



**NCAR International Symposium: “Museums and Research |
What does it mean to ‘deepen’ art?”
To be held on Friday, March 22, 2024**

The National Center for Art Research (“NCAR” ; Director: Kataoka Mami) will host “NCAR International Symposium 2023: Museums and Research | What does it mean to ‘deepen’ art?” on Friday, March 22, 2024, at the National Art Center, Tokyo (Roppongi, Minato-ku, Tokyo).

The symposium will examine the capability of museums to “deepen” art, which is a key focus of NCAR, from the perspective of research. Directors and curators who are active in the front lines at diverse array of institutions around the world that support art research will share their respective research functions and activities to provoke consideration of the potential of “deepening” art. The panel discussion will focus on challenges faced by each institution and perspectives on sustainable operation, including sources of funding and approaches to personnel recruitment. The panelists will also engage in an in-depth discussion of approaches to making research resources publicly available and utilizing them broadly on an international scale.

In line with the symposium, NCAR will host workshops based on discussions among curators, artists, and researchers invited from Japan and overseas (March 21-23; registration closed).

NCAR will further enhance its efforts to construct an international network of art specialists and connect Japanese art with the world.

Panelists



Özge Ersoy
Senior Curator,
Asia Art Archive



Kawaguchi Masako
Head, Research
Resources Group,
National Center for Art
Research



@Lee Yong Seo
Daehyung Lee
Founder and
Director, Hzone



Kara Olidge
Associate Director,
Getty Research
Institute



@Timothy Greenfield-Sanders
**Mari Carmen
Ramírez**
Curator, Latin American
Art and Director, ICAA,
The Museum of Fine
Arts, Houston

*In alphabetical order by surname

Overview of Symposium

Title	“NCAR International Symposium 2023: Museums and Research What does it mean to ‘deepen’ art?”
Date/Time	Friday, March 22, 2024, 5:30-8:00 p.m. (Doors open at 5:15 p.m.)
Venue	3rd Floor Auditorium, The National Art Center, Tokyo (7-2-22 Roppongi, Minato-ku, Tokyo)
Program (tentative)	<ul style="list-style-type: none"> ▪Opening remarks ▪Sharing of case studies by panelists (15 minutes each) ▪Panel discussion Moderator: Kataoka Mami (Director, National Center for Art Research) <ul style="list-style-type: none"> ▪Q&A session
Capacity	150 people (prior registration required)
Fee	Free

Registration Method	Please register via: https://ncar.artmuseums.go.jp/en/events/globalcommunications/symposiums/post2024-638.html *For press or media coverage, please contact the Public Relations Department listed at the end of this press release.
Organized by	The National Center for Art Research (NCAR)
Other	Simultaneous interpretation in Japanese and English, Japanese Sign Language interpretation, and Japanese text support (UD TALK) will be available. The symposium will not be livestreamed. (An archived video is planned to be posted to the NCAR website at a later date.)

Panelist Profiles

Özge Ersoy

Senior Curator, Asia Art Archive

Senior Curator at Asia Art Archive (AAA) in Hong Kong. Her recent projects include co-curating *The Collective School (2022-23)* and AAA's contribution to *documenta fifteen(2022)*. Her writings have been included in works such as *Curating Under Pressure: International Perspectives on Negotiating Conflict and Upholding Integrity* (Routledge, 2020) and *The Constituent Museum: Constellations of Knowledge, Politics and Mediation* (Valiz and L'Internationale, 2018), among others. She was Research and Programming Associate of the 13th Gwangju Biennale (2021) and Assistant Curator of *Sarkis: Respiro* at the Pavilion of Turkey in the 56th Venice Biennale (2015).

Kawaguchi Masako

Head, Research Resources Group, National Center for Art Research

Assumed her current position in 2023 after serving as a registrar at the Pola Museum of Art and as the Head of the Research Library at the National Museum of Western Art, where she edited two volumes of *The Matsukata Collection: Complete Catalogue of European Art* (National Museum of Western Art, 2018–19). She is a recipient of the 15th Western Art Promotion Foundation Academic Award (2020). She serves as a member of an advisory board for a project related to the amended Museum Act for the Japanese Association of Museums and is also a member of the "Study Group to Consider Attractive Exhibits and Operations of a New National Archive" instituted by the Cabinet Office of the Government of Japan.

Daehyung Lee

Founder and Director, Hzone

Curator and art consultant, Lee launched the international art project *CONNECT, BTS*, with Serpentine Galleries in London, Gropius Bau in Berlin, Kirchner Cultural Centre (CCK) in Buenos Aires, DDP in Seoul and Brooklyn Bridge Foundation in New York. From 2013 to 2019, as Hyundai Motor Company's founding art director, he facilitated partnerships with Tate Modern, MMCA, LACMA, and Bloomberg. He curated the Korean Pavilion at the 57th Venice Biennale in 2017. Currently, he is a board member of the Nam June Paik Cultural Foundation and Art Center Nabi, and serves on the international advisory board for the ArtScience Museum in Singapore. Additionally, he was an executive co-producer for Nam June Paik's film "Moon Is the Oldest TV," screened at Sundance, V&A, Guggenheim, and MoMA in 2023.

Kara Olidge

Associate Director, Getty Research Institute

Associate director of collections and discovery and chair of the African American Art History Initiative at the Getty Research Institute (GRI). At the GRI, she guides the collections, which include the largest art history library in the United States as well as archival collections of hundreds of thousands of photographs, along with dealer records, art prints, artist notebooks, and much more, into the second quarter of the 21st century.

Previously, she served as the deputy director of the Schomburg Center for Research in Black Culture, a branch of the New York Public Library, and as the executive director of the Amistad Research Center at Tulane University.

Mari Carmen Ramírez

Curator, Latin American Art and Director, ICAA, The Museum of Fine Arts, Houston

Wortham Curator of Latin American Art and founding Director of the International Center for the Arts of the Americas (ICAA) at the Museum of Fine Arts, Houston (MFAH). She curated award-winning *Inverted Utopias: Avant-Garde Art in Latin America* (2004), which was lauded by *The New York Times* as one of the two most influential exhibitions of the first decade of the 21st century. The collection that she has assembled at the MFAH earned her the 2018 ARCO Award for “best collection of Latin American art in a museum.” She has also worked on a digital archive of over 10,000 primary sources for the study of Latin American art. In 2005, *TIME* magazine named her one of “The 25 Most Influential Hispanics in America.”

*In alphabetical order by surname

Moderator Profile



Photo: Ito Akinori

Kataoka Mami Director, National Center for Art Research

Kataoka Mami joined the Mori Art Museum in 2003, taking on the role of Director in 2020. While continuing in this role, she was appointed director of the National Center for Art Research in 2023. Prior to this, she was a researcher on cultural policies at the NLI Research Institute and the inaugural chief curator at the Tokyo Opera City Art Gallery. Beyond Tokyo, Kataoka has held positions at the Hayward Gallery in London, where from 2007 to 2009 she was the institution’s first International Curator; she has also acted as Co-Artistic Director for the 9th Gwangju Biennale (2012), Artistic Director for the 21st Biennale of Sydney (2018), and Artistic Director for the Aichi Triennale 2022. Kataoka served as a Board Member (2014-2020) and the President (2020-2022) of CIMAM (the International Committee for Museums and Collections of Modern Art). From 2018 to 2022, she also chaired the Contemporary Art Committee Japan, a steering committee of Art Platform Japan, an initiative undertaken by the Agency for Cultural Affairs. Kataoka has been a committee member and judge for numerous organizations and initiatives, including the Policy Subcommittee of the Council for Cultural Affairs and the Japanese National Commission for UNESCO.

About the National Center for Art Research

The National Center for Art Research (NCAR) was established in March 2023 as a new hub that connects art museums, research institutions, and various people in society in Japan and abroad, with the key focus of “connecting, deepening, and expanding art.”

Thus far, NCAR has undertaken projects such as the *Collection DIALOGUE* and *Collection PLUS* programs utilizing the collections of the National Museum of Art, as well as publishing the museum guide *Social Story*. In September, we released *Dictionary of Artists in Japan, Beta Version*, a comprehensive dictionary of Japanese artists, in order to meet the need for reference tools related to Japanese art. We will continue to update the information and enrich the content even after the release. Furthermore, in October, we hosted a forum about health and wellbeing and organized workshops and lectures on the conservation and restoration of artworks. On November 26, we hosted a symposium to commemorate the establishment of NCAR, in which we invited the directors of national art museums in Singapore, the United Kingdom, France, and the United States to speak about the present roles of national art museums and their contributions to society. The commemorative symposium was attended by a large number of participants.

NCAR will continue to expand further with new initiatives in the future.



October 25 – October 27, 2023
Conservation & Restoration
Workshops



November 26, 2023
Symposium "National Art Museums Today" to commemorate
the establishment of NCAR
Group photo of speakers and moderator

<Contact Information: Symposium>

International Symposiums/Workshops 2023 Office (part of Art Management & Consulting Network Ltd.)
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