

Art Basel Conversations | Friday, June 18, 2004 | 10–11h | Bvlgari Pavilion, Hall 4

CONVERSATION | **ARCHITECTURE FOR ART**
BUILDINGS FOR COLLECTIONS AND
EXHIBITIONS

What are the architectural challenges in building for today's art collections?

How can a museum or a collection prepare for the art to be created in the future and for the growth of the collection?

Which role do conservation issues play?

When does architecture affect the art work?

What is the role of the architect?

SPEAKERS | **DAVID ELLIOTT**
JOÃO FERNANDES
YUKO HASEGAWA
ROSA MARTINEZ
Host | **STEFANO BOERI**

DAVID ELLIOTT Director Mori Art Museum; Tokyo, Japan

David Elliott became the first Director of the Mori Art Museum in November, 2001. He now leads a staff of over thirty people that worked towards the opening in October 2003. He is the first non-Japanese director of an art museum in Japan.

In the past Elliott worked as Director of The Museum of Modern Art in Oxford, England (1976–1996), and Director of Moderna Museet [National Museum of Modern and Contemporary Art], Stockholm, Sweden (1996–2001). He has worked as an exhibition organizer, teacher, lecturer, broadcaster, editor, and writer on art and culture. He has also been President of CIMAM (International Committee for Museums and Collections of Modern Art), International Council of Museums (ICOM) since 1998.

Throughout his career, Elliott has focused on contemporary art and the relationship between art and ideology and particularly on the avant-garde art, photography, and film of Germany, Russia, and the Soviet Union. He was also one of the first curators in the West to regularly incorporate non-western art into a program of contemporary art. He has written many books and catalogues on these subjects as well as about the present day role of modern art museums. From the early 1980s he has worked on a large number of exhibitions and publications relating to Asian and Japanese art.

Born in 1949 in Prestbury, England, Elliott received a B.A. in Modern History at Durham University, an M.A. in the History of Art at the Courtauld Institute of Art, University of London, and an Honorary Doctorate of Arts from Oxford Brookes University.

Picture |



Roppongi Crossing, 2004
Guest curators

Photos: Takashi Homma; Keizou Kioku

JOÃO FERNANDES Director of Museu de Serralves; Porto, Portugal

João Fernandes was born in Bragança in 1964 and received his degree in Modern Languages and Literature in 1985 from the University of Oporto. In 1992, he completed a post-graduate course in Portuguese Phonology at the University of Lisbon. Between 1987 and 1995, he taught and researched Linguistics at the Oporto Polytechnic Institute.

Between 1992 and 1996, as an independent curator, he organized three editions of the *Jornadas de Arte Contemporânea in Oporto*, through which the work of Christine Borland, Ceal Floyer, Douglas Gordon, Richard Long, and Rirkrit Tiravanija, for example, was presented for the first time in Portugal; as well as projects by Portuguese artists such as Gerardo Burmester, Alberto Carneiro, Albuquerque Mendes, Paulo Mendes, Manuel Rosa, Angelo de Sousa, and Xana. He was the curator for the *Peninsulares* exhibition (1995), in which he presented more than forty Portuguese and Spanish artists in eight galleries in Lisbon, Oporto, Madrid, Valencia, and Barcelona; as well as for the exhibitions *Hors Catalogue* (Maison de la Culture d'Amiens, France, 1996) and *Mais Tempo, Menos História* (Serralves Foundation, 1996).

Furthermore, he was the organizer and curator of the Portuguese representation at the 1st Art Biennial in Johannesburg (1995) and the 24th Art Biennial in São Paulo (1998). He was a member of the Jury for the Latin Union Visual Arts Prize between 1996 and 1999 and is a member of the IKT (Internationale Kunstausstellungsleiter-Tagung).

Since 1996, he has been Deputy Director of the Contemporary Art Museum at the Serralves Foundation in Oporto. In this capacity he has been co-curator, with Vicente Todolí, of exhibitions such as *Circa 1968*, the Museum's inaugural exhibition, and has programmed and been curator for collective exhibitions such as *Perspectiva: Alternativa Zero and Po-Ex: A Poesia Experimental Portuguesa*; in addition to numerous individual exhibitions by artists such as Artur Barrio, René Bertholo, Gerardo Burmester, Tacita Dean, Patrícia Garrido, Pierre Huyghe, Fernando Lanhas, Richard Long, João Louro, António Manuel, Albuquerque Mendes, Miguel Palma, Lygia Pape, Joana Vasconcelos and João Vieira, among many others. He is since February 2003 the Director of Serralves Museum.

Photo: Courtesy of Museu de Serralves

YUKO HASEGAWA Chief Curator, 21st Century Museum of Contemporary Art; Kanazawa, Japan



Yuko Hasegawa graduated from Kyoto University in 1979 with B.A. in Law. After she obtained an M.F.A. from Tokyo University of Fine Arts and Music. While she was curator at the Contemporary Art Gallery, Mito Arts Foundation, she received a grant from the Asian Cultural Council for a visiting curatorship at the Whitney Museum of American Art. She also served as curator at Setagaya Art Museum in Tokyo. In August 1999, she was appointed as Chief Curator of the 21st Century Museum of Contemporary Art, Kanazawa, which opens in 2004. Yuko Hasegawa is a board member of the International Committee for Museums and Collections of Modern Art (CIMAM).

She was also appointed as one of the international jury of the Venice Biennale, 1999, Artistic Director of the 7th International Istanbul Biennial, 2001, one of the jury of Hugo Boss Prize, Co-Curator of the 4th Shanghai Biennale, 2002, and commissioner of Japanese Pavilion of the 50th Venice Biennale, 2003. Recent exhibitions curated by Yuko Hasegawa include *De-Genderism: détruire dit-elle/il* at the Setagaya Art Museum (1997); *Fancy Dance*, a show of thirteen contemporary Japanese Artists after the nineties, in the Sonje Art Museum, Kyonju, and Sonje Art Center, Seoul (1999); and *Shirin Neshat*, the 9th part of the *Previous-Opening Event* of the Contemporary Art Museum, Kanazawa (2001). Yuko Hasegawa also teaches art history at the Tokyo National University of Fine Arts and Music.

Photo: Courtesy of 21st Century Museum of Contemporary Art

ROSA MARTINEZ Art Critic and Independent Curator; Barcelona, Spain



Rosa Martinez is an art critic and independent curator based in Barcelona, where she got her degree in Art History. Currently she is curator for the 1st Moscow Biennale and associate curator at Magasin 3 (Stockholm). She has organized many solo and group exhibitions in museums, art centers, historical buildings, and outdoor spaces. She has developed her career mainly in the field of international biennials from the Mediterranean Biennial, Barcelona (1988–1991) and Manifesta 1, Rotterdam (1996), to the Spanish Pavilion at the 50th Venice Biennale in 2003. She has also been artistic director of the 5th International Istanbul Biennial (1997), the 3rd SITE Santa Fe, Santa Fe, New Mexico, USA (1999), and the Biennial EVA, Limerick, Ireland (2000). In 2000 she co-curated the 2nd Pusan Biennial (Korea) and in 2003 she was international advisor for the 2nd Echigo-Tsumari Triennial (Japan). She was a member of the international juries of the 48th Venice Biennale (1999) and the 8th Cairo Biennale (2001).

Among her most significant projects in Spain are the direction of the curatorial training programme, “Passion and Ennui in Contemporary Art” (1996–1997), the curatorship of two seasons of Sala Montcada (1991–92 / 1997) and the solo exhibition of Nikos Navridis (2004), all for La Caixa Foundation. She was also co-curator of *Trans Sexual Express. A Classic for the Third Millenium* for the Santa Monica Art Center, Barcelona (2001) and from 1998 to 2002 she curated the International Project Rooms at ARCO, the Contemporary Art Fair in Madrid. For September 2004 she is preparing a solo show by Pilar Albarracín in the historical building of Las Atarazanas in Seville.

Picture |



Entrance to the Spanish Pavilion Venice Biennale, 2003

Photos: Courtesy of Rosa Martinez

STEFANO BOERI Architect, Editor in Chief *Domus Magazine*; Milan, Italy



Stefano Boeri (Milan 1956, www.stefano boeri.net), architect and PhD, is the editor of *Domus*. He teaches town-planning at the Venice Faculty of Architecture. A contributor to the cultural supplement of the financial daily *Il Sole 24 Ore*, Stefano Boeri has been the curator of the Architecture sector at the Milan Triennale, for which in 2002 he produced “*U.S.E. Uncertain states of Europe*,” a research into the future of Europe *USE – Un viaggio nell’Europa che cambia* (A journey through a changing Europe) published by Skira, Milan, 2003 (www.useproject.net).

Stefano Boeri established the research agency “Multiplicity,” (www.multiplicity.it) with which he created installations for some of the leading architecture and contemporary art institutions, such as Documenta in Kassel, the Venice Biennale, the Kunstwerke in Berlin, the Musée d’Art Moderne in Paris, the Generali Foundation in Vienna, and the TN Probe gallery in Tokyo.

At his practice in Milan (Boeri Studio), Stefano Boeri has done numerous re-design projects for European (Marseilles, Salonika, Rotterdam, Mytilene) and Italian coastlines (Genoa, Naples, Trieste), as well as projects for the recovery of cast-off industrial areas. In Milan, Boeri Studio is designing the new RCS headquarters, and has developed a proposed ‘third ring’ of services around the Giuseppe Meazza soccer stadium.

Following the construction in 2001 of the new ENEL geothermal power station in Bagnore, Tuscany (a project included by Phaidon in the forthcoming “Atlas of World Architecture 1998-2003”), Stefano Boeri was invited to represent Italy at the traveling exhibition entitled “New Trends in Architecture. Europe and Japan”, presented in 2002 at Oporto, Rotterdam and Tokyo.