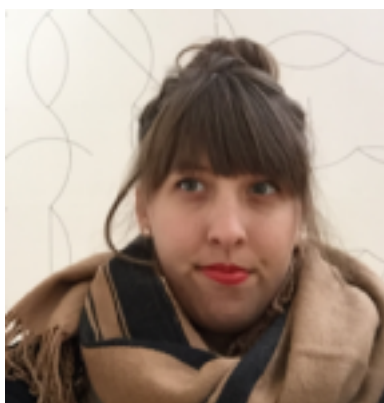
Ekatarina Karavaeva has been Head of the International and Exhibitions Department of the **Moscow Kremlin Museums** since 2015. Previously, she was the Museum's Exhibitions Coordinator in the International Relations Department, based in London from 2012 to 2015. During this time she worked on exhibitions including *Henry Moore and the Classic Canon of Modern Sculpture* (2012), the joint projects of the Moscow Kremlin and the V&A first shown in Moscow under the title *The Golden Age of the English Court: From Henry VIII to Charles I* (2012), and in London as *Tudors, Stuarts and the Russian Tsars; Treasures of the Royal Courts* (2013), *Jewels that Enchanted the World* (2014), *Ch.R. Mackintosh: Manifesto of a New Style* (2014), *European Orders of Knighthood* (2015).

Katarina holds an MA and a PhD from The Moscow State University. Her PhD thesis Foreign Policy and Representation of Royal Power at the Epoch of Henry VIII (1509-1547) has been turned into a monograph which will be published by the Moscow Kremlin Museums in Russian and in English.



Yoonseo Kim is a curator at the **Gyeonggi Museum of Modern Art (GMoMA)**, South Korea. She curated Gyeonggi Japga (2016), a Korean contemporary art project, and has developed programs and community partnerships since joining the GMoMA in July 2015. Previously, Yoonseo was a curator at Art Center Nabi where she specialised in media art in Seoul. She built projects focused on the expanded role of the use of technology in art by working with coders, scientists and artists. She organised shows and fora, including media façade project *Questions* (2014). In the same year she co-curated *Nam June Paik: Homage to Good Morning Mr. Orwell* (2014), a special exhibition of 2014 ITU (International Telecommunication Union) Plenipotentiary Conference hosted by the Ministry of Foreign Affairs.

Yoonseo wrote her MA (2011) thesis *Institutional Critique of Art on Michael Asher's Project* in Art Studies at Hongik University, Seoul, South Korea. Her interest lies in issues related to the role of the arts in city life and the future museum. She has contributed to several publications, taught at Changwon National University and served as a guest lecturer. Before that, she worked for MMCA Artists in Residency, where she started work with artists from around the world.



Essie Lash has been in her current role of Marketing Manager at New York's **Guggenheim Museum** since 2015. In this position Essie oversees the museum's tourism marketing and promotes the museum's education and performing arts programmes. She works closely with Visitor Services and other museum departments on market research and other special projects initiatives. Her interest in museums and cultural institutions is longstanding — prior to joining the Guggenheim's marketing team, Essie was Communications and New Media Manager at Heart of Brooklyn, and Digital Marketing Manager at the Jewish Museum, both in New York City. She has an active interest in the impact of emerging digital technology on the contemporary museum visit, and in audience engagement and community outreach. Essie majored in Anthropology at Wesleyan University (2006) and received her MA in Global Communications from the American University of Paris (2007).



Jade Keunhye Lim is Head of Exhibitions at the **Seoul Museum of Art (SeMA)**. She studied: art theories at Hongik University (Seoul), curatorship at Goldsmiths' College, University of London, and museum studies at the University of Leicester. Her publications include *Changjoui Jeguk: Sensation of British Art* (in Korean) (Jianbooks, 2009), a comprehensive book written on the art scene in the UK. Prior to her current position she worked as a curator at Seoul Museum of Art (SeMA) and Gyeonggido Museum of Art (GMMA). As a curatorial manager, she is in charge of programming, developing and supervising curatorial projects, including exhibitions and SeMA's Biennale: Media_city Seoul. Since the beginning of her career, she has experienced rapid change in public demand as well as in the political and economic environment of government-run art museums in Korea, leading to organisational transformation in different

aspects. While undergoing the influence of this change on daily practices as a museum curator, she came to take an interest in how to redefine the role of contemporary art, curatorship and art museums in the public sphere. She now advocates the museum of contemporary art as a platform for networking art and other parts of society that contributes to the development of a new value system by embracing different ideas.



Esther Lu is a curator based in Taipei, and the director of **Taipei Contemporary Art Center**. She received her MA from Goldsmiths College, University of London, and participated in Konstfack University's CuratorLab program in Stockholm.

Lu's practice focuses on creating different interplays with institutions and visibility, and her conceptual projects often address the agency of art and initiate alternative artistic productions in between social scenes and artistic platforms in order to investigate the critical role of art today.

In 2015 she joined TCAC and embarked on a series of institutional transformations in respect to the organisational structure, programme contents and space altogether with her team and other professionals, exploring and re-conceptualising the art space in relation to diverse art production, presenting a few key projects including *Remastering Under the Banyan Tree* (2015), *Black Market White Paper* (2015). Her curatorial projects include *Never Odd or Even* (2014), *This is not a Taiwan Pavilion* (2013) — collateral event in the 55th Venice Biennale, *Don't Brush Off What You See: 10 Ideas from Artists on Energy and Disaster* (2011). She co-curated *Big Family Business* (2007) in Istanbul and *Duet* (2009) in Taipei, and organized *MITTing: Art and Cultural Network Forum* (2014) for the Open-Contemporary Art Center to initiate a Southeast Asia art network.



Yung Ma is a curator in the field of contemporary art and moving image. He had been part of the core curatorial team for Hong Kong's new visual culture museum M+ since its inception in 2011, and twice co-curator of the Hong Kong Pavilion at the Venice Biennale (2013 and 2009). At M+, he looked after the institution's moving image portfolio, helping to define and build the collection while conceiving the ongoing M+ Screenings series and the exhibition *Mobile M+: Moving Images* (2015). Trained at the Royal College of Art, the Beijing Film Academy and the University of Reading, Yung's curatorial projects have routinely co-mingled different cultural contexts and geographies.

In addition to his work with both established and emerging artists across Greater China, he has also worked with numerous prominent Asian and Western artists and filmmakers throughout his career. He has a particular interest in the themes of global migration and urban identity, as well as the often complex, but co-dependent, relationships between Hong Kong, Taiwan and Mainland China.



Ashley Mask is the Macy Gallery Fellow and a doctoral student in Art and Art Education at **Columbia University**, Teachers College in New York City.

Previously, Ashley was the Manager of Visitor Experience and Access Programs at the Rubin Museum of Art in New York City and the Education Director at the Boulder Museum of Contemporary Art in Colorado. She holds an MSed in Leadership in Museum Education from Bank Street College and an MFA in Photography from the University of Delaware.

She works as a freelance educator in several NYC museums, including the Metropolitan Museum of Art and the Brooklyn Museum. Her doctoral research focuses on the intersection of art museums and school-based art education.



Dr Chelsea Nichols is the **Curator of Modern Art** at **Te Papa** (Museum of New Zealand Te Papa Tongarewa), the national museum of Aotearoa New Zealand. As a Canadian, she brings an outsider's perspective to New Zealand's art history, focusing on the relationships between local and international modern art practices between 1900-1970. Recent projects include collection exhibitions on Natalia Goncharova, Māori Minimalism & International Influence, and the history of collecting modern art in New Zealand.

Beyond Te Papa, her research focuses on portrayals of the curious, macabre and monstrous in art of the 20th century. In 2014, she completed her PhD at the University of Oxford, on the representations of human curiosities in contemporary art and their relationship to histories of exhibiting monstrous bodies in freak shows, medical museums and cabinets of curiosities. She is currently working on a book on this topic, and also writes the blog *The Museum of Ridiculously Interesting Things* in her spare time.



Tina Pandi is an art historian and curator living and working in Athens, where she has been working at the **National Museum of Contemporary Art (EMST)** since 2005, initially as a Researcher and consequently as an Assistant Curator at the Department of Paintings and Three-Dimensional objects. She studied Archeology and Art History at the Faculty of History and Archeology (BA) at the Athens University, and Art History (MA) at the University Paris Ouest Nanterre. She has curated and co-curated retrospective exhibitions of historical Greek artists of the 1960s and 1970s such as *Dimitris Alithinos. A Retrospective* (2012), *Chronis Botsoglou A Retrospective* (2010), *Bia Davou. A Retrospective* (2008), *Greek Visual Poetry Group 1981-2011* (2011), *Nikos Kessanlis. From matière to the image* (2007), as well as group and monographic exhibitions focusing on the younger generation of Greek artists: *Afresh, A new generation of Greek Artists* (2013), *Nina Papaconstantinou, Instead of writing* (2011), *In Present tense, Young Greek artists* (2007). In 2008 she curated the retrospective exhibition of drawings by German sculptor Ulrich Rückriem, titled *Shadows of the Stone*. She has recently curated the group exhibition *PLEXUS* at the House of Cyprus in the Cyprus Embassy in Athens. She has edited numerous publications and provided essays for catalogues and magazines. She is a PhD candidate in History of Art at the University Paris Ouest Nanterre. Her dissertation topic focuses on artistic, critical and theoretical approaches to the notion of the “system” in drawing practices in the 1960s and 1970s.



Anne Reeve is Assistant Curator at **Glenstone**, a private museum near Washington DC devoted to Modern and Contemporary Art. Her work supports an ongoing series of exhibitions and publications — most recently a large-scale survey and catalogue dedicated to late American artist Fred Sandback. Since joining Glenstone in 2009 she has also directed the institution's Oral History Program, to date conducting over fifty interviews with artists whose works are part of the museum's collection. Prior to 2009 she held positions with the Solomon R. Guggenheim Museum, New York; the Peggy Guggenheim Collection, Venice, Italy; the Chinati Foundation, Marfa, Texas; and Leslie Tonkonow Artworks + Projects, New York. Her writing has appeared in various publications, including *Art in America* and *Art Papers*. She holds a BA from Sarah Lawrence College and an MA in the History of Art from University College London.



Luísa Santos is Assistant Professor at the Faculty of Human Sciences of **Universidade Católica**, in Lisbon, since 2016, with a Gulbenkian Professorship. She holds a PhD in Cultural Studies, Humboldt-Viadrina School of Governance, Berlin (2015), with a scholarship from The Foundation for Science and Technology (FCT), an MA in Curating Contemporary Art, Royal College of Art, London (2008), with a Gulbenkian Scholarship, and a Degree in Communication

Design, Faculty of Fine Arts-University of Lisbon (2003). In 2012 she conducted research in Curatorial Practice at the Konstfack University College of Arts, Crafts and Design, Stockholm.

Combining research with curatorial practice, her most recent activities include *There's no knife without roses*, Tensta Konsthall, Stockholm (2012), *Daqui parece uma montanha*, Modern Art Centre, Calouste Gulbenkian Foundation, Lisbon (2014), *Græsset er altid grønnere*, Museet for Samtidskunst, Roskilde (2014-15), and the executive curatorship of the first edition of *Anozero: Coimbra Biennial of Contemporary Art* (2015).



Kamini Sawhney is the Curator of the **Jehangir Nicholson Art Foundation**.

Jehangir Nicholson's collection is now on long-term loan to the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly the Prince of Wales Museum) and the Jehangir Nicholson gallery forms the modern art wing of the Museum.

The gallery opened in 2011, and in her role as curator Kamini has helped bring to the public a series of exhibitions structured around the collection. The exhibitions rotate every four to six months and over the last four years the gallery has held over twelve exhibitions, some of which Kamini has curated and others that have been articulated by guest curators. Apart from exhibitions, she has been instrumental in organising events, workshops and seminars conceived around these shows, to help audiences relate to the ideas presented in them and stay connected to the gallery.

In 2014 Kamini was selected for the Brooks Fellowship at the Tate Modern, London. Besides the learning experience, the fellowship has helped build bridges between the institutions, with CSMVS, Tate Modern and JNAF collaborating on an exhibition of the British artist Howard Hodgkin that introduced Indian audiences to a solo show of his work for the first time. Kamini was the exhibition

co-ordinator for *Howard Hodgkin: Paintings 1984–2015, A Tribute*.

In her earlier role as journalist and television anchor, Kamini was the Bureau Chief of NDTV, Mumbai, where she reported on a whole range of events both political and cultural. While working on television, she also lent her skills to a United Nations project on Artisan Development, where she was sent on secondment to the project's media team for a year.



Lisa Slade is Assistant Director, Artistic Programs, at the **Art Gallery of South Australia** in Adelaide. From 2011 until early 2015 she was Project Curator at the Art Gallery, during which she curated several exhibitions including *The Extreme Climate of Nicholas Folland*, *Paper, Ink and Ochre* and *Heartland: Contemporary Art from South Australia*. Lisa also managed the Adelaide Biennial of Australian Art in both 2012 and 2014.

As Assistant Director, Lisa oversees the curatorial, exhibition, education and public programmes departments. She has also retained her curatorial role and has recently curated the 2016 Adelaide Biennial of Australian Art: Magic Object. She is currently developing an exhibition titled *Sappers and Shrapnel:*

contemporary art and the art of the trenches, which opens in November 2016.

Prior to the Art Gallery of South Australia, Lisa curated projects for a range of museums including the Newcastle Art Gallery and the University of Queensland Art Museum. Several of these curatorial projects were informed by her PhD research into Kunst and Wunderkammern culture, colonial collecting and contemporary art. Lisa writes regularly for a range of contexts including peer reviewed journals, exhibition publications, major monographs and art journals. She is also the Chair of Artlink Australia and the Chair of the Visual Arts, Craft and Design Panel for Arts South Australia.



Isabella Tam is currently Assistant Curator at **M+** in Hong Kong. Her role involves acquisitions and curating exhibitions to reflect the cross-disciplinary content of M+ and its visual culture mandate. Most recently, Tam curated the *M+ Sigg Collection: Four Decades of Chinese Contemporary Art* (Hong Kong, 2016), other exhibitions include *Mobile M+: Inflation!* (2013) and *Song Dong: 36 Calendars* (2013).

Prior to joining M+, Tam was the Assistant Curator at the Legislative Council and the Hong Kong Visual Arts Centre, commissioning artists to produce public artworks and curated sound art project, *I/O Flows* (2006) and media performance, *Dorkbot:LIVE!* (2009).

She was a Whitechapel-British Council Hong Kong Curator at the Whitechapel Gallery in London (2012), and worked as an assistant at the Fruitmarket in Edinburgh (2003–04). She is author of *Glow in the Dark* (HK: Videotage, 2009), *Veil Unveil: works of Tang Ying Chi* (HK, 2010), and *Right is Wrong: Four Decades of Chinese Art from the M+ Sigg Collection* (Umea, Sweden, 2014).



Adele Tan is Curator at **National Gallery Singapore** and oversaw the Post-1970 collection and displays for the inaugural Southeast Asia Gallery, as well as contemporary commissions for the museum.

She studied English Literature at the National University of Singapore and received her MA and PhD in art history from the Courtauld Institute of Art in London. Her research focuses on modern and contemporary art in Southeast Asia and China with a special interest in performative practices and new media. She was previously assistant editor at the British journal *Third Text* and is a member of the International Association of Art Critics (AICA) Singapore.



Nandini Thilak is Assistant Curator at the **Mehrangarh Fort Museum** in Jodhpur, India. Apart from curating and doing research on the historic collection at the museum, she works to increase the institution's engagement with local schools and to initiate contemporary art programming at the fort.

She was born in 1989 in Kochi, southern India, and received a Masters in Arts and Aesthetics from Jawaharlal Nehru University in New Delhi in 2014. From May 2014 to May 2015 she worked at the Kochi Biennale Foundation in Kochi, India, as curatorial assistant to Jitish Kallat, the curator of the 2014 Kochi-Muziris Biennale. She co-wrote and edited the wall and short guide texts of the biennale with Jitish Kallat. Apart from research and writing, her interests include the design and creation of exhibition texts and visual aids, community engagement, and the furthering of access to art and education, both online and at the museum.



Lynnet Wangui Ngigi is an arts practitioner from Nairobi who has been working in the Kenyan cultural scene for the past four years at **Kuona Trust Art Centre**. Kuona Trust is a non-profit organization that promotes, nurtures and supports visual artists in Kenya. Wangui graduated from Daystar University, Kenya with a Bachelor's Degree in Communication. She has worked on several projects with the Trust including project management for the Kenya Art Fair, one of the main art fairs in the region.



Keir Winesmith is currently the Head of Web & Digital Platforms at **SFMOMA**, and co-founder of SFMOMA Lab. He is a digital strategist, producer, writer and creative technologist working in the cultural sector. Keir has produced and collaborated on award winning artistic and museum digital projects in Australia, Europe and the United States. He holds a PhD in New Media, and writes and speaks internationally about technology and media in the cultural sector.



Wang Dong is the curator of **He Xiangning Art Museum** in Shenzhen, P.R.C and PhD candidate in “Museology, Curating and Audience” at Academy of Visual Arts in Hong Kong Baptist University. He is dedicated to curating, criticism, research and international culture exchange and research of Chinese contemporary art and overseas. Since 2007, Wang has been involved in Chinese contemporary art as a curator, critic and editor, focusing on critical, experimental and marginal contemporary art and young artists worldwide.

綜合心得

本次參與獲得很多對於個人工作上的鼓勵和建言，對於重新掌握和思考藝術機構面貌和如何生產可持續、有包容力的方法學有著很多想法上的拓及。儘管分享的內容還是往往建立在現實的條件上而非全然未來性的想像裡，而讓我個人有些期待誤差上的失落，畢竟討論現實和未來是不同的發想和分享取徑，我以為可以透過更多開拓性的面向來展開具有下個時代感、更前衛的藝術機構想像，卻一直沒有機會真正進入到這個層次的討論。對我來說，缺乏這樣的集體想像介面實為憾事。

當然，這些分享的面向對於沒有待過如同泰德現代美術館這樣專業大型藝術機構的策展人如我來說，依舊有很多務實層面的衝擊和學習。從如何累積、建構自身的檔案、歷史、如何思考收藏、展示，如何面對政府、社會、觀眾的變動和做出具體的節目操作上的回應，都是美術館自身時時刻刻面臨的挑戰。當然他們有經濟資源條件可以結合各種專業領域的人士一起合作，找出工作的方式，和進行自我教育和成長，實在是相當令人羨慕的狀態，但是同時我也在這些抽絲剝繭的狀態裡，漸漸分析出自身以及目前經營台北當代藝術中心的優劣勢，探索未來工作方式的建構工程。

啟發與未來展望

整段行程意外地對我來說，竟是個人專業生涯進階的轉折躍進點。我並藉機深刻省思過去一年多以來主持台北當代藝術中心的策展思維，並暫為未來的台北當代藝術中心擘劃出新的機構任務與方向：

作為一種學習歷程 ／ *TCAC is a learning process*

作為一個開放工作室 ／ *TCAC is a production house*

作為一種方法 ／ *TCAC is a method*

這些機構任務將結合現有的空間屬性，主要包括圖書館、錄像廳、廚房酒吧等三大空間系統來進行節目製作、合作的可能性。一方面重新整理過去機構內部累積的各種活動項目，進行再檔案化的工程，一方面我希望藉著強化空間的功能和魅力，來爭取更多和藝術社群、觀眾等的互動介面。也就是說，透過機構再形式化的過程去強調空間場域以及內部節目的扣合，發揮出更具特色的機構語言和身份，讓機構的生產有高度異質的辨識度，以在目前台北藝文活動、空間日益蓬勃發展的體系裡，取得更有效的機能和效力。未來的節目活動將透過聚焦以及交叉的過程裡，養成更有深度的研究底蘊和生產性，也提供更靈活的藝術能量，挹注到場景中，轉動更多生態上的刺激對話與生產的可能。

這些個人學習上的心路歷程，盼有機會透過機構的實踐過程逐漸成形。我以為微型藝術機構是真正的藝術實驗場、批判力的起點，也是擴延更多社會實踐的另類可能平台，這將是我未來或許有機會逐步實踐的方式，也是期待藝術機構可以在區域甚至國際的網絡脈絡中，成為一個理解該地藝術發展樣貌、文化風景的重要入口和方法。唯有透過提煉機構的力量，方能促成更多真正進行靈活度高的國際交流、國際合作的民間草根力量。本行透過各方參與者所組成的網絡，也將成為日後交流的真實契機。