In the span of a few years, we have been forced to reconsider our world. The world after 9.11, the political uprisings in the Middle East and 3.11 in Japan. As we enter the 21st century, we also are faced with an environmental crisis of overwhelming proportions, the collapse of economic systems and the collision between East and West. There is no way that such agendas and art are unrelated. As ideal breeding ground for intercultural dialogue and the production of new ways of approaching our world, residencies have an important role to play in opening up exciting possibilities and glimpses of new horizons. With this Conference, we will discuss these compelling issues with cultural leaders throughout the world.

We also aim to use this opportunity to consider the role of institutions in Asia and the Middle East – regions where cultural currents are rapidly forming and collaborating and networking can create great impacts. Asian residencies, in particular, need to consider their cultural strength. Cooperation here is not based on a single, unifying system or set of values; it is an approach that recognizes and embraces differences. Just as a star exists as an individual entity within a constellation, we will explore how new cultural constellations can be formed by single stars united through collaboration and how global networks can help facilitate this goal.
Conference date  
From October 26th to October 28th, 2012  
*Registration begins on October 25th

Main venue  
United Nations University U Thant International Conference Hall  
(5-53-70 United Nations University 3F, Jingumae, Shibuya-ku, Tokyo 150-8925),  
Tokyo Women’s Plaza (5-53-67 Jingumae, Shibuya-ku, Tokyo 150-0001)

Organizers  
Agency for Cultural Affairs, Government of Japan/ Tokyo Metropolitan Government/  
Res Artis Foundation/ Res Artis General Meeting 2012 TOKYO Japan Committee

Co-organizer  
United Nations University

Special Cooperation  
Embassy of the United States of America/ Australian Embassy Tokyo/ British Council/ Embassy of Israel/ Embassy of the Kingdom of the Netherlands

Support  
The Japan Foundation/ Egyptian Culture, Education, and Science Bureau, Japan/  
Embassy of Brazil/ Embassy of Mexico/ Embassy of the Republic of Singapore/  
Embassy of Switzerland/ Embassy of the United Arab Emirates/ Goethe-Institut Tokyo/ Instytut Polski w Tokio/ Istituto Italiano di Cultura/ Taipei Economic and Cultural Representative Office/ Royal Thai Embassy

Co-sponsors  

Cooperation  
Asahi Breweries, Ltd./ Haru Museum/ Mito Arts Foundation, Art Tower Mito Contemporary Art Gallery/ Mori Art Museum/

Media Supporters  
Tokyo Metropolitan Foundation for History and Culture/ The Saison Foundation/  
Design Association NPO/Kazue Kobata class (Tokyo University of the Arts)/  
Masaki Fujihata class (Tokyo University of the Arts)/ Shinji Ohmaki third class (Tokyo University of the Arts)/ Field of Art Produce and Museum Studies, Joshibi University/ Art Environment Support, Faculty of Art and Design, University of Tsukuba/ Department of Arts Policy and Management, Musashino Art University/ ARTcollectors’ THE WINDOW OF ARTS/ Gekkan Bijutsu/ AISHO MIURA ARTS/ AOYAMA | MEGURO/ Art Office Shiobara/ art space kimura ASK?/ Bambinart Gallery/ fabre8710/ Galerie Sho Contemporary Art/ GALLERY MoMo/ GALLERY TARGET/ hpgrp GALLERY/ kakekeae gallery/ KIDO Press, Inc./ Mizuma Art Gallery/ Nanzuka Underground/ nca | nichido contemporary art/ neutron/ SCAI THE BATHHOUSE/ SNOW Contemporary/ Takashi Somemiya Gallery/ Tokyo Gallery + BTAP/ Tomio Koyama Gallery/ Yuka Sasahara Gallery/ Wada Garou Co., Ltd./ Tokyo Creative Weeks/ FESTIVAL/TOKYO/ AOSANDO/ GEIDAI TAITO SUMIDA Sightseeing Project/ +PLUS-ULTRA005

Executive Office  
Tokyo Metropolitan Foundation for History and Culture, Tokyo Wonder Site

URL  
http://www.resartis2012tokyo.com
The Res Artis General Meeting 2012 TOKYO Japan Committee

President
Managing Director, The Saison Foundation
Masao Katayama

Vice President
Secretary General, Asahi Group Arts Foundation
Taneo Kato

Committee (Secretary General)
Director, Tokyo Wonder Site/ Councilor on Special Issue to the Governor, Tokyo Metropolitan Government/ Board of Director, Res Artis
Yusaku Imamura

Committee
Secretary General, Tokyo Metropolitan Foundation for History and Culture
Hideyuki Sasaki

Committee
Director, Fukuoka Asian Art Museum
Shigeo Fujiwara

Committee
Director, NPO S-AIR
Hisashi Shibata

Committee
Director, Yukobo Art Space/ Vice President, Res Artis
Tatsuhiko Murata

Auditor
Executive Director, Tokyo Convention & Visitors Bureau
Yasuyuki Matsumoto

Observer
Director, International Affair Division, Agency for Cultural Affairs, Government of Japan
Junya Nakano

Observer
Manager, Bureau of Citizens and Cultural Affairs, Tokyo Metropolitan Government
Masahiro Seki

Observer
Managing Director, Arts and Culture Department, The Japan Foundation
Hiroko Tsuka

Res Artis General meeting 2012 TOKYO Japan Committee Executive Office (Tokyo Wonder Site)

Secretary General
Yusaku Imamura (Director, Tokyo Wonder Site)

Deputy Secretary General
Yukio Hiwatashi (Vice Director, Tokyo Wonder Site)

Program Director
Kayoko Iemura (Director of Arts Program and Residency Division, Tokyo Wonder Site)

Management
Ayako Funakoshi, Tetsuhisa Yoshida

Administration
Satsuki Asano, Fumiko Uchiyama, Hanae Aikawa, Hiroyoshi Fukamachi

Administration support
Keita Kogoma, Miwa Takamura

Res Artis Foundation

President
Mario A. Caro

Vice President
Tatsuhiko Murata

Treasurer
Karol Frühauf

About Res Artis: Res Artis is a worldwide network of artist residencies dedicated to the promotion of cultural exchange by encouraging artist mobility. Through its programming, it provides a critical forum for organizers of residency programs to develop creative models for challenging cultural assumptions and broadening worldviews. The network is particularly attentive to addressing the changing needs within the field of art residencies.

Membership as of 4/30/2011: 606

Regional breakdown: Asia 85 (incl. Japan 8people)(14%) , Africa 19 (3%) , Europe 294 (48%), Latin America 35 (6%), North America 149 and (25%) , Oceania 24 (4%)

About Meetings: There are 2 meetings, General Meeting and Regional Meeting. The larger, general meetings are held every other year, each time in a new location. Such conferences are organized in partnership with a local residency space, municipal or other group. Regional Meetings allow smaller groups of Res Artis members, or potential members, to meet around particular theme, issue, profile or geographic concern.
## Recent General Meetings

<table>
<thead>
<tr>
<th>Year</th>
<th>Host Countries/Cities</th>
<th>Main Venue</th>
<th>Theme</th>
<th>Participated People</th>
<th>Participated countries</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>Amsterdam, Netherland</td>
<td>Art Center</td>
<td>Artists in Dialogue, Transforming Communities</td>
<td>87</td>
<td>19</td>
</tr>
<tr>
<td>2005</td>
<td>Berlin, Germany</td>
<td>The House of World Cultures, Künstlerhaus Bethanien</td>
<td>Sharing Cultures and Social Change in Asia and Europe</td>
<td>161</td>
<td>40</td>
</tr>
</tbody>
</table>


## Venue

**U Thant International Conference Hall**  
5-53-70 United Nations University 3F, Jingumae, Shibuya-ku, Tokyo 150-8925, Japan

**Tokyo Women's Plaza**  
5-53-67 Jingumae, Shibuya-ku, Tokyo 150-0001, Japan

7 minutes walk from Omotesando Station Exit B2 (Tokyo Metro Ginza, Hanzomon and Chiyoda Line)  
8 minutes walk from Shibuya Station East Exit (JR Yamanote, Saikyo and Shinjuku Line / Tokyo Toypko and Den-en-toshi Line / Keio Inokashira Line / Tokyo Metro Ginza, Hanzomon and Fukutoshin Line)

## Contact

Res Artis General meeting 2012 TOKYO Japan Committee Executive Office  
Tokyo Wonder Site, COSMOS Aoyama SOUTH 3F,  
5-53-67 Jingumae, Shibuya-ku, Tokyo 150-001, Japan  
resartis@tokyo-ws.org  
Tel +81-(0)70-6635-7029
# Schedule (Subject to change)

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
</table>
| 10/25 Thu. | 9:15-11:15 | Res Artis board meeting  
*Only for Res Artis members |
|        | 14:00-17:45 | Registration  
14:00-17:45: Res Support Work Shop  
14:00-17:00: Network Meeting of Artist in Residence in Japan |
|        | 18:00-   | Welcome Reception in cafe |
| 10/26 Fri. | 11:00-11:30 | Opening ceremony |
|        | 11:45-12:30 | Keynote Speech  
"After March 11: Earthquake Disaster Recovery through Culture" |
|        | 12:30-13:45 | Lunch |
|        | 17:30-18:45 | Bi-Annual Business Meeting  
17:30-18:45: Bi-Annual Business Meeting 1  
17:00-18:00: Bi-Annual Business Meeting 2  
*Only for Res Artis members |
| 10/27 Sat. | 9:30-10:45 | Round Table 1  
Artist Residency as Laboratory |
|        | 11:00-12:30 | Presentation 1  
Platform in Asia  
11:00-12:30: Presentation 1  
12:30-13:40: Lunch  
13:40-15:10: Round Table 2  
Pan-continental Collaboration**  
13:40-15:10: Round Table 2  
15:30-17:00: Presentation 2  
Platform in Asia  
15:30-17:00: Presentation 2  
17:00-18:00: Bi-Annual Business Meeting 2  
17:00-18:00: Bi-Annual Business Meeting 2  
*Only for Res Artis members |
|        | 19:00-   | Closing Party in cafe |
| 10/28 Sun. | 9:30-10:45 | Round Table 2  
Pan-continental Collaboration*  
10:45-11:00: Break  
12:30-13:40: Lunch  
13:45-15:10: Round Table 2  
Pan-continental Collaboration*  
13:45-15:10: Round Table 2  
15:10-15:30 | Coffee Break |
|        | 17:30-18:45 | Bi-Annual Business Meeting 2  
17:30-18:45: Bi-Annual Business Meeting 2  
*Only for Res Artis members |
| 10/29 Mon. | 10/30 Sun. | Excursion to Tohoku Area*  
10/29: Cancelled due to the participants shortage |
Programs (Subject to change)

**10/25 (Thu.)**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Venue</th>
</tr>
</thead>
</table>
| 14:00-17:45 | Registration | Venue: Tokyo Women’s Plaza  
Res Support Work Shop * All are welcome | Venue: Tokyo Women’s Plaza |
|          | *ResSupport is a training and support program for emerging artist-in-residence centers and provides answers to practical and conceptual questions that occur when starting up a residency, from writing a mission statement, to reaching your audience, to finding the means to sustainability. |

**NIGHT**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Venue</th>
</tr>
</thead>
<tbody>
<tr>
<td>18:00-</td>
<td>Welcome Reception</td>
<td>un cafe</td>
</tr>
</tbody>
</table>

**10/26 (Fri.)**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Venue</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00-</td>
<td>Registration</td>
<td>Tokyo Women’s Plaza</td>
</tr>
<tr>
<td>11:00-11:30</td>
<td>Opening Ceremony</td>
<td>U Thant International Conference Hall (UNU3F)</td>
</tr>
<tr>
<td>11:45-12:30</td>
<td>Keynote Speech</td>
<td>U Thant International Conference Hall (UNU3F)</td>
</tr>
<tr>
<td></td>
<td>After March 11: Earthquake Disaster Recovery through Culture</td>
<td>Shinichi Nakazawa (Theorist, Anthropologist, Japan)</td>
</tr>
</tbody>
</table>

**LUNCH**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Venue</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:30-14:00</td>
<td>Lunch</td>
<td>Tokyo Women’s Plaza 1F Communication Area</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Venue</th>
</tr>
</thead>
</table>
| 14:00-15:00 | S.1 Artist Residency in Japan Today | Tokyo Women’s Plaza Room B  
1. Kayoko Iemura (Program Director, Tokyo Wonder Site, Japan)  
2. Kohei Iwai (Sculptor / Associate Professor at Kyoto University of Art and Design / Director of Sandweich, Japan)  
3. Masato Nakamura (General director, 331 Arts Chiyoda, Japan)  
4. Roger McDonald (Deputy Director, AIT, Japan)  
5. Yuki Kondo (Curator, Aomori Contemporary Art Centre, Aomori Public College, Japan)  
6. Teiko Hinuma (Associate professor, Joshibi University of Art and Design, Japan): moderator |

**S.2 Res Artis Support-Supporting the Next Generation**

1. Jan Williamson (Executive Director, 18th Street Art Center, USA)  
2. Daniel Santiago Salguero (Residencia en la Tierra, Colombia)  
3. Mario Caro (President, Res Artis, USA)  
4. Mark Vennegoor (Managing Director, Res Artis, The Netherlands)  
5. Yusaku Imamura (Counselor on Special Issues to the Governor, Tokyo Metropolitan Government / Director, Tokyo Wonder Site, Japan)  
6. Mitsuhiro Yoshimoto (Director, Art and Cultural Projects Social Development Research Group, NLI Research Institute, Japan): moderator |

**S.3 Micro-Residency, Artist-run Residency**

1. Anat Litwin (Artist / Curator / Director, HomeBase Build, Germany)  
2. Francisco Guevara (Executive Director, Arquetopia, Mexico)  
3. Hisashi Shibata (Director, NPO S-AIR, Japan)  
4. Jay Koh (Artist / Curator, Singapore / Malaysia)  
5. Julie Upmeyer (Co-Director, Caravansarai, Res Artis, Turkey)  
6. Mami Oda (Director, Move Arts Japan, Command N, Japan)  
7. Tatsuhiko Murata (Vice President, Res Artis / Co-Director, Yokubo Art Space, Japan)  
8. Machiko Harada (Independent Curator, Japan / USA): moderator |

<table>
<thead>
<tr>
<th>Coffee Break</th>
<th>Event</th>
<th>Venue</th>
</tr>
</thead>
<tbody>
<tr>
<td>15:00-15:30</td>
<td>Coffee Break</td>
<td>Tokyo Women’s Plaza 1F Communication Area</td>
</tr>
</tbody>
</table>

**S.4 Evaluation of Artist Residency**

1. Jean-Baptiste Joly (Director, Akademie Schloss Solitude, Germany)  
2. Joel Santana (Program Associate, Bellagio Programs, The Rockefeller Foundation, USA)  
3. Karol Frühenthal (Founder, Bridge Guard Art & Science Residence Centre, Switzerland)  
4. Mario Caro (President, Res Artis, USA)  
5. Yusaku Imamura (Counselor on Special Issues to the Governor, Tokyo Metropolitan Government / Director, Tokyo Wonder Site, Japan)  
6. Mitsuhiro Yoshimoto (Director, Art and Cultural Projects Social Development Research Group, NLI Research Institute, Japan): moderator |

**S.5 Mapping Creative Platform (Networking)**

1. Alessio Antoniolli (Director, Gasworks and Triangle Network, UK)  
2. Julie Upmeyer (Co-Director, Caravansarai, Res Artis, Turkey)  
3. Margaret Shiu (Founder/Director, Bamboo Curtain Studio and Bamboo Curtain International, Taiwan)
4. Maria Tuerlings (Founder/Director, Trans Artists, The Netherlands)
5. Mary Sherman (Founder/Director, Trans Cultural Exchange, USA)
6. Nirith Nelson (Art Director, JCVA (Jerusalem Center for Visual Arts) residency, Israel)
7. Sachiko Kanno (Program Coordinator, The Japan Foundation, Japan): moderator

**S.6 FUTURE RESIDENCY (commitment to society)** | Venue: Tokyo Women’s Plaza Room B
1. Ichiro Endo (Artist, Japan)
2. Kyohei Sakaguchi (Architect/Writer, Japan)
3. Kazue Kobata (Professor, Tokyo University of the Arts, Japan)
4. Marilyn Douala-Bell (President, Doual’art, Cameroon)
5. Gordon Knox (Director, the Arizona State University Art Museum, USA)
6. Todd Lester (Executive Director, Global Arts Corps, USA): moderator

**NIGHT 19:00-**
10/27 (Sat.)

**10:27 TOYKO**

<table>
<thead>
<tr>
<th>AM</th>
<th>9:00-</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Registration</strong></td>
<td>Venue: Tokyo Women’s Plaza</td>
</tr>
<tr>
<td><strong>9:30-10:45</strong></td>
<td><strong>Artist Residency as Laboratory</strong></td>
</tr>
<tr>
<td><strong>Artistic Director, TheatreWorks (Singapore) / Founder, Arts Network Asia, Singapore</strong></td>
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<tr>
<td><strong>Ong Keng Sen</strong></td>
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<tr>
<td><strong>11:00-12:30</strong></td>
<td><strong>Presentation 1</strong></td>
</tr>
<tr>
<td><strong>Platform in Asia</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Art Director, San Art, Vietnam</strong></td>
<td></td>
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<tr>
<td><strong>Hu Fang</strong> (Director, Vitamin Creative Space, China)</td>
<td></td>
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<tr>
<td><strong>Pooja Sood</strong> (Director, KOI International Artists’ Association, India)</td>
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</tr>
<tr>
<td><strong>Kayoko Iemura</strong> (Program Director, Tokyo Wonder Site, Japan): moderator</td>
<td></td>
</tr>
<tr>
<td><strong>LUNCH 12:30-14:00</strong></td>
<td>Venue: Tokyo Women’s Plaza</td>
</tr>
<tr>
<td><strong>PM 14:00-15:00</strong></td>
<td><strong>S.7 Regional Networking (Middle East / Africa)</strong></td>
</tr>
<tr>
<td><strong>Independent Curator, Senegal</strong></td>
<td></td>
</tr>
<tr>
<td><strong>N’Goné Fall</strong></td>
<td></td>
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<tr>
<td><strong>Sheikha Hoor Al-Qasimi</strong> (President, Sharjah Art Foundation, UAE)</td>
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<tr>
<td><strong>Vasif Kortun</strong> (Director, SALT Research &amp; Programs, Turkey)</td>
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<tr>
<td><strong>William Wells</strong> (Director, Townhouse Gallery, Egypt)</td>
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<tr>
<td><strong>Yusaku Imamura</strong> (Counselor on Special Issues to the Governor, Tokyo Metropolitan Government / Director, Tokyo Wonder Site, Japan): moderator</td>
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</tr>
<tr>
<td><strong>S.8 Regional Networking (Latin America / Eastern Europe)</strong></td>
<td>Venue: Tokyo Women’s Plaza Room A</td>
</tr>
<tr>
<td><strong>Director, Centro Cultural de España in Mexico City, Mexico</strong></td>
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<tr>
<td><strong>Helmut Batista</strong> (Director, CAPACETE, Brazil)</td>
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<tr>
<td><strong>Kadija de Paula</strong> (Residencias en Red, Brazil)</td>
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<tr>
<td><strong>Karol Früehauf</strong> (Founder, Bridge Guard Art &amp; Science Residence Centre, Switzerland)</td>
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<tr>
<td><strong>Ludwig Henne</strong> (Freelance Cultural Manager, Slovakia)</td>
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</tr>
<tr>
<td><strong>Ika Sienkiewicz-Nowacka</strong> (Chief curator a-i-r laboratory, Centre for Contemporary Art Ujazdowski Castle, Poland): moderator</td>
<td></td>
</tr>
<tr>
<td><strong>S.9 Ideal residency for artists</strong></td>
<td>Venue: Tokyo Women’s Plaza Room C</td>
</tr>
<tr>
<td><strong>Artist, Japan</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Tsuyoshi Ozawa</strong> (Artist / Associate Professor at Tokyo University of the Arts, Japan)</td>
<td></td>
</tr>
<tr>
<td><strong>Wit Pirkančanašop</strong> (Artist, Thailand)</td>
<td></td>
</tr>
<tr>
<td><strong>YOUNG-HAE CHANG HEAVY INDUSTRIES</strong> (Artist, Korea/USA)</td>
<td></td>
</tr>
<tr>
<td><strong>Kayoko Iemura</strong> (Program Director, Tokyo Wonder Site): moderator</td>
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</tr>
<tr>
<td><strong>Coffee Break</strong></td>
<td>Venue: Tokyo Women’s Plaza 1F Communication Area</td>
</tr>
<tr>
<td><strong>15:00-15:30</strong></td>
<td><strong>S.10 Museum, Biennial and Residency</strong></td>
</tr>
<tr>
<td><strong>Rector, Kyoto City University of Arts/Director, Museum of Modern Art, Saitama, Japan</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Akira Tatehata</strong> (Rector, Kyoto City University of Arts/Director, Museum of Modern Art, Saitama, Japan)</td>
<td></td>
</tr>
</tbody>
</table>
1. Amal Allana (Chairperson, National School of Drama, India)
2. Mikuni Yanaihara (Choreographer / Director / Play Writer / Dancer, Japan)
3. Peter Legemann (Board, Schloss Bröellin, Germany)
4. Tsuyoshi Shirai (Choreographer / Stage Director / Dancer, Japan)
5. Atsuko Hisano (Program Director, Saison Foundation, Japan): moderator

**S.11 Creator in Residence (performing art) | Venue: Tokyo Women’s Plaza Room B**

1. Amal Allana (Chairperson, National School of Drama, India)
2. Mikuni Yanaihara (Choreographer / Director / Play Writer / Dancer, Japan)
3. Peter Legemann (Board, Schloss Bröellin, Germany)
4. Tsuyoshi Shirai (Choreographer / Stage Director / Dancer, Japan)
5. Atsuko Hisano (Program Director, Saison Foundation, Japan): moderator

**S.12 Creator in Residence (design) | Venue: Tokyo Women’s Plaza Room A**

1. Giovanni Flore (Design Researcher/ Project Manager, Fabrica, Italy)
2. Abraham Thomas (Curator, Victoria and Albert Museum, UK)
3. Kinya Tagawa (Co-Founder, takram design engineering, Japan)
4. Noriko Kawakami (Associate Director, 21_21 DESIGN SIGHT, Japan): moderator

**S.13 New Creative Education through the Residency | Venue: Tokyo Women’s Plaza Room B**

1. Araya Rasdjarmrearnsook (Associate Professor, Chiang Mai University, Thailand)
2. Chris Wainwright (Head of Colleges, Camberwell, Chelsea and Wimbledon, University of the Arts London, UK)
3. Janwillem Schröfer (Ex-Director, Rijksakademie, The Netherlands)
4. Masaki Fujihata (Director, Art Media Center, Tokyo University of the Arts, Japan)
5. Max Delany (Director, Monash University Museum of Art, Australia)
6. Kayoko Iemura (Program Director, Tokyo Wonder Site, Japan): moderator

**S.14 Cultural Policy on Creative Platform | Venue: Tokyo Women’s Plaza Room C**

1. Anupama Sekhar (Acting Deputy Director, Cultural Exchange, ASEF, Singapore)
2. Sarah Gardner (Executive Director, IFFACA, Australia)
3. Junya Nakano (Director, International Affair Division, Agency for Cultural Affair, Government of Japan, Japan)
4. Yusaku Imamura (Counselor on Special Issues to the Governor, Tokyo Metropolitan Government / Director, Tokyo Wonder Site, Japan): moderator

**10/28 (Sun.)**

**AM 9:00-**

**Registration | Venue: Tokyo Women’s Plaza**

**9:30-10:45**

**Round Table | Venue: U Thant International Conference Hall (UNU)**

1. Hedwig Fijen (Director, Manifesta Foundation, The Netherlands)
2. Kadija de Paula (Residencias en Red, Brazil)
3. Natalie King (Director, Utopia Ⅲ AsiaLink, Australia)
4. Sunjung Kim (Professor at the Korea National University of Arts / Artistic Director, SamuSo, South Korea)
5. Tan Boon Hui (Director, Singapore Art Museum, Singapore)
6. Yusaku Imamura (Counselor on Special Issues to the Governor, Tokyo Metropolitan Government / Director, Tokyo Wonder Site, Japan): moderator

**11:00-12:30**

**Presentation 2 | Venue: U Thant International Conference Hall (UNU)**

1. Agung Hujatnikita (Curator, Selasar Sunaryo Art Space, Indonesia)
2. Ariuna Tsarenjii (Executive Director, The Arts Council of Mongolia, Mongolia)
3. Ashmina Ranjit (Founder/ Director, LASANAA, An Alternative Art Space, Nepal)
4. Aye Ko (Executive Director, New Zero Art Space, Myanmar)
5. Erin Gleeson (Curator/Artistic Director, SA SA BASSAC, Cambodia)
6. Kayoko Iemura (Program Director, Tokyo Wonder Site, Japan): moderator

**LUNCH 12:30-13:40** Venue: Tokyo Women’s Plaza 1F Communication Area

**PM 13:40-15:10**
S.15 New strategy for Creative Platform | Venue: U Thant International Conference Hall (UNU)
1. Alessio Antoniolli (Director, Gasworks and Triangle Network, UK)
2. Zoe Butt (Executive-Director/Curator, San Art, Vietnam)
3. Margaret Shiu (Director, Bamboo Curtain Studio and Bamboo Curtain International, Taiwan)
4. Melissa Franklin (Director, Pew Fellowships in the Arts, The Pew Center for Arts & Heritage, USA)
5. Clayton Campbell (Former Executive Director, 18th Street Art Center, USA): moderator

Presentation | Venue: Tokyo Women’s Plaza
AIR! AIR! AIR! * Asia, Middle East, Africa / Foundations

**15:10-15:30** Venue: Reception Hall (UNU)

**15:30-17:00**
S.16 New Horizons for Creative Platform, Constellation of Cultures | Venue: U Thant International Conference Hall (UNU)
1. Dinh Q. Lê (Artist / Director of the Board / Co-Founder, San Art, Vietnam)
2. Ong Keng Sen (Artistic Director, TheaterWorks (Singapore), Founder of Arts Network Asia, Singapore)
3. Vasif Kortun (Director, SALT Research & Programs, Turkey)
4. Yusaku Imamura (Counselor on Special Issues to the Governor, Tokyo Metropolitan Government / Director, Tokyo Wonder Site, Japan): moderator

Presentation | Venue: Tokyo Women’s Plaza
AIR! AIR! AIR! * Europe, North and South America / Foundations

**15:30-16:30**

**NIGHT 19:00-**
Closing Party | Venue: Reception Hall (UNU)

**10/29 (Mon.) 10/30 (Tue.)**

Presentation (free access) | Venue: Tokyo Women’s Plaza Hall
Showcase of artist residency programs and activities by art centers and foundations all over the world. It is open to public during the conference period.

Booth Presentation
10/26 (Fri.), 27 (Sat.) 9:00-19:00, 28 (Sun.) 9:00-17:00

**AIR AIR AIR**
10/28 (Sun.) Introductions of residency programs and cultural activities in the form of "relay talk" by cultural organizations and foundations.
1. 11:00-11:45 Asia
2. 12:00-12:30 Asia
3. 13:30-14:15 Middle East, Oceania and North America
4. 14:30-15:15 Europe and North America
5. 15:30-16:10 Europe and South America

*Time schedule is subject to change

Excursion to Tohoku Area (1 night 2 days); Cancelled due to the participants shortage.
PROGRAM

Artist Residency as Laboratory
10/27 (SAT) 9:30-10:45  U Thant International Conference Hall (UNU)

Ong Keng Sen (Artistic Director of TheatreWorks (Singapore), Founder of Arts Network Asia, Singapore)

Round Table
10/28 (SUN) 9:30-10:45  U Thant International Conference Hall (UNU)

“Intra-continental Collaboration”

Networks within regions are an important factor around the world. Undeniably, however, Japan’s relationships with art centers like Europe and North America have been closer than those with neighboring countries. In a decentralizing world, networks within regions or continents have great significance and potential. This session will address the significance and potential of the many new projects furthering intra-continental dialogue that have sprung up together with Manifesta, a pioneering in Europe that stressed the need for sharing a sense of values.

Presentation 1
10/27 (SAT) 11:00-12:30  U Thant International Conference Hall (UNU)

“Platform in Asia (Today)”

The recent development of the Asian region has been remarkable, drawing the attention of the world. Yet before reaching this stage, creating site and environments for culture—particularly contemporary art with its freedom of spirit and expression—has not been easy. In addition to presenting the activities of leaders who, in such times, have created spaces for their work and continue to be involved in a range of activities, this session will consider the role of collaboration and culture in the future of a diverse Asia.

Presentation 2
10/28 (SUN) 11:00-12:30  U Thant International Conference Hall (UNU)

“Platforms in Asia (The Next Generation)”

As Asia rises, individual countries and regions are generating distinctive new art activities and platforms of their own. The originality with which these approaches confront rapidly modernizing societies while inheriting regional traditions carries tremendous appeal and the seeds of enormous potential, yet many of these activities are not yet widely known. Learning about such activities directly from their leaders, this session will investigate the future potential for networks in various regions.
Session

10/26 (FRI) 14:00-15:00  Tokyo Women’s Plaza Room B

S1 Artist Residency in Japan Today
The "Artist in Residence" (AIR) system was first adopted in Japan in the 1990s as part of the so-called "city-planning" projects in which the national and regional governments attempted to develop local areas through culture. Though initiated by the government, the system was designed as a cooperative undertaking that would allow citizens to participate in the management of such projects. And by forming strong cultural alliances, based on specific historical, folkloric, and industrial characteristics, and regional resources in the area, unique AIR programs were developed throughout the country.
In current days, the organization stands for artist initiative creating additional bases, such as galleries and studios, a variety of art projects were launched which have become increasingly vibrant and diverse by Non-Profit Activities. We would like to discuss the significance and potential of such AIR programs from what stands point of alternative and new public.

10/26 (FRI) 14:00-15:00  Tokyo Women’s Plaza Room C

S2 Res Artis Support-Supporting the Next Generation
This session will look at the future of the Res Artis Support program as well as other initiatives that will support the next generation of leaders in the field of art residencies. *ResSupport is a training and support program for emerging artist-in residence centers and provides answers to practical and conceptual questions that occur when starting up a residency, from writing a mission statement, to reaching your audience, to finding the means to sustainability.

10/26 (FRI) 14:00-15:00  Tokyo Women’s Plaza Room A

S3 Micro-Residency, Artist-run Residency
Micro-Residence: Even though it is small in size, it has infinite potential. You can find the best site for you in one of a millions glittering lights. Most of them are run by artists or individuals who put all of their fortune into a small and unique art space, the only one like it in the world. This session will provide a discussion about the beauty of micro residencies and their relevant issues from various points of view. Panelists are experienced micro residence practitioner from Japan, Mexico, Singapore, Germany, and Turkey/US.

10/26 (FRI) 15:30-17:00  Tokyo Women’s Plaza Room C

S4 Evaluation of Artist Residency
In this session, we examine the evaluation of artist residency from the perspective of following three points;
1. Purpose: Why we need to evaluate the AR? What do we expect after the evaluation?
2. Methodology: How to implement the evaluation? When and by Whom should the evaluation be conducted? What kind of research is needed?
3. Outcomes and Impacts: What were the important results found in the evaluation? Are there any effective findings to support and expand AR?
After the presentation of five speakers including these points, a panel discussion to find the strategic evaluation will follow.
10/26 (FRI) 15:30-17:00  Tokyo Women's Plaza Room A
S5 Mapping Creative Platform (Networking)
This session is related to the overall theme “New Horizons for Creative Platforms”. To discuss the theme, we will invite guest speakers, who play a key role in the creative activities and networking in each region such as in Asia, Europe, USA, and Middle East. This session will focus on their valuable function of AIR in creating new values and new way of thinking as creative hubs, and the importance of mapping and networking of those creative hubs around the world. We also will seek the possibilities of collaboration and dialogues by sharing diverse values to open up a new horizon of residency programs.

10/26 (FRI) 15:30-17:00  Tokyo Women's Plaza Room B
S6 Future Residency: Commitment to Society
'Brazilianification' is defined as the process in which the middle class disappears, and the gulf between the upper and lower classes widens. Is this condition unique to Brazil or is it a site-specific interpretation of globalization.
Many important ideas and innovations on the economy and alternative currencies come from the art world yet don't have the influence with policymakers to become mainstream. Stated as a question: If artists and arts administrators were empowered to innovate at a scale large enough to interrupt the status quo, what would that look like?
Panelists will highlight under-reported models of efficiency; identify non-traditional economists; and consider how art spaces - and the social capital they engender - may bridge class differences in their home countries and local communities.

10/27 (SAT) 14:00-15:00  Tokyo Women's Plaza Room B
S7 Regional Networking (Middle East / Africa)
In each region there is discussion of the importance of coordination and networking with neighboring countries and within continents. This is a major issue not only in Asia but also in Africa and the Middle East. This session will present the situation in Africa and the Middle East and discuss the nature of regional networks.

10/27 (SAT) 14:00-15:00  Tokyo Women's Plaza Room A
S8 Regional Networking (Latin America/ Eastern Europe)
Two Lands With But A Single Thought?
The past few years have seen the emergence of numerous new residency centres in Eastern Europe and Latin America. What lies behind this phenomenon? What role do residencies play in the countries of these two continents? What do the founders of these centres aim to achieve? Are their goals and assumptions mirrored in both parts of the world? The funding challenges they face? The struggle for stability for their initiatives? Or do they differ? And if so, then how?
The Eastern European – Latin American Panel. Teasing out the threads of mutuality in diversity...

10/27 (SAT) 14:00-15:00  Tokyo Women's Plaza Room C
S9 The Ideal Artist Residency
Internationally active artists who have taken part in various kinds of residencies and broadened the scope of their activities will talk, based on their own experiences, about the different environments demanded by different artistic careers, as well as the role and appeal of residencies. They will also offer proposals concerning what makes an ideal residency from the artist’s perspective, something related both to the
process by which artists cultivate themselves and the process by which they collaborate with residency management.

10/27 (SAT) 15:30-16:30  Tokyo Women's Plaza Room A

S10 Museums, Biennales, and Residencies
The incorporation of artist residencies into the programs of the Gwangju Biennale and the Taipei Biennial has indicated many possibilities. This session will discuss the potential of and challenges in the recent trend toward coordination with the activities of museums and biennales.

10/27 (SAT) 15:30-16:30  Tokyo Women's Plaza Room B

S11 Creator in Residence (performing arts)
There is an increase in the opportunity of AIR in the field of performing arts both domestically and internationally. In this session, two guests are invited: one is from NSD, a leading institution for the development of performing arts in India and the other is from Schloss Broellin in Germany, an organizer of the residence network “PAiR” in Europe. We have also invited two Japanese artists, as they are known to effectively utilize residences for their creation process. We will be discussing such issues as developing networking, introducing new perspectives and so on from two different viewpoints of organizers and artists.

10/27 (SAT) 17:00-18:00  Tokyo Women's Plaza Room A

S12 Creators-in-Residence (Design)
Today, when taking on design projects, design exhibitions, and design-related projects, it is important to act based on careful research and analysis. What are the critical points to keep in mind? And how can tradition and received cultural backgrounds be expressed in design as an act of cultural creation? By looking at examples from the Victoria and Albert Museum, with its extensive experience hosting design exhibitions, and the Fabrica, the Benetton Group communications research center, this session will consider the nature of ideal Creators-in-Residence activities in the field of design.

10/27 (SAT) 17:00-18:00  Tokyo Women's Plaza Room B

S13 New Creative Education Through Residencies
In a turbulent society, it is difficult for existing forms of education to fully accomplish their role. Today, with the expansion of the Bologna system that makes cross-border acquisition of course credits possible and the spread of new technologies that foster cross-disciplinary multi-media art, experimental projects seeking new visions and programs for creative education are underway in various locations. In this session, front-line educational practitioners will discuss the role of residencies, and collaborative programs such as moving studios, in various regions.

10/27 (SAT) 17:00-18:00  Tokyo Women's Plaza Room C

S14 Cultural Policy and Creative Platforms
How can artist residencies be positioned within cultural policies? This is surely a question that must be addressed within the overall plan for a cultural policy that is supportive of creation. This session will discuss how residencies are positioned within cultural policies around the world, as well as the positioning and possibilities of residencies in Asia.
S15 Innovative Strategies for Creative Platforms

Our panel looks at how a creative platform is the infrastructure from which artists develop ideas and find the means to produce and implement them. We are working with the assumption that artist’s practices determine what are innovative strategies supporting progressive arts infrastructure. The panel will present examples of artists who seek to be part of cultural, social and financial ecologies characterized by sustainable partnerships and effective engagement. Artist residencies are one part of an overall arts ecology, and they are evolving into diverse creative communities while they keep pace with rapidly changing approaches to artmaking.

S16 New Horizons and a Constellation of Cultures in Creative Platforms

What kind of creative platforms will support desirable creative activities now and in the future? What kind of creative spaces and opportunities for exchange, including artist residencies, are desirable? What kind of collaboration will enable us to build spaces where we can inspire and learn from each other? This session will discuss the nature of creative spaces that suggest new forms of art and new society.
Speakers' Profiles  *Tentative (More CV will be added.)

Shinichi Nakazawa  (Director at the Institut pour la Science Sauvage, Japan)

Born in Yamanashi prefecture in 1950, Nakazawa earned his B.A. and M.A. at the University of Tokyo, Department of Religious Studies, Faculty of Letters and completed his graduate studies at the University of Tokyo, Graduate School of Humanities and Sociology. He is a renowned theorist and anthropologist who has developed innovative ways of thinking across various academic disciplines, from religious studies, philosophy, and art to science. His works includes Mozart in Tibet (Tibetto no Motsuaruto), The Buddhism of Birds (Tori no Bukkyo), Basketwork : Anthropology of Symmetry II (Shuryo to Mikrokozmosz series (Mikuro Kosumosu), Hunting and Anthropology (Geijutsu Jinruigaku), Trinity Model (Sanmi Ittai Model), Mikrokozmosz series (Mikuro Kosumosu), Hunting and Basketwork : Anthropology of Symmetry II (Shuryo to Amikago), The Buddhism of Birds (Tori no Bukkyo). Since October 2011, he has served as director of the Institut pour la Science Sauvage.

Ong Keng Sen  (Artistic Director, TheatreWorks (Singapore)/Founder of Arts Network Asia, Singapore)

ONG Keng Sen, artistic director of TheatreWorks in Singapore, is a well-known performance director and has actively contributed to the evolution of an Asian identity; as well as the subsequent transglobalisation of the Asian aesthetic in contemporary arts. He studied intercultural performance with the Performance Studies Department at Tisch School of the Arts, NYU, and holds a law degree. Presently he serves on the Awards Committee of the Prince Claus Fund for Culture and Development in Amsterdam.

Many of his works have been presented at and acclaimed throughout the world including Lincoln Center New York City; Edinburgh International Festival; ICA London; Haus du Kulturen der Welt Berlin; Kronborg (Hamlet) Castle in Denmark; Tanzquartier Wien; Landestheater Linz (European Cultural Capital 2009); Rotterdam Schouwburg; Oslo Dansenshus; Stockholm Dansenshus; Zurich Theater Spektakel; Paris Center National de la Danse; Roma Europa Festival (Rome); Grand Theatre de la Ville Luxemburg; Idans Festival Istanbul; Cairo Experimental Theatre Festival; Panorama Rio de Janeiro; Adelaide Festival; Singapore Arts Festival; Hong Kong Arts Festival; and Cocoon Theater Tokyo.

In 1994, Keng Sen conceptualised The Flying Circus Project, a laboratory project that brings together traditional and contemporary Asian artists as well as other international artists from the fields of visual arts, video, documentary, new media, performing arts, as well as philosophers, literary specialists, and “new ritualists”. He has continued to develop this work with Dasarts, Amsterdam; the Urban Fetishes programme at TanzQuartier Wien; Goteborg Dance and Theatre Festival; Kiasma Helsinki; Live Arts London; Connection Barents, Kirkenes Norway; a pass Antwerp in the Nu Festival in Tallin (European Cultural Capital 2011); the Summer Institute at The Kitchen New York City. A major exhibition that he participated in was Yokohama Triennale 2005 where he showed The Flying Circus Project (Special Edition, Yokohama): The School of Politics.

An important part of his work is in research with emerging artists, the latest being the mentorship programme for the Spielart Festival Munich and his upcoming curation of Sri Lankan contemporary dance makers in Colombo. He also takes part actively in lecture and conversation programmes, as well as teaching in various universities which include Das Arts, UCLA (Regents' Lecturer), the University of Amsterdam MA International Performance Research Programme (2011 and 2012) and being Adjunct Professor with the National of University of Singapore.

In 1999, he initiated a network for Asian artists to encourage inter-Asian engagement, known as the Arts Network Asia (ANA). This recently received an endowment from Ford Foundation for its sustained collaboration across borders in the arts and cultures of Asia. Further he created the Continuum Asia Project (2002/3) in Luang Prabang, Laos, working with elders and youth there to explore a sustainable developmental intervention through the arts.

Keng Sen is the founder artistic director of In-Transit, an annual interdisciplinary arts festival in Berlin (2002 & 2003). He also curated the Insomnia season for the Institute of Contemporary Arts in London (2005), and the Politics of Fun exhibition at the House of World Cultures, Berlin (2005). He curated the immense Night Festival for the National Museum/ Singapore Art Museum in 2010. A Fulbright Scholar, Keng Sen is also the first and only Singapore artist to have received both the Young Artist Award (1992) and the Cultural Medallion Award (2003) for Singapore. He was awarded the prestigious Fukuko Asian Arts and Culture Prize 2010 for his work in Asian contemporary performance.
**Araya Rasdajarmreamsook** (Associate Professor, Chiang Mai University, Thailand)


Selected Exhibitions:
The ARS 01, Kiasma Museum, Finland, 2001
Istanbul Biennial, Turkey, 2003
Gwangju Biennale, 2006
Taipei Biennial, 2006
The Biennale of Sydney, Australia, 1996, 2010
Documenta 13, Germany, 2012

**David Elliott** (Independent Curator / Former Director of Mori Art Museum, Germany)

David Elliott is a freelance curator, writer, lecturer and academic who has directed some of the most innovatory and dynamic museums of modern and contemporary art worldwide. He is presently Artistic Director of the 1st International Biennale of Contemporary Art in Kiev in 2012 and advising on the development of a new hub for contemporary art to be situated in the former Police Station, Prison and Courts (a heritage site) in the centre of Hong Kong. Herzog & de Meuron are the supervising architects and the founding Director of the Mori Art Museum in Tokyo 2001-2006.

For over thirty years he worked as a Museum Director as well as a curator in five cities in Europe, Asia and the Pacific. From 1976 to 1996 he was Director of the Museum of Modern Art in Oxford, England, the Director of Moderna Museet [The National Museum of Modern and Contemporary Art] in Stockholm, Sweden (1996-2001) where he opened Rafael Moneo’s new building in 1998, the first Director of the Istanbul Museum of Modern Art [Istanbul Modern] (2007), a conversion of a 1950s modernist building, and the Artistic Director of the 17th Biennale of Sydney, (2008-2010) which he set in seven museum or heritage sites in the central harbour area of the city.

**Dinh Q. Lê** (Artist / Director of the Board / Co-Founder, San Art, Vietnam)

Born in Ha-Tien, Vietnam in 1968, and lives in Ho Chi Minh City. In 1978, his family escaped to Thailand when the Khmer Rouge invaded his hometown and migrated to the United States in 1979. After receiving a BA in Art at the University of California, Santa Barbara, he received an MFA at the School of Visual Arts in New York City. Lê addresses issues of war and immigration through photography, sculpture and video works. He held a solo exhibition at MoMA (NY, 2010). He cofounded the Los Angeles-based Vietnam Foundation for the Arts (VNFA) and the not for profit San Art in Ho Chi Minh City.

**Young-Hae Chang Heavy Industries** (Artist, Korea/USA)

Young-Hae Chang Heavy Industries is yhchang.com. It is also Young-hae Chang (Korea) and Marc Voge (United States). Based in Seoul, YHCHI has done their signature animated text set to their own music in 20 languages and shown much of it at some of the major art institutions in the world, including Tate, London, the Centre Pompidou, Paris, the Whitney Museum, and the New Museum, New York. Young-hae and Marc are 2012 Rockefeller Foundation Bellagio Center Creative Arts Fellows.

**Wit Pimkanchanapong** (Artist, Thailand)

Born in Bangkok, Thailand. Received his MA in Visual Communication at the Kent Institute of Art & Design, Maidstone, UK, in 1999. With an ongoing interest in contemporary media studies, his works often take the form of spatial objects or landscapes — urban, sonic, constructed or imagined. As an artist, he is inspired by the possibilities of working with everyday materials such as paper, fruit and others editable subjects, to create powerful and often interactive environments.

Recent group exhibition includes “Singapore Biennale” (2008) and “The Sixth Asia Pacific Triennial of Contemporary Art” (Brisbane, 2009). He also is a member of Soi Project.

**Kohei Nawa** (Sculptor / Associate Professor at Kyoto University of Art and Design / Director of Sandwich, Japan)

Born in 1975. Having his unique concept of PixCell as an axis, his works unfold expressions in diversity. In 2009, he established “SANDWICH,” a creative platform for production in Fushimi, Kyoto where many projects, such as the Residence Programme, are widely expanded.

Exhibiting simultaneously at ARARIO GALLERY of Seoul and Cheonan from 5th September to 4th November 2012. A work of large scaled sculpture created as public art, “Manifold” awaits its exhibition next Spring in Cheonan.

http://sandwich-cpca.net/
as an Associate Professor at Tokyo University of the Arts, Japan.

As a student of Tokyo National University of Fine Arts and Music, Ozawa started his project “Jizou,” in which he installed a Jizo of his own making in different cities. Since 1993, he has produced “Nasubi Gallery,” milk boxes used as extremely small transferable galleries, and “The University of Sudan Art”. His many other projects include “Soy-sauce Museum” in Kagawa Prefecture, which he opened in 1999 as a kind of irony to the Japanese art history, and “Slag Buddha 88” starting in 2007, for which he made images of Buddha using industrial waste dumped illegally on Teshima island and installed 88 Buddha images on Naoshima island. His humor-tinged work style is witty and refined, and his message concerning the environment, peace and so forth is expressed in his unfettered way of thinking of art.

http://www.ozawatsuyoshi.net/

Koki Tanaka (Artist, Japan)

Born in 1975, Koki Tanaka lives and works in Los Angeles, USA. The artist mainly produces video and installation, many of which are site-specifically developed. He often deals with everyday commodities and surroundings with his conceptual approach and subtle control, in order to create a visual sphere that challenges the mundane and the rational embedded in the minds of the viewers. In doing so, he lets the work entice them into spontaneous and aesthetic experience. He has shown widely in and outside Japan: The Hammer Museum (Los Angeles), the Mori Art Museum (Tokyo), the Palais de Tokyo (Paris), the Taipei Biennal (Taipei), the Gwangju Biennal (Gwangju), the Busan Biennal (Busan), the Asia Society (New York), the Museum of Contemporary Art (Los Angeles), and the Yerba Buena Center for the Arts (San Francisco). He will represent Japan at Venice Biennale 2013 as solo project.

artist website: www.kktknk.com

Tsuyoshi Shirai (Choreographer / Stage Director / Dancer, Japan)

Tsuyoshi Shirai has been publishing his works—including his solo works and collaborations with dancers, musicians, artists and media creators both from inside and outside Japan—in a wide variety of forms. He also produces video works. His latest work is “still life,” in which objects and five dancers produce tranquil resonances. He was awarded the Bagnollet International Choreography Prize 2000, the Next-generation Choreography Award in the Toyota Choreography Awards 2006, and the Japan Dance Forum Award 2006 and 2011. His video work has been also selected for recommendation by the screening committee in the art category in the Japan Media Arts Festival 2011.

http://www.myspace.com/shirai.abst

Mikuni Yanaihara (Choreographer / Director / Play Writer / Dancer, Japan)

Mikuni Yanaihara is the leader of Nibroll. While majoring in dance at university, she won various awards including the NHK Award and Special Award. Her unique choreography has won her acclaim both inside and outside Japan, dryly presenting as it does the emptiness and dangers of modern life while using everyday gestures as motifs. In 2001 she won an award at Rencontres Choregraphiques Internationales de Seine-Saint-Denis. She also won the Japan Dance Forum Award 2009 Grand Prix. In the Mikuni Yanaihara Project, she is also taking on the challenges of theater and play writing, and has won the 56th Kishida Drama Award. She is highly regarded for her theatrical achievements around the world through collaborations in multiple genres with numerous artists. She is also involved in off-Nibroll, which creates artworks in parallel with theatrical works and also creates visual art, installations, performance art and more. Through off-Nibroll, Mikuni Yanaihara has performed and exhibited all over the world, including at the Shanghai Biennal, and participates in Artist-in-Residence programs.

Amal Allana (Chairperson, National School of Drama, India)

Theatre director and teacher par excellence, Amal Allana’s life-long engagement with the arts has yielded a body of work that is as committed as much to the principles of aesthetics as it is linked to everyday social reality. A meticulous observer of the human condition, she combines a compassionate understanding of individual psychology with a
worldview that enables her to reflect the universality of human experience. Drawing from international theatre traditions her productions are intercultural exercises that allow her to be both deeply “Indian”, as well as truly “international”, as they are suffused with a vision that transcends narrow definitions of culture and nationality.
Since 2005 she is Chairperson of the National School of Drama, New Delhi; Head of Acting at The Dramatic Art & Design Academy; Artistic Director of a theatre company, Theatre & Television Associates; New Delhi. From 2010 she is also the Director of Art Heritage, a prestigious art gallery for contemporary Indian art.
Amal Allana is a graduate of the National School of Drama and did a twoyear apprenticeship at the Berliner Ensemble and other theatres in Germany. She has directed over 60 plays for the stage, several plays and serials for television, designed costumes for stage and film, curated exhibitions, researched and written on theatre and engaged in various other related activities. Alongside, she has continuously taught theatre direction at prestigious institutions.
Some of her productions for the stage include: Aadhe Adhure, The Good Person of Setzuwan, Khamsoshi, Mahabhoj, King Lear, Himmat Mai, Begum Barve, Erendira & Her Heartless Grandmother based on a short story by Gabriel Garcia Marquez. Nati Binodini, based on the autobiography by the 19th Century Indian stage actress, Binodini. Metropolis, premiered at the Delhi Ibsen Festival in 2009, is an adaptation based on 3 plays of Ibsen viz: Rosmersholm, Hedda Gabler and A Doll’s House, and set in Mumbai during 26/11/2008 terrorist attack.
Website: www.tta.co.in
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amalallana_msgsdp@yahoo.co.in

Kazue Kobata (Professor, Tokyo University of the Arts, Japan)

Kazue Kobata lives in Tokyo. After working in publishing, Kazue Kobata has worked as an independent art producer, editor and translator. She was an adjunct curator and producer of De Appel in Amsterdam, P.S.1 Contemporary Art Center/MoMA and Art Radio in New York, worked as co-curator for Buza Club—News from Japan (2001), and as curator for The Perpetual Moment (2004), Masato Okada Photos: Mountains and the Sea, Mfn Tanaka(2007). In 1982, she opened plan B, live space jointly run by artists in Nakano, Tokyo. From 1988, she is Secretary General of the Executive Committee of Hakushu Summer Art Festival (currently named Dance Hakushu). She is a translator of numerous books on contemporary art and music and science by writers including Susan Sontag, Laurie Anderson, and life-scientist Lyall Watson.

Masato Nakamura (General Director, 3331 Arts Chiyoda, Japan)

Born in 1965. Artist and associate professor of the Department of Painting, Tokyo University of the Arts. As a socially engaged artist he pursues various art projects exploring the relation between “Art and Society” and “Art and Education.” In 2002 he also represented Japan in the 49th Venice Biennale. Since 1998, he has headed the artist initiative Command N. In June 2010, he established the independent art center “3331 Arts Chiyoda”. In 2010, he was also awarded the Art Encouragement Prize from Japan’s Agency for Cultural Affairs.

Pooja Sood (Director, KHOJ International Artists’ Association, India)

KHOJ International Artists’ Association, it is possibly the only such public organization for experimental contemporary art in India. As a founding member of Khoj she coordinated the KHOJ International artist’s workshop in Delhi from 1998-2001, facilitated the workshops in Bangalore 2002-2003, in Mumbai 2005, Kolkata2006 and Srinagar 2007. In New Delhi, she has developed a radical space for alternative art practice at the KHOJ studios, which runs workshops, international residency programs and diverse projects. She has fundraised for the development of a pilot national network for the arts based on the KHOJ model. As the Director of KHOJ, she has developed core competencies in curating, fundraising, strategic planning and capacity building.
http://curatorsintl.org/collaborators/pooja_sood

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Website: www.tta.co.in
E mail: amalallana@yahoo.com
amalallana_msgsdp@yahoo.co.in

Akira Tatehata (Professor, Kyoto City University of Arts, Japan)

Akira Tatehata is a poet, art critic and Director of the National Museum of Art, Osaka. He has also been serving as President of the Kyoto City University of Arts and Director of the Museum of Modern Art, Saitama since 2011.
Tatehata was born in Kyoto and received a B.A. degree in French literature from Waseda University. After working as an editor at Geijutsu Shincho and then as Chief Researcher at the National Museum of Art, Osaka, he was appointed Assistant Professor of the Department of Art Science, Faculty of Art and Design, Tama Art University in 1991, and Professor of the same institution in 1995 (Guest Professor after 2005). He took the position of Director of the National Museum of Art, Osaka in 2005. His experience as an art exhibition organizer includes acting as Commissioner for Venice Biennale 1990 and 1993 and as Artistic Director for Yokohama Triennale 2001 and Aichi Triennale 2010. His area of specialty is modern art.

Kazue Kobata lives in Tokyo. After working in publishing, Kazue Kobata has worked as an independent art producer, editor and translator. She was an adjunct curator and producer of De Appel in Amsterdam, P.S.1 Contemporary Art Center/MoMA and Art Radio in New York, worked as co-curator for Buza Club—News from Japan (2001), and as curator for The Perpetual Moment (2004), Masato Okada Photos: Mountains and the Sea, Mfn Tanaka(2007). In 1982, she opened plan B, live space jointly run by artists in Nakano, Tokyo. From 1988, she is Secretary General of the Executive Committee of Hakushu Summer Art Festival (currently named Dance Hakushu). She is a translator of numerous books on contemporary art and music and science by writers including Susan Sontag, Laurie Anderson, and life-scientist Lyall Watson.

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http://curatorsintl.org/collaborators/pooja_sood
Kim Hong-hee (Director, Seoul Museum of Art, South Korea)

Kim Hong-hee (Gyu-Gok)  


TEACHING: Art History and Art Criticism, Adjunct Professor, Hongik University, Seoul (2000-2010)


EDUCATION: Ph.D. in Western Art History from Hongik University Graduate School, Seoul, Korea.

M.A. in Art History, Concordia University Graduate School, Montreal, Canada.

ggkimhh@yahoo.co.kr

Tan Boon Hui (Director, Singapore Art Museum, Singapore)

Tan Boon Hui has been Director of the Singapore Art Museum since August 2009. Prior to this, he was Deputy Director for Programmes at the National Museum of Singapore. His portfolio included the development of large scale festivals and events, institutional relations and international projects for the Museum. He curated the National Museum’s Opening Festival in December 2006 and has been the programmer for the Museum’s major festivals including a performance and film festival on the Arab World in 2007 called ‘Under the Crescent Moon’. In 2008 and 2009, he has also programmed the large scale outdoor Night Festival within the civic and cultural district. His current portfolio involves transforming SAM into a leading centre for contemporary Southeast Asian and Asian art. He leads the curatorial team building one of the most important public collections of contemporary Southeast Asian art in the world, developing international exchanges, and the creation of new commissioning platforms. As Director of SAM, he also headed the organising secretariat for the Singapore Biennale 2011.

Vasif Kortun (Director, SALT Research & Programs, Turkey)

Born in 1958. Turkish curator, writer and teacher in the field of contemporary visual art, its institutions and exhibition practices. He is a director of research and programs, SALT, Istanbul, an institution that hosts almost 3,000m² of program space, a library of over 35,000 publications and some of the most important archives on Turkish contemporary and modern art, architecture and economy in the country. He holds a position on the recently re-elected CIMAM –International Committee of ICOM( International Council of Museums) for Museums and Collections of Modern Art(board for 2010~13) and is part of the board for Foundation for Arts Initiatives (2009~), as well as the Tate Turner Prize selection committee(2011). He was curating the UAE Pavilion in 2011 for the Venice Biennale.

He was founding director of Platform Garanti Contemporary Art Center, Istanbul, which he initiated in 2001. He was also founding Director of Project 4L, Istanbul Museum of Fine Arts (2009~10). Kim has also curated solo exhibitions for artists such as In-Hwan Oh, Martin Creed, Beom Kim and Haegue Yang at Artsonje Center. Kim was the artistic director of the 6th Seoul International Media Art Biennale - Media City Seoul 2010. In 2012, Kim has worked as the co-artistic director of Gwangju Biennale and the agent of dOCUMENTA 13.

www.samuso.org

Among other biennial projects he was co-curator of the ‘Taipei Biennial’ along with Man Ray Hou (2008), chief curator and director of the 3rd International Istanbul Biennial (1992), co-director with Charles Esche of the 9th International Istanbul Biennial (2005), one of the curators of the Tirana Biennial, and 2nd Ceramics Biennial in Albisola (2003). He curated the Turkish pavilions for São Paulo Biennial (1994, 1998), and the Venice Biennale (2007) for which he worked with artist Hüseyin Bahri Alptekin on an installation titled “Don’t Complain”.

He has undertaken numerous independent curatorial projects including most recently an exhibition of works by Cengiz Çekil at Rampa gallery in Istanbul (2010) and The Columns Held us Up at Artists Space New York (2009). He has written extensively on contemporary art and the cultural situation in Turkey for publications and periodicals internationally and in 2004 co-authored the book “Jahresring 51: Szene Turkei: Turkey for publications and periodicals internationally and in 2004 co-authored the book “Jahresring 51: Szene Turkei: Abseits aber Tor” on the Turkish art scene with Erden Kosova.

Janwillem Schrofer (Ex-Director, Rijksakademie, The Netherlands)

Prof. Janwillem Schrofer (1945), sociologist, is active in the fields of consultancy on ‘development of and cooperation between organisations, on public-private interface’ as Director Valtana Consultancy (since 2010).

Involved in philanthropy (as member of supervisory boards). Advises individual artists on their projects. Workshops and (guest-)lectures are part of his professional practice. Ongoing research on Residencies (typology, strategy, organization).


Yusaku Imamura (Director on Special Issues to the Governor; Tokyo Metropolitan Government / Director; Tokyo Wonder Site, Japan)

TWS, as new creative platform of Tokyo, World Creative City, supports and promotes emerging creators and focusing on creating new system and environment for supporting arts and culture in Tokyo. TWS organizes creators-in-residence, production of artwork, exhibition, workshop in wide field of arts and creative activity. TWS provides not only mere systematic support for creation but also grapple with contemporary issues as like climate change, cultural diversity, education as experimental on site laboratory through international network. Beside director of TWS, Imamura works on re-organize cultural policy of Tokyo Metropolitan Government, focus on new comprehensive strategy through wide range of creative industry including urban planning and education as Counselor on special issue to the Governor, Tokyo Metropolitan Government.

Natalie King (Director, Utopia @ Asialink, Australia)

Natalie King is a curator, writer, broadcaster and the inaugural Director of Utopia – a roving visual arts project for the Asia Pacific region, auspiced by Asialink at the University of Melbourne. She has curated exhibitions for numerous museums including the Singapore Art Museum, National Museum of Art, Osaka, Tokyo Metropolitan Museum of Photography, Tjibaou Cultural Centre, New Caledonia, Bangkok Art and Culture Centre and the Museum of Contemporary Art, Sydney. She is a correspondent for Flash Art International and has contributed to ARTit (Japan), Art Asia Pacific, Art and Australia, British Art Monthly, Art World, The Age, Artlink and Australian Art Collector. She was the curator and editor of Up Close: Carol Jerrems with Larry Clark, Nan Goldin and William Yang at Heide Museum of Modern Art in 2010 as the recipient of an Australia Council grant. She is the co-author of a Thames & Hudson monograph on Chinese/Australian painter, Guan Wei, with Hou Hanru. She has conducted interviews with Ai Wei Wei, Joseph Kosuth, Massimiliano Gioni, Carolyn Christov-Bakargiev, Tacita Dean, Hiroshi Sugimoto, Bill Henson and Kathy Temin amongst others. King has completed a Master of Arts at Monash University, Melbourne.

Jay Koh (Artist / Curator, Singapore / Malaysia)

Jay Koh identifies himself as a Southeast Asian artist and curator with a multifaceted practice that seeks responsive, dialogical and critical engagements. Jay has taken and created art residencies across Europe and Asia, with IASPIS in Sweden, HIAP in Helsinki, and in Cologne, Dublin, Shanghai, Singapore and Yangon. In the last few years he has been working mostly in Ireland, taking on additional roles as an evaluator and mentor in art related and resource development activities. He is in the final stages of his PhD artistic research

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on Micro Communication in Public Participatory Art as Performance in the Everyday with the Finnish Academy of Fine Arts, Helsinki.

Recently he undertook a 6-month cultural diversity fellowship in Northeast Scotland, and curated the Open Academy programme Phase 2 in Ulaanbaatar with Malaysian artist Chu Yuan. Presently he is working on conducting an independent cultural research in Yangon as part of the Asian Art and Performance Consortium project and is collaborating with a Burmese NGO to set up an art education and community art programme. Jay has published widely and his writings can be read in this link, http://ifima.net/IFIMA/personal/articlesindex.htm

Kadija de Paula is artist and cultural manager with ten years of experience working with artists and cultural organizations in Canada, USA and Brazil. Passionate for culture as a tool for social innovation and change, she has a strong interest in building collaborative communities. Kadija holds a BFA (Bachelor of Fine Arts) from the Ontario College of Art and Design in Toronto, Canada, and an MBA (Master of Business Administration) in Cultural Management and International Business from the Schulich School of Business at York University, also in Toronto, Canada.

Since October 2011, Kadija has been participating in a one-year management and mediation residency with residencias_en_red [iberoamerica], a platform of 27 spaces working with research, production and exhibition of contemporary art and culture, connected through its residency programs in 12 Latin American countries and in Spain. Through this program, Kadija has been in residency at Casa Tres Patios, Taller 7, Residencia in La Tierra, Lugar a Dudas and Casa das Caldeiras in Brazil. Kadija is also a practicing visual artist currently working on a street art project called Regalos de la Noche: para los que se quedaron en casa.

Sarah Gardner (Executive director, IFACCA, Australia)

Since 2001 Sarah Gardner has been the founding Executive Director of the International Federation of Arts Councils and Culture Agencies (IFACCA), the global network of national arts funding bodies. With members and affiliates from over 80 countries, the Federation www.ifacca.org provides a meeting ground and information resource for arts policy makers and managers. From 1990 until 2001, she held various senior executive roles at the Australia Council for the Arts, primarily as Director Strategy and Policy. She was formerly the Director of Public Affairs for the Australian Bicentennial Authority and a consultant in the private and public sectors. She has a Master's degree in Public Policy and a BSc.

Ichiro Endo (Artist, Japan)

Born in Shizuoka. Endo lives in a car called “Go for Future”, on which people write their dreams. He travels across the country with this car, and keeps sending a message, “Go for Future”. In 2012, he completed “RAINBOW JAPAN” project, which he drove up the Japanese archipelago and drew the message with GPS devices.

Selected activities
2012 “RAINBOW JAPAN”
2011 "Driving Photo Music THE MOVIE” Art Center Ongoinng, Tokyo, "For Love, For Peace and For Future" TOKYO CULTUAR by BEAMS, Tokyo, "Hello Everyone in the World" island MEDIUM, Tokyo, "Violence and Universe" Curated by Hajime Mizutani, island ATRIUM, Chiba *As a part of Grand Ichiro Endo Exhibition 2011 "Wall Art Festival 2nd" Sujata village, Bihar, India 2010 “Sumida River NOW - a Museum for the Future," Art Tower Mito, Ibaraki 2010 Involved in the establishment of the open space: island, Chiba 2009 Launched a kiting project “Future Dragon Big Sky Kite” 2009 “TWIST and SHOUT Contemporary Art from Japan” BACC, Bangkok

Kyohei Sakaguchi (Architect / Writer, Japan)

Kyohei Sakaguchi was born in Kumamoto in 1978. After graduating with a B.A. degree in architecture from the Faculty of Science and Engineering, Waseda University, he published “Zero Yen Houses,” a collection of photographs of structures used as homes by Japanese people living on the streets in 2004, through Little more Co., Ltd. He held his first solo exhibition in Vancouver Art Gallery, Canada, in 2006. Sakaguchi moved to his hometown, Kumamoto City, and founded Zero Center in March 2011, when he declared the establishment of a “new government” as its first “Prime Minister.” He published a book entitled “Dokuritsu Kokka no Tsukurikata (How to Create an Independent State)” in May 2012 through Kodansha Gendai Shinsho. “MY HOUSE,” a feature film (directed by Yukihiko Tsutsumi) based on his books, “Tokyo Zero Yen House Zero Yen Seikatsu” and “Sumida Gawa no Edison,” was released on May 26.
Agung Hujatnika (Curator, Selasar Sunaryo Art Space, Indonesia)

Agung Hujatnika a.k.a Agung Hujatnikajennong is a lecturer at the Department of Art, Faculty of Art and Design, Bandung Institute of Technology, Indonesia. Having concluded his undergraduate (2001) and graduate (2006) studies, he is now doing his doctoral research on Indonesian art curatorship at his alma mater. Since 1999, he has been contributing articles to various mass media, and presenting in many seminars in Indonesia and abroad. Agung was curator-in-residence in Australia (Queensland Art Gallery, Brisbane; Drill Hall Gallery, Canberra, 2002) and in Japan (Nanjo and Associates, Tokyo, 2004). Since 2001, he has been working as the curator at Selasar Sunaryo Art Space, Bandung, and curated a number of exhibitions in Indonesia and abroad. Among the exhibitions he has curated are: OK Video – Jakarta Video Festival (2003, and SUB/VERSION, 2005); Bandung New Emergence (2006, 2008, 2010); Agus Suwage’s solo exhibition, I/CON (2007); Handiwirman Syahputra’s In Lingo (2008); Heri Dono’s Nobody’s Land (2008). In 2009, he curated Fluid Zones, the main exhibition of the Jakarta Biennale – ARENA.

http://www.globalartmuseum.de/site/person/238

Abraham Thomas (Curator, Victoria and Albert Museum, UK)


Alessio Antoniolli (Director, Gasworks and Triangle Network, UK)

Alessio Antoniolli is the Director of Triangle Network, a global network of artists and grass-roots organisations. He is involved in running, fundraising and strategic planning for the Network, as well as working with new partners on developing projects such as residencies and workshops. He has recently initiated a programme of professional development and training opportunities for artists and arts coordinators within the Network. Alessio is also the Director of Gasworks, London, where he leads a programme of residencies, exhibitions and participation projects focusing on emerging UK and international artists and practices.

Giovanni Flore (Design Researcher/Project Manager, Fabrica, Italy)

Giovanni Flore is Design Researcher and Project Manager at Fabrica. From an educational background in International Politics and Social Sciences, he has developed his professional skills in Marketing and Communication in consulting firms and creative agencies. He has gained a wide experience in all communication and marketing mix, as well as as an expert in a number of industries, such as music and entertainment companies, financial services, government services, fashion.

At Fabrica since 2008, he works on co-operation schemes with a number of educational institutions in the fields of arts and design. He lectures at these institutions in Europe and Asia about experience design and the impact of marketing strategies over the retail experience.

Moreover, he investigates and writes on various media about how social sciences interact with marketing strategies – and how the marketing mix may integrate new ways of relating to users.
Anupama Sekhar (Acting Deputy Director, Cultural Exchange, ASEF, Singapore)

Anupama Sekhar is Acting Deputy Director for Cultural Exchange at the Asia-Europe Foundation (ASEF). Working across 46 countries in Asia and Europe, ASEF creates dialogue platforms and provides information resources for policymakers, cultural professionals and artists. At ASEF, Anupama is regularly involved in the programming of international conferences and collaborative artistic projects that promote cultural co-operation between Asia and Europe. She is the co-editor of Mapping Cultural Diversity: Good Practices from Around the Globe (Bonn/Singapore, German Commission for UNESCO and ASEF, 2010). Since 2009, Anupama is a member of the U40 group of young cultural policy experts, launched by the German Commission for UNESCO and supported by the International Federation of Coalitions for Cultural Diversity. She is also a trained dancer in the Indian classical tradition of Bharatnatyam.

Anat Litwin (Artist / Curator / Director, HomeBase Build, Germany)

Anat Litwin is an Israeli American Artist and Curator, working in the medium of paper cut-outs, installation, text, public art and social sculpture. She is the recipient of several awards and her work has been exhibited internationally. She is the founder and artistic director of the HomeBase Project - a nomadic site-specific public art project exploring the meaning of home. HomeBase was founded in 2006 as an artist run nonprofit organization which aims to foster interconnectedness through contemporary art, and over the past seven years it took place in changing neighborhoods in NYC and in Berlin. Currently Anat is co-creating together with the HomeBase team the HomeBase LAB in Berlin as a year round research and residency center, and is building the next HomeBase Project planned to take place in an historic lepers Hospital in Jerusalem. www.homebaseproject.org

Ana Tomé (Director, Centro Cultural de España in Mexico City, Mexico)

Ana Tomé was born 25th June 1956 in A Coruña (Galicia), northwest Spain, where she lived until 1975, when she joined the Universidad Complutense in Madrid. She studied journalism and philology, and completed her education in London (1981-82) and New York (1985). She has a multidisciplinary professional experience (journalism, teaching and forecommerce in the field of tuourism), that led to cultural managment in 1989 (exhibition coordinator at the National Museum of Natural Sciences, Casa de América, both in Madrid, Architects Guild of Andalucia Oriental, in Málaga, and others).

She joined the Ministry of Foreing Affairs-Spanish Internacionat Cooperation for Development Agency (AECID) in 1995 as director of the Cultural Center of Spain – which belongs to the diplomatic mission of Spain and is responsible for the implementation of the spanish cooperation policies in the field of culture- in Santo Domingo (Dominican Republic), followed by Havanna (Cuba), and São Paulo (Brazil), where she was posted from 2005 to October 2011. She is currently in Mexico DF occupying the same position. She has traveled the world extensively, specially in Europe and Latinamerica, but also some countries in Africa and Asia.

Ariunaa Tserenpil (Executive Director, The Arts Council of Mongolia, Mongolia)

Ariunaa Tserenpil is the Executive Director of the Arts Council of Mongolia with extensive experience of arts administration and advocacy for over 15 years. Her career started in 1996 as line-producer of the internationally acclaimed films State of Dogs (Brosens & Turmunkh) and Real Men Eat Meat (Maria von Heland). She was the coordinator and then director of the Arts & Culture Programme of the Mongolian Foundation for Open Society (Soros Foundation). Ts. Ariunaa was cultural link steering committee member of OSI (Soros Foundation) Arts Culture Network program (1999-2002) to foster cultural mobility among Eastern Europe and Central Asia. Since 2002 she is the Executive Director of the Arts Council of Mongolia.

Ashmina Ranjit (Founder / Director, LASANAA, An Alternative Art Space, Nepal)

Ashmina RANJIT is an interdisciplinary visual artist/artistivist, MFA from Columbia University, New York, USA; BFA from University of Tasmania, Australia. Ranjit’s works revolve around crucial ongoing social/political issues of marginalized communities. Ranjit has won several awards, scholarships and fellowships including Fulbright (USA), Aus-aid (Australia), and Honorable Mention at the Dhaka Biennale. Ranjit is also founder / director of LASANAA, an alternative art space that encourages experimentation, critical thinking, teamwork and cross disciplinary interaction in the arts. With a philosophy of non-hierarchical collaboration and learning-through-exchange, LASANAA has been pivotal in inculcating creative discourse. Through the numerous workshops, residencies, art talks, panel discussions, and other activities at LASANAA, Ranjit has been encouraging local, national and international artists to broaden their approach to art.
Aye Ko (Executive Director, New Zero Art Space, Myanmar)

Born in 1963, in Pathein, Myanmar. He learned about realism paint from private teacher, Min Soe in 1986. He participated in Democracy movement in 1988. In 1989, he founded New Treasure Art gallery with Min Wai Aung. From that time, he started to change from realism to modern art and organized Modern Art 90’ Movement in 1990. He was captured in 1990 for democracy movement, and was released from prison in 1993. He carried on doing modern art movement from the time he was released. In 2000, he changed name of Modern Art 90’ to New Zero. With the name of New Zero, he organized to exhibit annual new art and modern art. In 2008, I have established New Zero Art Space. The purpose of New Zero Art Space is to promote group of people who enjoy new art and modern art, and the space gives Free of Charge adult and children art classes. Moreover, he invited foreign artists to make symposium and workshops. In 2009, February, Aye Ko organized Asean Contemporary Art Exchange exhibition and seminar by inviting 16 Asean artists from 9 countries and 29 Myanmar artists that was sponsored by Prince Claus Funds, Netherland and Mekong Art Exchange program. He co-organized with Shimoda (NIPAF) Nippon & Myanmar Performance Art Exchange in 2001, 2005, 2009. In 2010, international artist residency program will begin that was sponsored by Prince Claus Funds. His activities as artist includes paintings, installations, performance art, and video art, and he is also art critic, magazine chief editor and publisher. Starting from 1999, he participated in international art shows and seminar. The countries that he visited are Thailand, Hong Kong, Macau, Japan, USA, Cambodia, Singapore, Germany, Indonesia, Vietnam, Philippines, China, French, Italy and Korea to involve in art movement. He displayed 8 solo shows from 2000 to 2009. I participated over 70 group exhibitions. Now, I am an executive director of New Zero Art Space, chief editor of Fashion and New Wave (art and literature) magazines.

Clayton Cambell (former Executive Director, 18th Street Art Center, USA)

The former President of Res Artis, Clayton Campbell has worked in the field of arts and culture as a visual artist, curator, and arts writer since 1980. His most recent exhibits include one person shows of his seminal project, Words We Have Learned Since 9/11, at the International Center of Contemporary Art, Bucharest, Romania; Unit 24 Gallery, London; the Museum of Mobile, Alabama; the Nam Jun Paik Art Center, South Korea; the Aaran Gallery in Tehran; the Los Angeles County Museum of Art; the Barrick Art Museum, University of Nevada Las Vegas; the Maison Europeenne de la Photographie, Paris; and the WYSPA Institute for Art, Gdansk Poland. This October the project will be at the Three Shadows Photography Art Center, Beijing.

The recipient of numerous awards, Mr. Campbell has received research grants from the British Council, the Asian Cultural Council and the Trust for Mutual Understanding; a Durfee Foundation Fellowship; a MacDowell Colony Fellowship; and an artist in residence award at the Irish Museum of Modern Art. In 2002 he was awarded the distinction of Chevalier in the Order of Arts and Letters by the French government for his contributions as an artist to the field of international cultural exchange. A widely published arts writer, appearing in Art Voices, Contemporary Magazine and Flash Art International. He recently contributed a chapter entitled ‘Networks and Creative Communities’ the UCLA textbook series ‘Culture and Globalization’ published by Sage Press. In 1976 he founded ‘The Performing Space’, the first not for profit performance art space in the Southwestern United States located in Santa Fe. Between 1980 and 1990 he worked in New York in various alternative not for profit spaces as program director and maintained a studio on Houston Street, exhibiting in numerous spaces and guerrilla street projects. Between 1996-2011 he was Co-Executive Director and then Artistic Director at the 18th Street Arts Center in Santa Monica, California. In
that time he organized 50 group and solo exhibitions of Los Angeles, national and international artists; and organized 250 international artist residencies projects with 26 countries. He served as President of Res Artis between 2002-2006. He now works as a consultant to major arts foundations, including Rockefeller Foundation Bellagio Program; the Cleveland Foundation’s Creative Fusion International Visiting Artist program; the Rasmussen Foundation artist in residence program, amongst others. All of his work in this field is to encourage direct support to artists of all disciplines by funders and governments.

Daniel Santiago Saiguero (Residencia en la Tierra, Colombia)

Daniel Santiago was born in Colombia in 1985. He studied Audiovisual Media, and got specialized in Photography applied to contemporary art. Later studied at SVA, New York and FAAP and USP in Sao Paulo. He currently serves a Master of Alive Arts at the National University in Bogota. Since 2009 directs the artist residency project, Residence on Earth, rural area located in the department of Quindio in the coffee region of Colombia. The goal is to provide a space for artists, writers, researchers, curators, and people interested in art, a scenario for developing a work of art and projects, and at the same time, establish contact with other artists. Daniel Santiago is part of the Invisible Society Collective. The group regularly publishes the Invisible Magazine, and holds cultural events actively participating in the alternative arts scene in Bogota and Latin America.

Erin Gleeson (Curator / Artistic Director, SA SA BASSAC, Cambodia)

Erin Gleeson is an independent curator based between Phnom Penh and Berlin. She is co-founder and Artistic Director of SA SA BASSAC, a gallery and reading room in Phnom Penh exclusively dedicated to contemporary art exhibitions and education. Gleeson arrived to Cambodia in 2002 as a Humphrey-Fulbright Fellow and has since curated numerous solo and group exhibitions locally, and extended artists work in collaboration with many partners internationally. Her writing and lectures have been hosted by Artsonje Center, Asian Cultural Council, Asia Pacific Triennial of Contemporary Art, Asia Art Archive, Institute of Contemporary Arts Singapore, Para/Site Art Space, The Sotheby’s Institute, and the Center for Curatorial Studies, Bard College. Gleeson’s current projects include a group exhibition and publication Phnom Penh: Rescue Archeology, Institute for Foreign Relations (IFA), Berlin and Stuttgart, and Season of Cambodia, a citywide festival of art from Cambodian and its diaspora in New York City.

Francisco Guevara (Executive Director, Arquetopia, Mexico)

Guevara studied painting at the Benemerita Universidad Autonoma de Puebla (BUAP) and continued at the Universidad del Claustro de Sor Juana in Mexico City. He received a University Expert title in Management and Planning of Development Cooperation Projects in the Fields of Education, Science and Culture at the Universidad Nacional de Estudios a Distancia (UNED) at Madrid, Spain, a Postgraduate Certificate in Cultural Management and Communication from the Facultad Latinoamericana of Ciencias Sociales (FLACSO) in Buenos Aires, Argentina, and attended the Seminar Race, Gender, and the Historiographies of Art at the University of New Mexico, USA. He also received a Diploma in Enology from the Université Du Vin and the Instituto Culinario de Méjico, and a Diploma on Gastronomic Culture and Food Sciences from Chef Ferrán Adriá at Universidad Camilo José Cela in Spain.

His work and projects emphasize the role of contemporary art in economic development and as a tool for social change. His experience covers international projects including: intangible heritage, public art, exhibitions and visual arts education. As an artist he has researched, studied and worked exploring the connection between food, rituals of eating and collective identity.

He has participated in multiple collective exhibitions and had nineteen solo shows, including the Museo Tamayo Arte Contemporaneo in Mexico, National Hispanic Cultural Center, Albuquerque Museum and University of New Mexico in the U.S., and the 10th Mexican Festival in Australia. His work can be found in important private and public collections such as: Fundación Coleccion Jumex, Dolores Olmedo Museum, Ministry of Foreign Affairs of Mexico, Ministry of Culture of Bolivia, Salma Hayek-Pinault Collection, Her Majesty Queen Margrethe II Private Collection, Denmark, among others.

His residencies and honors include THE LAND/an art site, COL:LAB 2012 freeDimensional and the American Institute of Architects Honor Award, both New Mexico and Albuquerque.

Gordon Knox (Director, the Arizona State University Art Museum, USA)

Gordon Knox is the Director of the Arizona State University Art Museum. Previously a core collaborator at the Stanford Humanities Lab, Knox establishes international projects that connect artists with scientists and technologists to develop contexts that expanded the circulation of ideas and advance social justice. Knox has curated and organized exhibitions, events and performances in a wide range of national and international venues. Knox was the founding director of the Civitella Ranieri Foundation in Italy and has advised numerous international residency programs.
and commission-oriented cultural institutions in Europe, North and South America, Asia and Africa in the areas of fund raising, management, program design and international collaboration. Knox's interest in the relationship between critical, artistic inquiry and social change grows from his studies in anthropology at the University of California Santa Cruz, Cambridge University and the University of Chicago.

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Helmut Batista (Director, CAPACETE, Brazil)

Helmut Batista was born in 1964 in Rio de Janeiro, Brazil. He is the director of the non-profit contemporary art space CAPACETE which is dedicated to research residencies in Rio de Janeiro and São Paulo. Between 1985 and 1997 he worked as an artist, set designer and camera assistant in Paris, Vienna and Milan. Batista has exhibited worldwide and given talks at all kinds of cultural institutions. As director of CAPACETE he has collaborated with several São Paulo biennials and other institutions and organizations. He will leave the direction of CAPACETE in 2013.

Hu Fang (Director, Vitamin Creative Space, China)

Hu Fang is the co-founder of Vitamin Creative Space (www.vitamincreative.space) in Guangzhou and the Pavilion in Beijing. Fiction writing is a parallel with his curatorial practice, his latest published novel includes Garden of Mirrored Flowers.

Ika Sienkiewicz-Nowacka (Director, Vitamin Creative Space, Centre for Contemporary Art Ujazdowski Castle, Poland)

Ika Sienkiewicz-Nowacka is culture manager and curator. Since 1998, she has been working at Centre for Contemporary Art (CCA) Ujazdowski Castle. In 2003, she founded the A-I-R Laboratory as the first ongoing residency programme in Poland (www.csaw.art.pl/aier). Between 2003 and 2011, she curated and co-produced many projects, exhibitions, presentations and publications. She has also acted as project manager of two multi-institutional European projects – Rooted Design for Routed Living (www.design-in-residence.org), funded with European Economic Area and Norwegian Financial Mechanisms resources, and RE-tooling RESIDENCIES (www.re-tooling-residencies.org), supported by the European Commission. Since 2010 board member of the ResArts foundation in Amsterdam. She has been working with the Open Method of Coordination, introduced by the European Commission – a programme designed to help member states jointly progress in the implementation of reforms needed in order to achieve the goals of the Lisbon treaty, in this case to improve the mobility in the arts and culture sector.

Jan Williamson (Executive Director, 18th Street Art Center, USA)

Jan Williamson is the Executive Director of the 18th Street Arts Center. She came to the Center during its fifth year in 1995. Under her leadership 18th Street has evolved from an alternative artist-run space to Southern California’s largest artist residency center, working with artists who provoke public dialog through their artmaking. 18th Street Arts Center sustains her passion for supporting the work of individual artists who seek to change social systems through their work. Prior to 18th Street she worked concurrently with performance artist Barbara T. Smith and visual artist Tom Van Sant on the production of their separate global artworks. With Smith it was the her three year performance titled 21st Century Odyssey, a tele-collaboration with Dr. Roy Walford, who was sealed inside Biosphere2 while Smith journeyed around the globe. And with Tom Van Sant it was on his GeoSphere Project – an environmental artwork based on his revolutionary satellite composite map of the Earth free of clouds - the most widely distributed image of the Earth.

Williamson holds a certificate from the Stanford University Graduate School of Business, Executive Program for Non-Profit Leaders and a Bachelor’s degree in Fine Art from the University of California, Santa Cruz. In 2010 she was awarded a Durfee Foundation Sabbatical Fellowship for her executive leadership in the arts. For nine years she served on the Santa Monica City Arts Commission. She currently serves on the board of Arts For LA.

As an artist, she co-founded and produced EWALA (Earth Water Air- Los Angeles) an annual art pageant and performance trek with writer Susan Suntree, which engaged hundreds of Angelenos from 1994 to 2000 in honoring the Los Angeles River watershed while protecting key environmental areas along it from development. She is also a founding member of the eco-political street theatre troupe FrogWorks formed to save the Ballona Wetlands. She founded the all-girl percussion band Chix with Stix and currently is a member of the Brazilian percussion ensemble BatukLAda.

Jean-Baptiste Joly (Director, Akademie Schloss Solitude, Germany)

Honorary professor at the Kunsthochschule Weißensee, College of Art and Design, Berlin. Member of the board of trustees of the Schader Foundation, Darmstadt. Member of the board of trustees of the Kunstmuseum Stuttgart. Member of the advisory board of Transcultural Exchange, Boston. Member of the French-German Council for Culture.

Joel Santana (Program Associate, Bellagio Programs, The Rockefeller Foundation, USA)

As Program Associate of the Rockefeller Foundation’s Bellagio Programs, he assists in developing and executing the Bellagio Center’s strategy as well as managing and evaluating the Bellagio conference and various residency programs.

Prior to joining the Rockefeller Foundation, Mr. Santana has worked in international development with a focus in education. Mr. Santana served as a Program Manager for a U.S. Department of State’s Pakistan Foreign Fulbright Program at the Institute of International Education. He has also done work at the International Rescue Committee with refugees and as an evaluation consultant for bilingual educational program supported by CARE and UNICEF in Cambodia.

Julie Upmeyer (Co-Director, Caravansarai, Res Artis, Turkey)

Julie Upmeyer is an artist and initiator based in Istanbul working with everyday materials and space: paper, plastic, food, the internet, her home, the street. Born in Detroit, USA, her work as an artist is based on interaction, creating site-specific experiences. After a three-year nomadic life - working in India, Germany, Austria, The Netherlands and Greece, she moved to Istanbul in 2006. There she continued her art practice, creating installations, sculptures, performances and objects. She is website editor for Res Artis, the worldwide network of artist residencies and co-director and initiator of Caravansarai, an absolutely independent production space, collective, meeting point and artist residency in Istanbul.

Karol Frühauf (Founder, Bridge Guard Art & Science Residence Centre, Switzerland)

Karol Frühauf, MSc in Electrical Engineering, is co-founder and president of INFOGEM AG, in Baden, Switzerland, that provides consultancy and training in the field of software engineering, project and quality management since 1987. In twenty five years as consultant he helped many companies to master their projects or to improve their processes. He co-authored two books and is a frequent speaker, tutor and teacher in the field of software engineering, project and quality management. Karol was member of the programme committee of all World Congresses for Software Quality since 1995 and is member of the editorial review board of the ASQ journal Software Quality Professional.

Karl initiated and directs the "Bridge Guard Art / Science Residence Centre" in Štúrovo, Slovakia on the border to Hungary that is open since summer 2004. He is member of the Res Artis board and acts as treasurer. He is board of trustee’s member of the Yehoshua and Margrit Lakner Foundation (Yehoshua Lakner 1924-2003 was a composer), advisory board member of the Foundation Old Church Bowil (called also House of Music) and board of trustee’s member of the PowerStation Art foundation that with the aim of cultural exchange between Switzerland and The Netherlands.

Ludwig Henne (Freelance Cultural Manager, Slovakia)

Mr. Ludwig Henne is a former Robert Bosch Cultural Manager and now freelance cultural manager with a focus on cultural projects in Middle and Eastern Europe. He is also working for the NGO Košice – European Capital of Culture 2013 in Eastern Slovakia, where he developed and implement K.A.I.R. Košice Artist in Residence, an international residency program, which invites artists from all over the world and which sends local artists for residencies to international partners.

Mr. Ludwig Henne studied Cultural Science, Sociology as well as Media and Communication Science at the University of Leipzig, focused on cultural management and cultural history. Besides his study, Mr. Ludwig Henne was a deputy chairman of the artist in residency program Künstlerresidenz *blumen* and the art association Kunsthalle Leipzig. Before he went to Košice, Ludwig Henne worked for the University of Leipzig and developed and implemented an fund raising strategy.  
http://kulturmanager.bosch-stiftung.de/content/language2/html/13743.asp
www.kair.sk / www.kosice2013.sk
ludwig.henne@kulturmanager.net

Margaret Shiu (Founder / Director, Bamboo Curtain Studio and Bamboo Curtain International, Taiwan)

Margaret Shiu is founder and director of the experimental space Bamboo Curtain Studio and the culture action and research unit, Bamboo Culture International; she uses these two platforms for realizing her strong belief in the important contributions of art and culture towards civic society. She thus has been working continuously in the last 17 years, in discovering...
and supporting creative talents, in their needs of time and space for creative incubation, and also in action research for international culture exchanges. Ms. Shiu has activated many initiatives, highlighting the artist’s role in promoting diversity and sustainability in cultural, social and ecological sectors, plus continuously in networking cross sectors, locally and internationally, with many organizations. Ms Shiu has served as national and regional representative of international committees/commissions such as Res Artis, Arts Network Asia, the World Culture Forum Alliance, the International Network for Culture Diversity, and the Asian Cultural Council.

Tuerlings lives in Amsterdam, The Netherlands. She is the Director and Founder of Trans Artists. From 2000 – 2008 Maria Tuerlings was Secretary General and President (2007-2008) of Res Artis board and head of Res Artis Office. She is National Co-coordinator (the Netherlands) for the Pépinières Européennes pour Jeunes Artistes, the European residency program and network for young artists. Tuerlings was/is a member of the following expert groups on artist’s mobility of the European Commission;
-2008-2010 OMC Expert Group on “Improving the conditions for the mobility of artists and other professionals in the culture field” of the European Commission DG EAC.
-2010-2012 OMC Expert Group “Mobility and Competences” of the European Commission DG EAC. Member sub-group OMC “mobility support schemes”.
-2011-2012 Expert Group on “Information Standards for artist’s mobility” European Commission DG EAC.
Since May 2011 she is member of the Board of On-the-Move.

Maria Tuerlings (Founder / Director, Trans Artists, The Netherlands)

Marilyn Douala-Bell was born in Cameroon in 1957. Having studied the Economy of the Development, where she begins her professional life. When she meets her husband, Didier Schaub who is an Art Historian, they decide to come back in Cameroon in 1986. In 1991, together with a group of friends, they founded doual’art, a Cameroon contemporary art centre defining itself as an Ars & Urbis research laboratory on urban issues. Its fundamental concern is to explore how art practises can play a role in the ordering of the territory, participating in a community adaptation of the public space and bearing an influence on urban society. In 2007, doual’art organised the first SUD Triennale (Salon Urbain de Douala), for which 12 art events addressing urban issues were produced, inviting artists in residencies, from all over the world.

The second edition of SUD took place in 2013, on the theme of water in the city. The third edition of SUD, to be held in 2013, will revolve around the theme of Douala Metamorphosis, art and urban transformations.

Marilyn Douala-Bell (Présidente, Doual’art, Cameroon)

Mario A. Caro is a researcher, curator, and instructor of contemporary art. His research topics include the representation of Indigenous cultures within the museum; the visual production of an “aesthetics of nostalgia” within photographic practices; art historical methodologies and the production of colonial discourses; and, most recently, essentialism and Native art practices. He has curated various national and international exhibitions and was curator of exhibitions at Alaska House, New York in Soho. Dr. Caro completed his doctorate at the Amsterdam School for Cultural Analysis, University of Amsterdam, and has taught at various institutions, including The Evergreen State College, Otis College of Art and Design, and Indiana University, where he was Public Scholar for Civic Engagement. He is currently an Assistant Professor at New York University. He has published widely on the history, theory, and criticism of contemporary art, and is the founding editor of In Visible Culture: An Electronic Journal for Visual Culture.

His work within the academy complements his endeavors to further global cultural exchange. He serves on the boards of various organizations focused on art residencies and is the current president of Res Artis, an international network of art residencies focused on promoting the worldwide mobility of artists.

Mario A. Caro (President, Res Artis, USA)

Mark Vennegoor is currently Managing Director at Res Artis, the worldwide network for artist residencies in Amsterdam. Mark Vennegoor holds a Master of Science in International Business Administration. His professional focus is on personal and organizational development. Mark is at present also part-time student at the Gerrit Rietveld Arts Academy in Amsterdam in which he shows a special interest in the dynamics of landscape and nature.

Mark Vennegoor (Managing Director, Res Artis, The Netherlands)
Melissa Franklin (Director, Pew Fellowships in the Arts, The Pew Center for Arts & Heritage, USA)

Melissa Franklin is the director of the Pew Fellowships in the Arts (PFA) program at The Pew Center for Arts & Heritage. She has held this position since 1995 and has been with the program as a senior staff member since its inception in 1991. In addition to administering the fellowship awards, she oversees all of the other professional development and programmatic activities related to the fellowships. The environment for creative work has evolved dramatically since the program was started in 1991 and therefore, in 2008, the PFA underwent a critical re-evaluation. One of the outcomes was the decision to surround the Pew Fellows with additional resources to support their practices including partnering with several artist communities to offer residency opportunities. From 2005-2008, Franklin co-managed the LINC Philadelphia project as part of a national initiative that seeks to improve artists’ living and working conditions. She has served as an advisor to several other foundations on implementing programs to support artists directly and has participated on grants panels and in meetings around this topic.

N’Goné Fall (Independent Curator, Senegal)

N’Goné Fall graduated from the École Spéciale d’Architecture in Paris. She is an independent curator, an art critic and a consultant in cultural engineering. She has been the editorial director of the Paris-based contemporary African art magazine Revue Noire from 1994 to 2001. She edited books on contemporary visual arts and photography in Africa including An Anthology of African Art: The Twentieth Century, Photographers from Kinshasa and Anthology of African and Indian Ocean Photography: a century of African photographers. Fall curated exhibitions in Africa, Europe and USA. She was one of the curators of the African photography biennale in Bamako, Mali, in 2001 and a guest curator at the 2002 Dakar biennale in Senegal. As a consultant in cultural engineering she is the author of strategic plans, orientation programs and evaluation reports for Senegalese and international cultural institutions. Fall teaches curatorial process, communication strategies and methodology in the master department of cultural industries at the Senghor University in Alexandria, Egypt. She is also a founding member and producer of the Dakar-based collective Gaw-Lab, a platform for research and production in the field of new media and visual arts.

Nirith Nelson (Art Director, JCVA (Jerusalem Center for Visual Arts) residency, Israel)

Nirith Nelson is an independent curator and lecturer. She has curated many exhibitions in the fields of contemporary art and design both in Israel and abroad. Since 2002 she is the Art Director of the JCVA residency program, where international artists and curators are invited for an uninterrupted period of creative work. Since 2000, Ms Nelson is a lecturer at the Bezalel Academy of Art and Design focusing on contemporary art and curatorial issues. In the past 13 years she has been the art advisor for the Jerusalem Foundation. In this capacity she has curated Jerusalem’s urban space outdoor sculpture installations as well as initiated, curated, and art directed many groundbreaking activities including: two not-for-profit contemporary art galleries, the “Moonlight Cinema” multi-disciplinary festival and a photography-art collection which became a key collection for Israeli artists’ art-photography. At the debut of her career, Ms Nelson spent 9 years at the Israel Museum where she curated and lectured.
Peter Legemann (Board, Schloss Bröellin, Germany)

Legemann has studied and worked in the computer sciences at the Technical University in Berlin before he switched his scientific career to the arts. He started the transformation of Schloss Broellin, a historic monument building in the north of Germany, into a cultural venue and an artist-in-residence place with a focus in performing arts. Since 1992 he has been managing director and head of the board of Schloss Broellin and has been in charge of strategies, administration, promotion, public relations and finances. Now as a founding director and a board member he additionally is conducting projects in the area of residencies for the performing arts and promotes the cooperation between related European and Asian networks. He runs international theatre projects and focuses on teaching at the university. “Projects and Teaching” is essential part of his professional activities, thus he can always bring recent project experiences into teaching in the field of cultural management.

Sheikha Hoor Al-Qasimi (President, Sharjah Art Foundation, UAE)

Hoor Al-Qasimi, President of the Sharjah Art Foundation, is a practicing artist who received her BFA from the Slade School of Fine Art, London (2002), a Diploma in Painting from the Royal Academy of Arts (2005) and an MA in Curating Contemporary Art from the Royal College of Art, London (2008). She is on the Board of Directors for MoMA PS1 and Ashkal Alwan and was on the curatorial selection committee for the 2012 Berlin Biennale.

Todd Lester (Executive Director, Global Arts Corps, USA)

Todd Lester is Executive Director of Global Arts Corps, an organization that creates theatrical productions to advance reconciliation in societies emerging from civil, religious, and racial conflicts. He is founder and president of freeDimensional, an organization that supports human rights activists by providing them with safe havens in vacant apartments of artist residencies. He is a World Policy Institute Senior Fellow focused on the arts-policy nexus and freedom of expression. Todd received the Peace Corps Fund Award for his work starting freeDimensional; was named ‘Architect of the Future’ by the Waldzell Institute in 2008; and serves on the boards of residencies in India, Germany, and Mexico. Todd recently wrote desk studies on the residency sectors in Afghanistan, Pakistan, Turkey, West Africa, North Africa, Middle East, Central America and South America for various organizations and foundations. Additionally, he provides consultancy and advice to cultural organizers, artist-led projects and networks around the world. The last time he was in Japan was to give the Tokyo Performing Arts Market keynote address on residency and new forms of sharing in the wake of the March 2011 earthquake.

William Wells (Director, Townhouse Gallery, Egypt)

William Wells runs one of the most innovative art spaces in the Middle East region: The Townhouse Gallery in Cairo combines a highly-regarded contemporary art gallery with an extensive outreach program. The over-arching mission is to make the arts accessible to everyone without compromising creative practise. Creativity, development and education have been a constant threads running through Wells’ career.

Zoe Butt (Executive-Director/Curator, San Art, Vietnam)

Zoe Butt is Executive Director and Curator of San Art, Vietnam’s most active independent contemporary art space and reading room in Ho Chi Minh City. From 2007-2009 she was Director, International Programs, Long March Project – a multi-platform, international artist organization and ongoing art project based in Beijing, China. From 2001-2007 she was Assistant Curator, Contemporary Asian Art, Queensland Art Gallery, Brisbane, Australia where she assisted in the development of the Asia-Pacific Triennial of Contemporary Art (APT); key acquisitions for the Contemporary Asian art collection, and other associated gallery programs. Her curatorial work is pan-Asian, working with private collectors and researchers, independent curators and major museums globally. Zoe is a PhD candidate with the Centre for Contemporary Art and Politics, National Institute for Experimental Arts, College of Fine Arts, University of New South Wales, Sydney, Australia. Recent projects include ‘A Transformative Disguise: Le Hoang Bich Phuong’, San Art, Ho Chi Minh City, Vietnam, 2012; ‘Erasure: Dinh Q. Le’, Sherman Contemporary Art Foundation, Sydney, Australia, 2011 and ‘Signs and Signals from the Periphery’ in Encuentro de Medellín MDE11, Colombia, 2011. www.san-art.org

Masaki Fujihata (Director, Art Media Center, Tokyo University of the Arts, Japan)

Masaki Fujihata was born in Tokyo in 1956. He is a graduate of the Graduate School of Fine Arts of Tokyo University of the Arts, majoring in design. In the 1980s he produced CG animation, and in the 1990s he became a lecturer at
Keio University. He became a professor in 1999 of the Faculty of Fine Arts, Tokyo University of the Arts. He moved into his current position in 2005. In 1996, in Linz, Austria, he won the Golden Nika Grand Prix at Ars Electronica for his network-themed work “Global Interior Project #2.” In 2010, he won the Minister of Education Award for Fine Arts. This year, in Nantes, France, he announced his “Voice of Aliveness” project, inviting the participation of members of the public to contribute to a collection of shouts.

Junya Nakano (Director, International Affair Division, Agency for Cultural Affair, Government of Japan)
The Director of office for International Cultural Exchange of the International Affairs Division of the Commissioner’s Secretariat of the Agency for Cultural Affairs
He came into the Ministry of Foreign Affairs in 1992. He had careers as Assistant Director of the Russian Division (Russian Support Division) of the European Affairs Bureau, Assistant Director of the Climate Change Division of the International Cooperation Bureau, First Secretary of the Embassy of Japan in Austria and in Australia, and was appointed as a counselor in 2008. He had served as a Senior Coordinator of the Climate Change Division of the International Cooperation Bureau since July 2010. He took the present post in August 2012.

Hisashi Shibata (Director, NPO S-AIR, Japan)
He established Sapporo Artist in Residence in 1999 which was registered as an official NPO in July, 2007. He was the first director of the S-AIR. Until now, 77 artists from 33 countries have joined the program. In 2008, S-AIR won the prize for Global citizenship awarded by the Japan Foundation. Furthermore, in addition to organizing a number of cultural programs such as “SNOWSCAPE MOERE”, in 2009 he also initiated research at Hokkaido University of Education into art centers occupying vacant school buildings. While working as director of Arts NPO Link, and acting as member of the committee for Res Arts General Meeting 2012 TOKYO, he is also co-author of “What can be changed through designated management systems?” (published by SUYOSHA).

Atsuko Hisano (Program Director, Saison Foundation, Japan)
Atsuko Hisano is program director of The Saison Foundation (SF), a private-sector grant-making foundation, established in 1987 in Tokyo. It is dedicated to contributing to the advancement of the Arts primarily in the fields of contemporary Japanese theater and dance, and to promoting cultural exchange between Japan and overseas. The SF started a new program “Visiting Fellow Program”, which invites program directors, curators, and administrators in the field of performing arts form overseas.

Yuki Kondo (Curator, Aomori Contemporary Art Centre, Aomori Public College, Japan) Since 2001, Kondo has been working at the Aomori Contemporary Art Centre (ACAC) which is the art center for the artists in residence program. At ACAC, Kondo has been planning and organizing exhibitions, supporting artists, coordinating exchange programs, and publishing catalogues as a curator. Through the residency program, Kondo tries to explore contemporary expression and artist’s creativity which represents the times and describe and record these activities continuously. Curated exhibitions of “Tangent” (AIR2008/Spring), “NAKANISHI Nobuhiro Solo Exhibition: Transparent view” (2011), “Re-Modernologio phase3: Trace of Scenery” (2012).

Mami Odai (Director, Move Arts Japan_Command N, Japan)
Born in Hiroshima in 1966. Graduated from Musashino Junior College of Art and Design and Joshibi University of Art and Design. After contributing to 3ART Project in Aoyama,Tokyo, she worked for DEMETER Office in Obihiro, Hokkaido, which organized okachi International Contemporary Art Festival from 2001 to 2002. From 2003, she belonged to NPO S-AIR(Sapporo, Hokkaido) and was in charge of managing artist-in-residence programs, planning regional revitalization through art programs and directing artist-in-school programs and Sapporo 2 Project. She serves as the director of ARCUS project in Ibaraki Prefecture from 2010 to 2011. Currency she is working for Move Arts Japan Project which is investigating new activate possibility for new AIR programmes network and artists’ mobility challenges in all around Japan as Director, also as a behalf of International Arts Festival in Sapporo in 2014.

Sachiko Kanno (Program Coordinator, The Japan Foundation, Japan)
Sachiko Kanno is a program coordinator at the Japan Foundation. After working for the British Council, Tokyo, she studied the history of design and fine arts at the University of Glasgow, from 1990 to 1991. Currently, she majors in cultural policy at the Graduate School of Tokyo University. In 1993 she joined the Japan Foundation and has been in charge of providing information and advice on international cultural
exchange to individuals and groups. She is also responsible for organizing various symposiums and seminars. She is also a co-writer of ‘Building National Prestige: Japanese Cultural Policy and the Influence of Western Institutions’, Global Culture: Media, Arts, Policy, and Globalization, Routlege, 2002.

Noriko Kawakami (Associate Director, 21_21 DESIGN SIGHT, Japan)
Freelance design journalist and editor since 1994 following a career in the editorial department of "AXIS" (AXIS Inc.) from 1986 to 1994. External editorial director for Japan and Italy design projects at the Domus Academy Research Center from 1994 to 1996. Author of Realizing Design (TOTO Publishing). Guest curator of the 2005 "Mike Abelson, Carrying Research" exhibition (MDS Gallery, The Miyake Issey Foundation) and joint curator of the 2008 "WA: The Spirit of Harmony in Contemporary Japanese Design" (The Japan Foundation, held in 6 countries up to 2011 including The Japan Cultural Institute in Paris.)
http://norikokawakami.jp
http://www.2121designsight.jp/

Roger McDonald (Deputy Director, AIT, Japan)
Roger McDonald was born and brought up in Tokyo, educated in the UK, and returned to live in Japan in 2000 after completing his PhD. He has worked on the Yokohama Triennale 2001 as assistant curator, the Singapore Biennale 2006 as curator, and organised a number of exhibitions and projects independently. He is deputy director of the non-profit curatorial collective Arts Initiative Tokyo, and teaches at Tokyo Zokei University and Joshibi Art Universities. He is Director of The Fenberger House Museum, a privately initiated house museum in Nagano prefecture due to open in autumn 2012.
http://www.fenbergerhouse.com/
http://www.a-i-t.net/ja/

Machiko Harada (Independent Curator, Japan / USA)
Ms. Harada studied Art History and Aesthetics in Kanazawa, Japan and participated in an exchange program in Gotheborg, Sweden. She did her advanced curatorial studies at the Center for Contemporary Art in Katakyushu and De Appel in Amsterdam. She served as the vice director for the art residency programs at the Kanazawa College of art in 1999 and 2000 and worked as a curator for contemporary art at the Akishihidai International Art Village from 2001-2010. She is currently an independent curator based in New York City.

Tatsuhiko Murata (Vice President, Res Arts / Co-Director, Yukobo Art Space, Japan)
Born 1944, Tokyo. Resides in Zempukuji, Suginamiku, Tokyo. Using Youkobo Art Space as a base he actively supports domestic and international artists in their creative production and presentation, as well as promoting international exchange. From 2001 Youkobo began an official artist in residence program on the site of the former family doctor’s surgery, coming to join the international artist in residence network Res Arts and actively pursuing AIR activities globally. Furthermore Youkobo has developed various community relations through local collaborations such as “Trolls in the Park”, an open air exhibition held in the local park and the “Art Kids” program held in conjunction with the neighbouring elementary school. Youkobo Art Space www.youkobo.co.jp/
Trolls in the Park www.trollsinthepark.com

Teiko Hinuma (Associate professor, Joshibi University of Art and Design, Japan)
Program Director of Artizan. After graduating from the Joshibi University of Art and Design, involved in an art gallery, art magazine publishing company. From 1999, worked for the establishment of the Aomori Contemporary Art Centre (ACAC) and served as the founding curator until 2011. Curated and produced many exhibitions and art projects which was based on Artist in Residence.

Mitsuhiro Yoshimoto (Director, Art and Cultural Projects Social Development Research Group, NLI Research Institute, Japan)
Born in Tokushima in 1958. He began his career as an architect in 1981, after the Graduate School of Waseda University. He became a consultant and researcher in cultural fields in 1985 and studied arts administration at Columbia University in 1997. Since 1985, he has been engaged in international studies on cultural policy, research on the creative cities / industries, management and evaluation of cultural institutions. He also served as a consultant for the artwork projects at the Tokyo International Forum and the new headquarters building of Dentsu Inc. He is currently the Director of Arts and Cultural Projects at the NLI Research Institute, a board member of the Arts Council Tokyo, Arts Network Japan and Art NPO Link.
Completed a master’s degree program for Architecture at the Graduate school of Fine Arts, Tokyo National University of Fine Arts and Music. Studied under Raoul Bunschoten, Diploma Course, Architectural Association (AA) School of Architecture, London. She executed projects such as the Site of Reversible Destiny - Yoro Park, modeled after thought and philosophy based on phenomenology; together with Shusaku Arakawa and Madeline Gins in New York. Since 2001 at Tokyo Metropolitan Foundation for History and Culture, Tokyo Wonder Site, she has planned and managed programs to support and nurture emerging artists, curating exhibitions such as “Out of the Blue”, “Diorama of the City: Between Site & Space”, “The Beautiful Earth / Vik Muniz”, “Questions of Private and Public Memory - 1968 and The Holocaust” and “PSYCHOANALYSIS: Gazes on Photo and Video Art from Austria” to exchange global creativity. She is also involved in producing a wide range of programs including collaborations between contemporary music and cultural traditions, “TOKYO EXPERIMENTAL FESTIVAL-SOUND, ART PERFORMANCE” by performing arts, etc. In the residency programs, she is executing projects toward the rapidly changing world such as “On the Agenda of the Arts”, a series of multicultural creative dialogue conducted in coordination with art centers over the world, a series of new creative education “On Site Lab Workshop: Creative Dialogue and Commitment to the Environment”, with University of the Arts London and universities in various countries and “International Ensemble Modern Academy” in collaboration with Ensemble Modern, world leaders in contemporary music.
On-line Registration Procedure

Registration can be made through our website only. Please note that registration by e-mail, Fax or post cannot be accepted.

The Conference is open to organizations and individuals that have a special interest in activities of creative platforms for art, local initiatives, self-management, artist-run culture and the development of art networks in Asia and over the world. Participation is not restricted only to Res Arts members, but is also open to artist-run-spaces, artists collectives and those organizations, artists and students that are considering joining these networks.

The Conference is limited to 250 participants; we therefore suggest you register as soon as possible.

Registration Deadline: September 23 (Sun.), 2012

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<tr>
<th>Category</th>
<th>Early-bird registration</th>
<th>Late registration</th>
<th>On-site registration</th>
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<tr>
<td>All Days Pass</td>
<td>Until August 14</td>
<td>August 15 - September 23</td>
<td>October 25-28</td>
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<td></td>
<td>25,000 JPY</td>
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*1 Please make online registration and payment is accepted on site. (For student only) Student ID or a student certificate is required at the on-site registration desk for payment; otherwise, the student price cannot be applied.

All Days Pass includes:
Access to all conference activities
Conference kit
Lunches and coffee breaks on October 26 - 28
Welcome Reception on October 25, Opening Reception on October 26, and Closing Party on October 28
Tickets of several art museums in Tokyo

One-Day Pass includes:
Access to all conference activities on that day (except receptions/party)
Conference kit
Lunch and coffee break on one day

Student One-Day Pass includes:
Access to all conference activities on that day (except receptions/party)
Coffee break on that day
Artist One-Day Pass
Special offer for artists who aspire to work globally

At Res Artis General Meeting 2012 TOKYO, participants can get to know various information and latest currents of artist residencies and cultural organizations in the world. At the same time, they can meet “specialists” in the field of arts, including residence directors, curators, artistic directors and artists, who are recognized worldwide. This is a good and rare opportunity, especially for artists who are thinking of taking part in any residency program, or would like to be active globally. As a support for those artists, we provide “Artist One-Day Pass” at a reasonable price.

Artist One-Day Pass: 1,500JPY
- Access to all conference activities on that day (except receptions/party)
- Coffee break on that day

[Condition]
Send some comment on artist residency (approx. 100 words) to press.resartis@tokyo-ws.org

The followings are examples of more specific themes for comment:
- experience at an artist residency
- things you are expecting for Res Artis General Meeting 2012 TOKYO
- programs of Res Artis General Meeting 2012 TOKYO you want to participate in

[How to apply]
Application is accepted only by email.
Write the comment in the message body with your name, area of specialty (painting, sculpture, and photograph, for example), and the date you would like to participate in, and send it to press.resartis@tokyo-ws.org

*Comments and your name will be on this website
*The on-line registration system is not available for Artist One-Day Pass.

[Payment]
Please pay the fee (1,500JPY) on cash at the registration desk on site.
* The executive office makes a reception list upon receiving comments. On site, Artist One-Day Pass is sold by checking the names on the list.
* If you are willing to participate in more than two days, you need to buy more than two Artist One-Day Passes. (two days: 3,000JPY, three days: 4,500JPY)
Payment Method
Fees can be paid by credit card. American Express, Visa, MasterCard, Diners Club and JCB are acceptable. Please contact the registration desk if you cannot pay by credit card.

Confirmation Letter and Receipt
Upon completion of your registration with payment, you can print out the confirmation letter and receipt of fees through the registration page.
Please remember to bring your confirmation letter to the on-site registration desk at the conference venue to pick up your name badge.
The confirmation letter can be printed until the congress period.
A receipt can be printed out only once. Please contact the registration desk if it fails to print.

On-site Registration
Please arrive early if you wish to register on-site.
Please also note that availability of on-site registration at that time may be limited.
*For student one-day pass, it is required to indicate student ID at the on-site registration desk; otherwise, the student price cannot be applied.

Cancellation Policy
Cancellations must be made by informing the registration desk in writing by e-mail or fax.
The amount of refund will depend on the date of cancellation, as follows;
Cancellation Received by September 23, 2012 (JST): Deposits will be refunded 50% less for administrative costs
Cancellation Received after September 24, 2012 (JST): No refund will be made
Please note that refunds will be made after the conference.

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