

From Alexandria to Tokyo: Art, Colonialism and Entangled Histories?

03.12.2020 – 04.12.2020

Online event, YouTube

The symposium aims to decenter present-day debates on art and colonialism. While European colonialism and imperialism have become important themes in contemporary museum, academic discourse and exhibition practice, artistic perspectives on non-European colonialism and experiences of domination remain relatively understudied. This is so despite the complex creations and legacies these experiences have and continue to generate. Moreover, little comparative analysis has been done in this regard, especially as pertaining to art. The symposium therefore aims to shed light on the multiplicity of colonialism spanning from North Africa to East Asia and their roles in the constitution of the modern world. In particular, it seeks to explore art- and artist-focused case studies that examine undisciplined histories, memory building and the conflicting, multivalent narratives these have generated.

The pressures of postwar and post-independence reconstructions and nation-building have long concealed the complex and contested relationships between artistic connections or exchanges, and the workings of domination and inequality. The symposium will thus question whether the formation of avant-garde artistic networks connected at an international level can be separated from the hierarchical conditions under which colonial connections were formed. Second, it will assess how the reevaluation of colonialism raises a challenge as much to Eurocentric art histories as to nationalist ones, which have arguably contributed in drawing new separatist and exclusionary lines.

The outbreak of the new coronavirus has further exposed the socio-economic inequalities that are felt along various aspects around the world. By engaging critically with the histories of colonialism, which have undoubtedly impacted the current development, we hope that this symposium will lead us to a better understanding of the challenges we collectively face today.

Convenors:

Mami Kataoka (Director, Mori Art Museum), Sook-Kyung Lee (Senior Curator, International Art, Hyundai Tate Research Centre: Transnational, Tate), Devika Singh (Curator, International Art, Tate), Michio Hayashi (Professor, Sophia University), Christian Kravagna (Professor, Academy of Fine Arts Vienna)

This event is organized by Mori Art Museum and Hyundai Tate Research Centre: Transnational in partnership with Institute of Comparative Culture, Sophia University.

DAY 1: Thursday, December 3, 2020

Opening Remarks

Mami Kataoka (Director, Mori Art Museum)

Panel 1: Between Nationalism and Cosmopolitanism

9:00 - 10:30 (UTC)

Moderator:

Devika Singh (Curator, International Art, Tate)

Sensory Topography: Bodies, Artist Networks, and the Interwar Ballet Russes

Fusako Innami (Assistant Professor at School of Modern Languages and Cultures, Director of Research at Durham University)

In *Shanghai* (1931) by the Japanese writer Yokomitsu Riichi, the individual body is depicted as a literal embodiment of the grotesquely expanding borders of the Japanese empire amid its ambivalent position within Asia. Around the same period, Japanese dancer Komaki Masahide, who had arrived in Shanghai via Harbin and later contributed to the postwar ballet boom in Japan, danced for the Shanghai Ballet Russes, often at the Lyceum Theatre. This venue was founded in 1930 in the French concession area of international settlement, where prominent figures, such as Margot Fonteyn, danced. While those individual dancing bodies were inseparable from the colonial sense of the nation, including their involvement with national officials and representations, they embodied the theatrical space through their collaborative artist networks beyond the nation. As part of a larger project to develop an understanding of embodied practices in cross-cultural interactions and collaborations, this paper explores the idea of the embodied experience, particularly when transferred and circulated across geographical boundaries, and focuses on Komaki and the Shanghai Ballet Russes. With an emphasis on Komaki's memoirs, this paper aims to explore embodiment as a continuous practice to potentially rewrite the existing topography through sensory experiences.

Japanese Traditional Arts as the Connecting Link. Transnational Analysis of the Network of Japanese Ultrationalists and Indian Anti-Colonial Revolutionaries

Helena Čapková (Associate Professor in Art History at Ritsumeikan University, Visiting Lecturer at Waseda University)

Under the scaffolding of Japan's own colonial construction, recent research uncovered an energetic operation of transnational networking that served to conceal anti-colonial activities within Japanese territory, calling it a refuge for the activists. Among them were artists whose unexpected encounter in Japan led to some extraordinary collaborative projects, such as the Golconde dormitory in Pondicherry (1935 -1942) – the first modernist building in India. This paper aims to shed light on two interconnected case studies that commenced in Japan but developed in India, and thus link two colonial narratives that are rarely associated with one another: Japanese imperialism and related Pan-Asianist activities and the struggle for Indian independence. The case studies will develop from the Japanese stay (1916-1920) of French painter and occultist, Mirra Richard (1878-1973, later the Mother of Pondicherry) under the auspices of the ultrationalist group, the Black Dragon Society (founded in 1901). The connection between Tokyo and Pondicherry was subsequently built upon personal networking among the members of Garakutashu (1919-1940). This circle of collectors practicing traditional Japanese arts was unusually open to foreign members and as such became a hub fostering transnational encounters in arts and possibly, intelligence exchange. The members included Czech/American designers Antonin (1888–1976) and Noémi Raymond (1889–1980) and Keshoram Sabarwal, a journalist associated with Indian revolutionary *Rash Behari Bose* (1886-1945). Transnational methods used for this research allow for a disentangling of histories that were otherwise treated in isolation, as parts of different, even local, historical and art historical narratives. Some,

such as the history of Garakutashu, were entirely marginalized.

Indian Nationalism and the Making of 'Modern' in Sri Lankan Art

Sanathanan Thamothersampillai (Senior Lecturer in Art History at University of Jaffna, Co-Founder of Sri Lanka Archive for Contemporary Art, Architecture, and Design)

The written art history of Sri Lanka maps modernist art practices in Sri Lanka as a consequence of westernization. But the material evidence, newspaper accounts and exhibition histories reveal how through ideological and aesthetic choices, India and its freedom movement became a counter current to the westernizing threads in Sri Lankan culture in general and art practices in particular. Hence, the mechanics of churning out a 'new art' from British colonial culture after 1920, was largely governed by the influence of Indian intellectualism. Apart from the visits by the Indian National congress leaders, exhibitions of works by artists of the Bengal school and Santiniketan had electrified the city-based local art practices and opened up debates on 'new eastern art' or 'national art'. In this context, Rabindranath Tagore's visits to Sri Lanka in 1922 and 1934 were crucial. One of the direct impacts of this current was the formation of the Ceylon Art Club (1921) and Sri Palee College (1934) in Colombo, and Kala Nilayam (1934) in Jaffna. Later, many of the Ceylon Art Club artists joined photographer Lionel Wendt in the formation of the country's most charismatic modernist art collective known as '43 group.' These developments formed an alternative to existing urban art derived from the ideals of Victorian academicism. Meanwhile, unlike the Bengal school, artist groups in Sri Lanka in this period displayed less insular and more cosmopolitan attitudes. This paper attempts to unpack the creative tension that was produced by the Indian Nationalist movement in the making of 'modern' in Sri Lanka art.

Panel 2: The Cold War, Liberation and Modernism

11:00 - 12:30 (UTC)

Moderator:

Christian Kravagna (Professor, Academy of Fine Arts Vienna)

The Impossible Empire: the Global South, the Cold War, and the Republic of China in the Taiwanese Art Collection

Nobuo Takamori (Curator)

In 1949, when the Kuomintang Party retreated to Taiwan (officially the Republic of China, R.O.C), a former Japanese Colony, following the Chinese Civil War, an 'Impossible Empire' began ruling over this tropical island. The R.O.C., also known as "Free China" during the Cold War, tried to project its political and cultural influences on the Global South. From Southeast Asia's Chinese communities, to R.O.C.'s agricultural missions on the African continent, the Taipei government tried to project an image of itself as a "superpower". In addition, the R.O.C. government still maintained a seat as a permanent member of the U.N. until 1971 representing China. This was so despite the geo-body of R.O.C. actually being a tropical island relying on and connected with Japanese colonial modernization. As part of the practice of this research, the exhibition *The Secret South: from Cold War Perspective to Global South in Museum Collection* was unveiled at the Taipei Fine Arts Museum in July 2020. Nearly 200 artworks and documents pertaining to the Global South were selected from the collections of several public art museums in Taiwan to present the unique role Taiwan/R.O.C. has been playing since the end of the war. The exhibits ranged from Ishihara Shisan's screen painting, which depicts the people on Luzon Island in 1943, together with the Kuo Hsue-Hu's landscape works created with the technique of *nihonga* in Thailand in the 1950s, to sketches by Max Liu, who joined the Vietnam War as an engineer in the 1960s. In addition, the exhibits included artworks by Chinese Southeast Asian artists collected under the 'Overseas Compatriot' policies. During the Cold War, the island nation of R.O.C. upheld the Greater China ideology, and the Taipei Government endeavoured to project its influence on Chinese communities globally. Meanwhile, it made strenuous efforts to partake in various

military campaigns and actions, intervening in the civil war of Indonesia, setting up intelligence headquarters in northern Thailand, and building a Chinese-style palace for the dictator of the Democratic Republic of Congo. The story of the 'Impossible Empire' is deeply connected to its cultural colonialism in Taiwan and the projection of its influence worldwide.

Shifting Art Constellations and the Non-Aligned Movement in Egypt

Nadia Radwan (Assistant Professor of World Art History, Institute of Art History, University of Bern)

This contribution examines the effects of the political imaginaries generated by the Non-Aligned movement on art and exhibition practices in postwar Egypt. By focusing on the aftermath of the Bandung Conference, it questions the artistic dimensions of new alliances between Egypt, India, Mexico and Yugoslavia, and their repercussions on artistic approaches and cultural policies. It proposes to investigate how Nasserist ideologies regarding Afro-Asian solidarities were generated by cultural state projects, such as art biennales. For instance, what role did the Alexandria Biennale play in reconfiguring new geographies of power and in activating anti-imperialist discourses? In that perspective, it also suggests to take a closer look at the potentialities of social realism produced by artists belonging to the Egyptian Group of Modern Art. How can the multiple translations of a "revolutionary art" inform us about emancipation? Did the representations of new topics, such as peace, hunger, poverty, Africa or the nationalization of the Suez Canal operate as metaphors of anti-colonial struggle, as instruments of state propaganda or as a means towards artistic freedom and liberation? Overall, this contribution aims to interrogate how reimagined identities as both national and transnational were constitutive of Egyptian modernism in the context of the Cold War.

Imagined Solidarities: Soviet Involvement in the Struggle for Progressive Realist Art in Postcolonial North Africa

Maria Mileeva (Associate Lecturer at The Courtauld Institute of Art)

This paper examines contacts between artists, art schools, and exhibitions, with the aim of disentangling the relationship between decolonisation and the influence of socialism in North African culture. Following a period of artistic dependency on Western modernism, the Soviet Union provided a non-capitalist and anti-imperialist model of creativity for newly liberated states. It did not prescribe an aesthetic formula, but encouraged the development of a new national art, which was closely tied to local traditions. This paper examines modern North African art through the prism of Soviet-African relations and socialist internationalism. The work of Egyptian artists Hamed Owais, Inji Aflatoun, and the sculptor Gamal El Sagini, who received a gold medal at the 1957 International Festival of Youth, will be used to explore the construction of new artistic identities in postcolonial North Africa and their relationship with the USSR. It will argue that Egypt's joining of the Non-Aligned Movement in 1961, can be seen as a way of leveraging Soviet position of dominance in the region.

Russification Project

Zeigam Azizov (Artist, Philosopher)

Zeigam Azizov's contribution explores the question of Russification as colonial domination. Russification refers to how the Russian Empire, and later the Soviet Union, used the Russian language for the domination of former colonies, which were later united as satellite socialist republics during the Soviet era. After the fall of the USSR in 1991, this process continued as a 'de-Russification' and endures to this day. Insights will be gleaned through the understanding of this phenomenon, both as the subject of study, as well as through a critical revision in artistic and philosophical terms. This will show how the end of one process gives rise to the beginning of another. The process of Russification existed as a political project to expand the influence of the Empire and continues after the fall of the Soviet Union through discourses in the media and elsewhere. Azizov will discuss artworks, critical essays and auto-biographic material based on his research in this area.

DAY 2: Friday, December 4, 2020

Opening Remarks

Sook Kyung Lee (Senior Curator, International Art, Hyundai Tate Research Centre: Transnational, Tate)

Panel 3: Multiplicity of the Postcolonial

9:00 - 10:30 (UTC)

Moderator:

Michio Hayashi (Professor, Sophia University)

Dictionaries and Aporias – Some Notes on Southeast Asia and Japan

Tzu Nyen Ho (Artist)

Since 2012, Tzu Nyen Ho has been working on *The Critical Dictionary of Southeast Asia* (CDOSEA), an ongoing project driven by the heterogeneity of the region known as “Southeast Asia”. CDOSEA consists of an algorithmically edited *Abécédinaire* of the region, made up of video materials appropriated from online sources and recombined in endless variations. It can be said that CDOSEA has been born out of a basic (formal) question: what constitutes the unity of a region that has never been unified by language, religion or political power? Since 2017, Tzu Nyen Ho has been researching the wartime thoughts and activities of the Kyoto School of philosophers, using it as a lens to understand Japanese history from the 1930s to the 1940s. So far, this has resulted in two projects. The first was an untitled live concert/workshop/reading at the Gwangju Biennale 2018, done in collaboration with the musical group FEN and South Korean singer Park Minhee. The second was the installation *Hotel Aporia* (2019). In this talk, Tzu Nyen Ho attempts to think through the historical and formal inter-connections between these two lines of research that seem to have nothing in common.

Tomiyaama Taeko as “Returnees’ Art”: Is East Asian Postcolonial Art History Possible?

Hiroki Yamamoto (Assistant Professor at Graduate School of Global Arts, Tokyo University of the Arts, Part-time Lecturer at the Department of Arts and Crafts, Kyoto University of Art and Design)

A painter born in Kobe in 1921, Tomiyama Taeko has created works interrogating Japan’s war responsibility. Her father was sent by the British company Dunlop to Darien and Halbin, both of which were under Japanese rule at the time, where the artist spent her youth. Tomiyama has repeatedly said that this experience informed her identity as an artist (e.g., Tomiyama 2009). She also visited Korea, which was a colony of Imperial Japan, and witnessed “the violent treatment of a young Korean by Japanese soldiers [which] left a strong impression on her” (Rebecca Jennison 2003: 187). At the same time, Tomiyama found that “the behaviors of the Japanese toward Koreans and the Chinese were quite similar to those of the British toward the Japanese workers working at her father’s company” (Manabe Yuko and Kaneko Takeshi 2017: 109). Here, “an ambivalent status” (Miyamoto Yuki 2010: 72) characterizing Japanese colonialism, which Tomiyama astutely detected, appears. This status, it can be argued, is polarized and stems from the duality of the Empire of Japan: on the one hand it possesses an ineradicable inferiority complex that the nation feels toward Euro-American counterparts as a late-comer imperial power, and on the other an arrogant discriminatory sentiment that it has toward other East Asian countries as the sole ‘modern nation’ in Asia. Park Yu-ha (2016) pointed out that there are very few studies on the literature of the Japanese who returned from the occupied territories and the colonies after Japan lost, and, by exploring this ‘blank,’ challenged the ‘mainland’-centrism and the ‘settler’-centrism in the history of modern Japanese literature. This paper, employing

Park's concept of 'returnees' literature,' reconsiders the artistic activity of Tomiyama Taeko from the perspective of 'returnees' art'. Otherwise put, it discusses the artworks of Tomiyama, who acquired the multi-layered eyes and the acute sensitivity she cultivated through the cross-border migration between the mainland and the colony (or among plural colonies), re-positioning them in the context of the postcoloniality of East Asia, which is related to but different from that of Euro-America. This paper, in doing so, aims to contribute to the construction of a postcolonial art history, specific to East Asia, transcending the binary between 'the art of the colonizer' and 'the art of the colonized.'

Many Voices

Jung-Yeon Ma (Senior Assistant Professor at Meiji University, Visiting Scholar at Tama Art University, and Toyo Correspondent of *Wolganmisool*, Korea)

The year 2019 marked the 100th anniversary of the March 1st Movement for the Korean independence from Japan. Commissioned by Seoul Museum of Art, the Japanese artist Fujii Hikaru presented *2.8 Declaration of Independence | Reading in Japanese*, which centered on the declaration of independence by Korean students in Tokyo. Keeping a critical distance from the nationalism of the colonized country, Fujii reflected on and articulated the history of imperialism of his country through the language of contemporary art. At the Korean Pavilion of the 58th Venice Biennale, the Korean artist Hwayeon Nam presented *Dancer from the Peninsula* (2019), which focused on the history of the dancer Choi Seung-hee (Sai Shoki in Japanese pronunciation, 1911-1969) who was born in the Korean peninsula and debuted in Tokyo. Illuminating Choi's art and life along with her artistic vision of East Asian dance Nam presented her imagination into history. Focusing on the multiplicity of the voices of different bodies, this paper analyzes these two works that explore the collective and cultural memories of Korea and Japan.

Why Sculptures are Erased: "The Other Tokyo Tribunal" as a Clue

Nodoka Odawara (Artist, Critic)

Incidents involving the removal of monuments have been widely reported in connection with Black Lives Matter. Why are sculptures being destroyed? In this presentation, I would like to address this question by looking at the role and significance of sculptures in society, with reference to several past instances when sculptures were removed or destroyed in Japan. The Council that oversaw the removal of statues in Japan under the American occupation after World War II has been referred to as the other Tokyo Tribunal. At that time, several statues that exalted the prestige of soldiers came to be removed for "inciting hostility." In a complete turnaround of events, Tokyo came to be embellished with nude statues called "Peace." In 1972, these sculptural monuments were blown up by the East Asian Anti-Japan Armed Front. What exactly led to the bombing of these statues? I will discuss this question in connection with the problems of postwar Japan.

Panel 4: Against the Neo-Colonial

11:00 - 12:30 (UTC)

Moderator:

Ming Tiampo (Professor of Art History and Director of the Institute of Comparative Studies in Literature Art and Culture, Carleton University)

From my Mouth Alone: Specters of Communication and the Materialization of Postcolonial Voices in Vietnam

Pamela Corey (Lecturer in South East Asian Art at SOAS, University of London)

It could be said that postcoloniality exists in multiple states in contemporary Vietnam. The narrative of resistance to foreign occupation continues to shape the socialist telos of sovereignty and national identity, eliding the

complexities of the geobody's construction. These include its formation as a Chinese frontier province from 111 BCE-939 CE, its territorial partitioning as part of French Indochina, Japanese occupation in WWII, followed by what is domestically referred to as the War of Resistance against America. Yet the more uncomfortable entanglements that challenge this postcolonial narrative's territorial and teleological integrity have been forgotten or historiographically suppressed. Such subjects include human legacies found in the African corners of the former French empire, and the duality of Vietnam's postcolonial self, as colonized and as colonizer, in the case of the historical annexation of Champa. These are the respective subjects of contemporary moving image works by two artists based in Vietnam. Tuan Andrew Nguyen's four-channel video installation *The Specter of Ancestors Becoming* (2019) uses the acts of letter writing and reading to channel the recovered or imagined memories of Vietnamese-Senegalese descendants whose fathers fought for the French in the First Indochina War (1946-1954), and whose Vietnamese wives accompanied them back to Senegal. Nguyen Trinh Thi's film *Letters from Panduranga* (2015) eschews ethnography in favor of the essay film to probe the representational contours of authorship and community among the remaining Cham population in Vietnam, subjects of an ongoing condition of erasure by the Vietnamese state. Both artists stage spoken epistolary communication as a means through which writing and voice bridge time and space to imagine troubled intimacies, allegorize the postcolonial subject's relationship to the state, and reflect on the authorial function of the artist him/herself.

Where is my Land?: Cambodia's Question in the Wake of Singapore's Neo-Colonial Endeavors - Ana Bilbao (Lecturer in Modern and Contemporary Art at University of York)

Since its independence in 1965, Singapore has increased its land mass by 22% through land reclamation. Together with industrialization, this has transformed the city-state's weak economy of the colonized into that of a colonizing 'Asian Tiger.' Singapore's rapid expansion enabled by sand-dredging makes it the world's largest importer of this natural resource, and Cambodia's relaxed regulations relative to other Southeast Asian countries have converted it into Singapore's primary supplier. Singaporean reclaimed lands built with Khmer sand are today populated by artificial beaches, high-end malls, and real estate developments thoroughly enjoyed by the locals. Much like in traditional colonial frameworks, these spaces for amusement are constructed at the expense of the devastation of Cambodian ecosystems and the violation of the human rights of indigenous communities living along the riverbanks. It is no coincidence that sand has become a central medium in the work of a number of contemporary Khmer artists, including Khvay Samnang, Tith Kanitha, and Than Sok*. This paper explores the neo-colonial implications of sand-dredging in Cambodia through the lens of the activist artworks of Khvay Samnang. Video-performances such as *Where is my Land?* (2014) and *Enjoy my Sand* (2013-2015) offer us a dislocated glimpse into this conflicting narrative: through a contained yet highly sensorial choreography, the visual language of the former work transmits the devastating consequences of sand extractivism. The playful character of the latter invites us to share and be comfortably complicit with the colonizer's enjoyment of Cambodian natural resources.

* Roger Nelson, 'Art and Sand in Cambodia: Please Enjoy my Sand', *Artlink*, vol. 33, no. 4, December 2013, pp. 55-57.

The Artist as Interloper: Embedded ethnography and artistic agency in Fang Di's videos from the frontlines of the 'Belt and Road' (2019-)

Wenny Teo (Lecturer in Modern and Contemporary Asian Art at The Courtauld Institute of Art)

Since 2017, the Pacific island-state of Papua New Guinea (PNG) has received significant economic and infrastructural investment from The People's Republic of China, after becoming one of more than 70 countries to officially join the 'Belt and Road Initiative' (一带一路) – China's multi-billion dollar plan to forge an expansive network of infrastructural connectivity, diplomatic relations and trading zones across the globe. Among the many Chinese citizens who subsequently relocated to Papua New Guinea for work was Fang Di (方迪, b. 1987), who, in addition to being an independent artist, is also a full-time employee of a Chinese state-owned construction company based in the capital city of Port Moresby. This paper will focus on a series of documentary videos that he produced in Papua New Guinea and the Autonomous Region of Bougainville in 2019, and question the extent to

which the artist succeeds in subverting the febrile visions of progress and prosperity that underlie China's neo-colonial ambitions, in spite of his embeddedness within the very system of power whose mechanisms he seeks to expose.

Opening Our Ears: Listening to Japanese WWII Imperialist Histories through Contemporary Filmic Artworks
Fiona Amundsen (Senior Lecturer in Photography and Art Theory at AUT University)

Drawing on and extending Māori filmmaker Barry Barclay's idea of the listening camera, this presentation explores how film-based methods that employ non-imaged off-camera audio can enable intersubjective acts of ethical listening, witnessing and remembering of WWII Japanese imperial histories*. Referencing the work of Taiwanese artist Hsu Chia-Wei and Japanese artist Koizumi Meiro, I argue how listening to seemingly visually opaque images can disrupt sanctioned official stories and government remembering of this history, thereby creating space for counter decolonizing narratives to emerge. While Hsu's filmic methods seek to raise consciousness of obscured Japan-occupied Taiwanese historical narratives and their present-day visual manifestation, Koizumi's works function to serve as a reminder that the image of history—Japanese wartime national identity and public memory—is a construct too. In this context, Barclay's listening camera methodologically frames acts of looking to that of *hearing* and then *seeing*, which establishes a decolonizing ethics of social response-ability.

* The core notion of the listening camera is based on Barclay's statement: "I believe we might do well to further explore how to make the camera a listener. As a Māori, you are taught how to listen, you sit at the feet and open your ears. You have 'no right to know'. The knowledge is gifted to you at appropriate times and appropriate places" (Barclay 1990, 17). Barclay explored this idea and other related material in his text *Our Own Image: A Story of a Māori Filmmaker* (1990), where he contemplated how Māori ways of being could become strategies for decolonizing storytelling through documentary filmmaking.

Biographies

DAY 1: Thursday, December 3, 2020

Opening Remarks

Mami Kataoka

Director, Mori Art Museum. Kataoka has been the Chief Curator at the Mori Art Museum, Tokyo, since its opening in 2003. Kataoka was also the International Curator at the Hayward Gallery, London in 2007-2009, the Artistic Director of the 21st Biennale of Sydney in 2018, and recently appointed as Artistic Director of the Aichi Triennale 2022. She currently serves as the 2020–2022 President of the International Committee for Museum and Collections of Modern Art (CIMAM).

Panel 1: Between Nationalism and Cosmopolitanism

9:00 - 10:30 (UTC)

Moderator:

Devika Singh

Devika Singh is Curator, International Art at Tate Modern. Her writing has appeared widely in exhibition catalogues, magazines and journals. Singh was previously Smuts Research Fellow at the University of Cambridge and a fellow at the Centre allemand d'histoire de l'art, Paris. She curated exhibitions at Kettle's Yard (2019-2020), the Dhaka Art Summit (2018), Duke University (2018) and the CSMVS, Mumbai (2017).

Speakers:

Fusako Innami

Fusako Innami is Assistant Professor in Japanese and Performance Studies at the School of Modern Languages and Cultures, Durham University, UK. Her research interests include the body and the senses, intimacy, and inter-

media translation, including the translation of bodily experiences into language and the circulation of ideas. She is a recipient of the 2012 New Scholars' Prize (second place) from the International Federation for Theatre Research, and her commissioned works in performing arts for organizations include those at Bunkamura in Tokyo and Glyndebourne Opera in Sussex, UK. Her monograph on touch, skinship, and modern Japanese writing titled *Touching the Unreachable* is contracted with the University of Michigan Press. She received her MA from New York University and a DPhil from the University of Oxford.

Helena Čapková

Helena Čapková is a Tokyo/Kyoto-based curator, researcher, and an art history professor at Ritsumeikan University, Kyoto. She studied transnational visual culture and Japanese studies in Prague and London. Already as a PhD candidate, she collaborated on international and interdisciplinary research projects such as *Forgotten Japonisme* (2007-2010) and later *Enchanted Modernities: Theosophy, Modernism and the Arts, c.1875-1960* (2013-2015) and *Bauhaus Imaginista* (2016-2019).

Sanathanan Thamothersampillai

Born in Jaffna, Sri Lanka, in 1969, Sanathanan Thamothersampillai is currently Senior Lecturer in the Art History Department at the University of Jaffna. Having obtained his MFA in Painting from the University of Delhi and PhD from Jawaharlal Nehru University, he co-founded the Sri Lankan Archive for Contemporary Art, Architecture and Design. He held various solo exhibitions such as *Dis/Placement*, Saskia Fernando Gallery (Sri Lanka, 2013), and *Mismatches*, Saskia Fernando Gallery (2011), and his works have been widely exhibited alongside others, including Sharjah Art Biennale (UAE, 2019), Lahore Art Biennale, (Pakistan, 2017), *Insecurities: Tracing Displacement and Shelter*, Museum of Modern Art, New York (2016-2017), and *15 Invitations*, Asian Art Archive, (Hong Kong, 2016). *Modernity and Visual in Jaffna, 1920-1990* and *Stories of Survival/Resistance: Art, Memory and Justice in Postwar Sri Lanka* (both in 2018) are the most recent among his numerous publications.

Panel 2: The Cold War, Liberation, and Modernism

11:00 - 12:30 (UTC)

Moderator:

Christian Kravagna

Christian Kravagna is an art historian and curator. He is Professor of Postcolonial Studies at the Academy of Fine Arts in Vienna. He published *Transmoderne: Eine Kunstgeschichte des Kontakts* (Transmodern: An Art History of Contact) (b_books, 2017), edited the *The Museum as Arena: Artists on Institutional Critique* (Walther König, 2001), and co-edited *Transcultural Modernisms* (Sternberg Press, 2013).

Speakers:

Nobuo Takamori

Taiwanese curator of Japanese descent currently based in Taipei, Taiwan. He is Assistant Professor at the Graduate Institute of Trans-Disciplinary Arts, National Taipei University of Arts. In 2019, he served as Researcher at the Taiwan International Arts Network, National Culture & Arts Foundation. He received his PhD in Art Studies from the National Chiao Tung University. His recent curatorial projects include *The Secret South: from Cold War Perspective to Global South in Museum Collection*, Taipei Fine Arts Museum, (Taiwan, 2020); *Everyday Life and Landscapes of the Island: Betel Nuts, Bananas, Sugar Cane, and Palms*, Tainan Art Museum (Taiwan, 2020); and *After Our Dear Country Failed*, Taipei Digital Art Center (Taiwan, 2019).

Nadia Radwan

Nadia Radwan is Assistant Professor of World Art History at the University of Bern, Switzerland. Her research focuses on Middle Eastern art and architecture (19th-20th century), non-western modernisms and the global museum. Her PhD entitled *Les modernes d'Égypte* (The Moderns of Egypt) (Peter Lang, 2017) was published and she is currently working on her second book about concealed visibilities and the politics of abstraction in the Middle East.

Maria Mileeva

Maria Mileeva is Associate Lecturer at The Courtauld Institute of Art, London. She is a specialist in 20th and 21st century art and visual culture of Russia and the former Soviet Union. Her research can be grouped into the following core areas: a comparative inquiry of leftist internationalists and fellow travellers' involvement with the Soviet experiment in the interwar period; and the development of networks of socialist internationalism since 1945. The focus on transnational cultural interactions stems from her PhD (The Courtauld, 2011), which looked at the politics of exhibiting international art in the Soviet Union during the 1920s and 1930s. She is currently working on a research project that focuses on the practices of Soviet socialist realism and its reception in the former Soviet Republics, Middle East, Asia and Africa.

Zeigam Azizov

Born in 1963 in the Republic of Azerbaijan and currently living in London, UK. He is an artist and philosopher and his work addresses questions of time, image and techniques as well as narrative procedures of globalisation in relation to the languages of migrations, media, and the new mimesis. He exhibited his work worldwide, including most recently: the Venice Biennale (Azerbaijan Pavilion, 2019), The Time Salon (Sydney, 2017), the Venice Biennale (2011 and 2003), Tate Modern (London, 2006), House der Kunst, (Munich, Germany, 2004), Grazer Kunstverein (Graz, Austria, 2002), and TN Probe (Tokyo, 2001) among others. His recent book *The Time of the Image: A Philosophical Exploration of the Image in the Work of Bernard Stiegler* was published by Herbert von Halem Verlag in 2020.

DAY 2: Friday, December 4, 2020

Opening Remarks

Sook-Kyung Lee

Sook-Kyung Lee is Senior Curator, International Art, Hyundai Tate Research Centre: Transnational, at Tate Modern. Lee previously headed Tate Research Centre: Asia-Pacific (2012-2015) and Asia (2016-2018) and led the research and acquisition of modern and contemporary art from Asia-Pacific for the Tate Collection. She recently curated the exhibition *Nam June Paik* (Tate Modern, 2020) and is co-curating a collection display *A Year in Art: Australia 1992* (Tate Modern, 2021).

Panel 3: Multiplicity of the Postcolonial

9:00 - 10:30 (UTC)

Moderator:

Michio Hayashi

Professor, Sophia University, Faculty of Liberal Arts, art historian/critic based in Tokyo. Publications include *Natsuyuki Nakanishi* (Fergus McCaffrey Gallery, 2014), *Tadaaki Kuwayama* (Edition Axel Menges, 2014), *Tracing the Graphic in Postwar Japanese Art in Tokyo 1955-1970: A New Avant-Garde* (Museum of Modern Art, New York, 2012). Co-edited a volume of Japanese postwar art criticism, *From Postwar to Postmodern: Art in Japan 1945-1989* (Museum of Modern Art, New York, 2012).

Speakers:

Tzu Nyen Ho

Tzu Nyen Ho makes films, videos and theatrical performances that are often related to historical and philosophical texts and artefacts. His recent works are populated by metamorphic figures such as the weretiger (*One or Several Tigers*, 2017) and the triple agent (*The Nameless*, 2015), under the rubric of an ongoing meta project *The Critical Dictionary of Southeast Asia* (2012-).

Hiroki Yamamoto

Born in Chiba, Japan in 1986, Hiroki Yamamoto graduated in Social Science at Hitotsubashi University, Tokyo in 2010 and completed his MA in Fine Art at Chelsea College of Arts (UAL), London in 2013. In 2018, Yamamoto received a PhD from the University of the Arts London. From 2013 until 2018, he worked at Research Centre for Transnational Art, Identity and Nation (TrAIN) as a postgraduate research fellow. After working at Asia Culture Center (ACC) in Gwangju, South Korea, he was a postdoctoral fellow at the School of Design, The Hong Kong Polytechnic University until 2019. He is currently Assistant Professor at Tokyo University of the Arts. His publication includes *The History of Contemporary Art: Euro-America, Japan, and Transnational* (Chuo Koron Sha, 2019).

Jung-Yeon Ma

Born in 1980, Seoul. She is Senior Assistant Professor at Meiji University and Visiting Scholar at Tama Art University, and Tokyo correspondent of *Wolganmisool*. Her recent publications include *A Critical History of Media Art in Japan* (Artes Publishing, 2014), *Paik-Abe Correspondence* (Nam June Paik Art Center, 2018), *Exhibition Spaces Emitting Light and Sound: Contemporary Art and Image Media* (University of Tokyo Press, 2019), and *Seiko Mikami: A Critical Reader* (NTT Publishing, 2019).

Nodoka Odawara

Born in Sendai City, Miyagi Prefecture in 1985. Lives in Tokyo. As an artist and critic, she conducts academic research, produces works of art, and writes criticism on topics such as the transition of the atomic bomb monument in Nagasaki, and the image of female nudity in public spaces. In addition, she is the representative of a publishing company, where she is involved in the publication of a collection of articles and series about sculpture.

Panel 4: Against the Neo-Colonial

11:00 - 12:30 (UTC)

Moderator:

Ming Tiampo

Professor of Art History, and co-director of the Centre for Transnational Cultural Analysis at Carleton University. She is interested in transcultural models that provide new structures for understanding and reconfiguring the global. She is the author of *Gutai: Decentering Modernism* (University of Chicago Press, 2011), and co-curator of *Gutai: Splendid Playground* (Guggenheim Museum, New York, 2013).

Speakers:

Pamela Corey

Pamela Nguyen Corey researches and teaches modern and contemporary art history, with a focus on Southeast Asia within broader transnational Asian and global contexts. She received her BA (Studio Art) from the University of California, Irvine, and her PhD (History of Art and Visual Studies) from Cornell University, and is currently Lecturer in the History of Art and Archaeology department at SOAS University of London. She is the author of *The City in Time: Contemporary Art and Urban Form in Vietnam and Cambodia* (University of Washington Press, 2021), and her writing is featured in numerous academic journals, exhibition catalogues, and platforms for artistic and cultural commentary. Together with Wenny Teo she is guest co-editor of *Voice as Form*, a special issue of *Oxford Art Journal* (2020).

Ana Bilbao

Ana Bilbao is Lecturer in Modern and Contemporary Art at the University of York, UK. Her research explores extractivism through the lens of visual culture, histories of exhibition-making and art institutions, as well as contemporary art from the Global South, mainly from South East Asia and Latin America. Prior to joining York, she was editor of *Afterall Journal*, research fellow at Afterall Research Centre at Central Saint Martins, University of the Arts London, and teaching fellow at the University of Essex. In 2017 she was Visiting Scholar in the Art History Department at KU Leuven, Belgium.

Wenny Teo

Wenny Teo is an art historian and Lecturer in Modern and Contemporary Asian Art and Visual Culture at The Courtauld Institute of Art, University of London. She received a PhD in History of Art from University College London with a thesis that examined the ambivalent relationship between contemporary Chinese art and spectacle from 1978 to 2008. Her research centers on art, geopolitics, labor, technology, digital culture, ecology and gender in Sinophone cultures, and she is currently working on two book projects; one that focuses on contemporary Chinese art from 2008 to 2018, and a monograph on the Singapore-born British sculptor and printmaker Kim Lim (1936-1997). Prior to joining The Courtauld she worked at the Museum of Contemporary Art Shanghai and Tate Modern, and has continued to be involved in various independent curatorial projects. She is on the editorial boards of the *Journal of Contemporary Chinese Art* and *Oxford Art Journal*, and her writing has been published in numerous journals, exhibition catalogues and art magazines.

Fiona Amundsen

Fiona Amundsen is an artist and writer who has exhibited widely throughout the Asia Pacific region, United States and Europe. She is Senior Lecturer in the School of Art and Design (AUT University) and recently completed her PhD (Monash University) which explored alternative modalities for memorializing stories and experiences associated with the Asia-Pacific War (WWII). The exhibition that resulted from this research— *A Body that Lives* (St Paul St Gallery (Auckland 2018)— has been nominated for the 2020 Walters Prize, Aotearoa New Zealand's most prestigious art award. In 2019, she was awarded a Fulbright New Zealand Scholar Award which enabled her to begin the initial research for *Coming Back to Life* (2019 -), a photo-filmic-writing project that explores relationships between Cold War military nuclear technologies, military-capitalism, nuclear environmental destruction and spirituality.