

文化庁アートプラットフォームシンポジウム

ART
PLATFORM
JAPAN



人々が作るパブリック・コレクション：
独・ルートヴィヒ美術館における現代美術コレクションの形成

2022年6月30日（木）17:00-18:30

Bunka-cho Art Platform Japan Symposium

**Drawing Lessons from the Museum Ludwig Collection:
Vibrant interactions between the museum and the public**

Thursday, June 30, 2022, 5:00 pm–6:30 pm (JST)

LIVE STREAMING

オンラインライブ配信（配信開始16:50）
The stream will go live at 4:50 pm (JST)

Bunka-cho Art Platform Symposium

**Drawing Lessons from the Museum Ludwig Collection:
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Thursday, June 30, 2022, 5:00 pm–6:30 pm

Venue: The National Arts Center, Tokyo, 3F Auditorium + Live streaming on YouTube Live

Germany is a country where its citizens are intimately involved in the activities of public art museums, as seen in the tradition of *kunstvereine*, the civic art associations that emerged in the late 18th century. The Museum Ludwig, operated by the City of Cologne, is a prime example of public art museums whose establishment and activities have been largely driven by the citizenry. This museum traces its beginnings to 1976, when Peter and Irene Ludwig donated some 350 artworks—predominantly Pop art and Russian avant-garde—to Cologne. Its holdings were built up by gifts from many other private collectors as well, including the works of Expressionism, New Objectivity, and other German modern art movements that Cologne lawyer Josef Haubrich gifted to the city in 1946, and the large photography collection that began with donations from Leo Fritz and Renate Gruber.

The Museum Ludwig's array of contemporary art was assembled in large part through the efforts of Gesellschaft für Moderne Kunst am Museum Ludwig Köln e.V. Launched in 1985 to promote contemporary art and support the Museum Ludwig, this society now comprises roughly 650 members and has run an international chapter in the United States since 2018. Its activities include hosting a wide variety of programs and events, and assisting the museum's acquisition of artworks. The growth of the museum's collection has also been greatly aided by the foundation Kunststiftung im Museum Ludwig. Established by the City of Cologne in 2008, it is among the first foundations in Germany to be set up by a local government. It has helped to expand the Museum Ludwig's holdings by supporting collectors interested in donating their pieces.

As these examples illustrate, the Museum Ludwig's various systems function robustly thanks to the citizenry's support. In this symposium, the museum's director, Dr.

Yilmaz Dziewior, will talk about the vibrant interactions between the museum and the public, and the successes achieved through that engagement, with the aim of considering the museums in Japan.

Program Overview

Program: Drawing Lessons from the Museum Ludwig Collection:
Vibrant interactions between the museum and the public

Presentation: Yilmaz Dziewior, Director, Museum Ludwig

Moderator: Kataoka Mami (Chair, Contemporary Art Committee Japan / Executive Advisor, The National Art Communication Center (tentative name) / Director, Mori Art Museum)

Date & Time: Thursday, June 30, 2022, 5:00 pm–6:30 pm (doors open at 4:45 pm)

Language: English and Japanese (with simultaneous interpretation)

Registration: Free registration

How to join: ① In-person at the National Art Center, Tokyo, 3F Auditorium
(Capacity: 70, first-come-first-served basis)

Address: 7-22-2 Roppongi, Minato-ku, Tokyo

Please register from the link below.

<https://forms.office.com/r/kNeX1bBkJx>



② Virtually via YouTube Live

English channel: <https://youtu.be/mxRorcJOD88>

Japanese channel: <https://youtu.be/parTpvbxnYM>

Speakers' Profiles

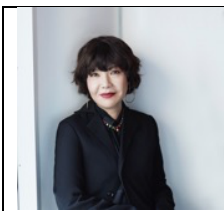


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Yilmaz Dziewior

Director, Museum Ludwig

Dr. Yilmaz Dziewior has been director of the Museum Ludwig in Cologne since February 1, 2015. From 2009 to 2015 he was director of the Kunsthau Bregenz (KUB), a leading exhibition venue for contemporary art in Europe. As commissioner, Dziewior curated the Austrian pavilion for the 2015 Venice Biennale and is the curator of the German pavilion for the 2022 Venice Biennale. Dziewior has also been a regular contributor to *Artforum* (New York), *Camera Austria* (Graz), and *Texte zur Kunst* (Berlin). He has edited more than fifty books, including exhibition catalogues, on twentieth- and twenty-first-century art and has also contributed essays to catalogues published by museums around the world. Dziewior's work is characterized by a focus on social issues, including identity politics and cultural attributions, and he has a strong interest in art from the African continent, Latin America and the Caribbean, and Asia. Recent exhibitions include *Haegre Yang: ETA 1994–2018* (2018), *We Call It Ludwig* (2017).



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Moderator: Kataoka Mami

Chair, Contemporary Art Committee Japan / Executive Advisor, National Art Communication Center (tentative name) / Director, Mori Art Museum

Kataoka was chief curator at Tokyo Opera City Art Gallery (1997–2002) prior to the Mori Art Museum (2003–), where she assumed the position of director in 2020. Kataoka was also international curator at the Hayward Gallery, London (2007–9); co-artistic director for the 9th Gwangju Biennale, South Korea (2012); and artistic director of the 21st Biennale of Sydney (2018), artistic director of the Aichi Triennale 2022. She has been serving as a board member of International Committee for Museums and Collections of Modern Art (CIMAM; 2014–) and was appointed the president of CIMAM 2020–22. Other positions include: visiting professor at Kyoto University of the Arts Graduate School; visiting professor at Tokyo University of the Arts' Faculty of Fine Arts, Graduate School of Fine Arts; chair of Contemporary Art Committee Japan, Art Platform Japan; and member of International Association of Art Critics (AICA). Kataoka frequently writes, lectures, and juries on contemporary art from Japan, Asia, and beyond.

About Bunka-cho Art Platform Japan

Art Platform Japan promotes efforts for the sustainable development of the contemporary art scene in Japan, gathers a wide range of counsel from professionals in the field, and supports the international activities of Japanese artists and artists working in Japan. With Contemporary Art Committee Japan (CACJ) as the steering committee, the comprehensive program (1) produces translations of texts on contemporary Japanese art to encourage international research, (2) builds a cross-referenceable bilingual database of artworks held by museums across Japan, and (3) aims to establish an international, pan-generational network of curators and researchers through invitational workshops and open symposia.

<https://artplatform.go.jp/about-this-website>