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# Global Giving to the Arts

**Ian Potter Auditorium | Melbourne Brain Centre | Kenneth Myer Building  
The University of Melbourne**

**Tuesday, 18 February | 9:15am – 6:00pm**

*The symposium has been generously supported by the Gordon Darling Foundation, the Creative Partnerships Plus 1 Program, Fred Grimwade, Fraser Hopkins, Hugh Morgan AC and Sarah Morgan.*

**9:30am**                                 **OPENING CONFERENCE**  
Conveners: Kerry Gardner and Jaynie Anderson

**Chair:**                                 **Professor Jaynie Anderson**  
AIAH Director, Herald Chair of Fine Arts

**9:45am – 10:15am**                 **Rupert Myer AM**  
Chairman of the Australian Council

***The art of leverage: co-mingling public and private funding***

Australia has a long established tradition of co-mingling government and private support for the arts with each form of support leveraging the other. In the 19th and 20th centuries, significant acts of philanthropy ensured that the great Australian art museums and universities built with significant public funds were able, with the support of private funds, to assemble significant collections, promote cultural learning and participation and create opportunities for international engagement. In recent decades, government policy settings and a new level of philanthropic participation have created sophisticated government-private partnership models for arts funding. Drawing on his personal involvement with some of the nation's leading art galleries and cultural organisations, and now as Chairman of the Commonwealth Government's Australia Council for the Arts, Rupert Myer's remarks will describe some characteristics of the Australian system of co-mingling government and private support for the arts and discuss opportunities for the future.

**10:15am – 10:45am**                 **Fiammetta Rocco**  
Literary Editor, The Economist, London

***Bring on the Culture Vultures***

Attractive cities, according to McKinsey, need great transport links and lots of immigrants to bring in new energy and ideas. Most of all, they need a thriving cultural sector. Those that don't have historic cultural centres, such as London's Covent Garden or the Marais in Paris, are building them from the top down. At least 40 cities across the globe are planning new cultural sectors based around museums, art institutes, concert halls, performance spaces, theatres and cinemas. Over the next decade, city planners aim to spend at least \$250bn building culture zones. What is driving this? In the developed world, busy culture districts are being touted by urban planners as a magic wand that can help bring blighted city areas back to life; by city fathers who see iconic buildings as a tourist draw; and by rich people who want to put their wealth to work in the service of philanthropy. In the increasingly rich developing world, governments want their countries to be regarded as culturally sophisticated. New culture districts are symbols of confidence, a way of telling a national story and a source of public education. Visitor numbers to cultural events in countries as diverse as Brazil, Turkey, Israel and Qatar stand at record levels. In China, more than 450 new museums were opened last year – a record figure. But building culture zones is only the first step. Institutional management, training, curating, conservation and fund-raising are just as important. How to ensure your cultural sector doesn't become a white elephant is the question people are asking the world over.

**11:00am – 11:30am**                 **Break**

**11:30am – 12:30pm**                 **Professor Thomas Gaehtgens**  
Director of the Getty Research Institute, Los Angeles  
The Getty Research Institute's Global Commitment to Research Projects and Resources

***The Getty Research Institute's Global Commitment to Research Projects and Resources***

Art historical research institutes, which are supported by different funds than those granted to university art history departments, play a major role in exploring new fields of art historical research. The recently founded Centre Allemand d'Histoire de l'Art in Paris is a perfect example of the success a European Research Institute can gain by supporting an agenda of scholarly exchange in the Western tradition. The Getty Research Institute (GRI), however, is dedicated to a global approach in art-historical research and scholarship. This mission is reflected in all GRI departments, programs, and initiatives, which work in unison to support and advance the "global turn" in art history. The GRI's acquisition policy seeks to establish connections between Western and non-Western artistic traditions. These collections in turn support the various GRI programs, such as the scholars program, where art historians from around the world conduct research while in residence at the GRI. These scholarly activities result in exhibitions, publications, and other research projects, making the localized resources available to a broader public. This lecture will illustrate the connections between global orientation of the GRI's collections, conservations projects, scholarly initiatives, exhibitions, and publications with one case study: the recently acquired archive of Harald Szeemann, one of the most influential curators of the 20th century.



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**12:30pm – 2:00pm**

**LUNCH BREAK**

**Chair:**

**Kerry Gardner, Deputy Chair AIAH**  
Documentary filmmaker and philanthropist

**2:00pm – 2:45pm**

**Simon Mordant AM**  
Chairman Museum of Contemporary Art Australia and Australian Commissioner for 2015 Venice Biennale.

***Creating the expanded Museum of Contemporary Art Australia and the new Australian pavilion for Venice***

In his presentation Simon Mordant AM will present his perspectives on the importance of arts infrastructure to run world class programs and the need for partnerships between philanthropists and Government. Simon Mordant, is Chair of the Museum of Contemporary Art Australia and is the Australian Commissioner for the 2015 Venice Biennale. He will discuss what has been achieved in both Sydney and Venice, concentrating on the \$53m MCA redevelopment and the new Australian Pavilion project for the Venice Biennale. He will share his insights on why he became involved with each project, the rationale for each and his leadership of both the fund raising campaigns. His presentation will conclude with a question and answer session.

**2:45pm – 3:30pm**

**Clare Jacobsen**  
Independent Curator, Writer, Shanghai

***Building Culture: Private New Museums in China***

Museums in China are booming. Their unique forms and innovative structures stand out among the more mundane buildings of China's explosive urban growth, announcing that the country's new money is moving from the necessity of industry to the nicety of culture. In her book *New Museums in China*, author Clare Jacobson celebrates this golden era of museum building and cultural appreciation in the world's most populous nation. Seizing a unique economic and creative opportunity, high-profile architecture firms and up-and-coming new designers are experimenting with museums in dazzling ways. Exceptional, often cavernous architecture and smaller design gems are ushering in new spaces for contemplating art. In mega-cities as well as tiny villages, China's new museums provide both challenges and possibilities to museum owners, designers, artists, and visitors. During the last decade, more than a thousand new museums have opened in China. While many of these are state-sponsored structures, many others evidence the growing influence of individual collectors. Private museums have different intentions and offer distinct opportunities from their state-run sisters. At the same time, they experience the same criticisms: the rate of museum construction is outpacing available art; museums are empty or filled with forgeries; they lack visitors, curators, and the weight of institutional direction needed for successful futures. How do private collectors fit into the larger story of new museums in China? What are the economic, political, and artistic implications of their work? In this talk, Jacobson looks at examples of new private museums to address these and other important issues.

**3:30pm – 4:00pm**

**Afternoon break**

**4:00pm – 4:45pm**

**Dr Gene Sherman AM**  
Director of the SCAF Foundation

***Curating Contemporary Culture: from commerce to community***

Transformation from a privately owned commercial gallery of contemporary art to a not-for-profit, privately funded / publicly accessible space for contemporary visual practice, represents both nationally, ( in Australia ) and globally , an unusual transformation .

This presentation seeks to explore and document the establishment of what became a relatively large and highly active Sydney-based, two site commercial gallery, which focused, over 21 years, on the Asia Pacific region, West Asia and Australia - and in 2008, the transformation of said gallery into a Foundation, intent on commissioning major new work by artists, architects, filmmakers, fashion and product designers from the same regions. The Culture & Ideas, publication and creative practitioners residency programs, which have served to underpin and support both endeavors - will be explored as conceptual and intellectual keys to the long planned private - public transformation.

SCAF provides a personal case study. However, although the commercial / not-for-profit trajectory is relatively unusual, the establishment of privately funded exhibition spaces open to the public - has become a worldwide phenomenon.

China stands out in the Asia Pacific region as a leader (at least quantitatively) in this field. Similar initiatives however, have been proposed and established in Japan, Korea, Taiwan and India, with more modest examples recently proliferating in -amongst other localities -Indonesia, Vietnam, Cambodia and the Middle East.

**4:45pm – 5:45pm**

**Round Table discussion**  
Chaired by the Vice Chancellor of the University of Melbourne, Glyn Davis, with the speakers, who will be joined by Angus Trumble, Director of the National Portrait Gallery of Australia, Canberra



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## CONVENOR BIOGRAPHIES

**Jaynie Anderson** is the Herald Chair of Fine Arts and Foundation Director of the Australian Institute of Art History at the University of Melbourne. In 1997 she was appointed a fellow of the Australian Academy of the Humanities (FAHA). She is the immediate past president of the International Committee of Art History (2008-2012), the Comité Internationale de l'Histoire de l'Art (CIHA) and is currently on the International Executive of Art History. She was educated at the University of Melbourne and Bryn Mawr College, Philadelphia, and was the first woman Rhodes Fellow at the University of Oxford. She has curated exhibitions at the Ashmolean Museum, Oxford, the Castello Sforzesco, Milan, the Poldi Pezzoli Museum, Milan, the National Gallery of Art, Washington, and the National Gallery of Australia, Canberra. She has been a visiting professorial fellow at the Getty Research Institute, Los Angeles, the Centre for Advanced Study in the Visual Arts, Washington, and the Harvard Centre for Renaissance Studies, the Villa I Tatti. Her books include: *Giorgione: The Painter of Poetic Brevity* (1997); *Collecting, Connoisseurship and the Art Market in Risorgimento Italy: Giovanni Morelli's Letters to Giovanni Melli and Pietro Zavaritt, 1866 - 1872* (1999); *Tiepolo's Cleopatra* (2003); *Crossing Cultures: Conflict, Migration and Convergence. The Proceedings of the 32nd International Congress in the History of Art* (2009); *The Cambridge Companion to Australian Art* (2011); *Giuseppe Molteni in Correspondence with Giovanni Morelli - The Restoration of Renaissance Painting in mid nineteenth-century Milan* (2014). She is currently writing a biography of Giovanni Morelli.

**Kerry Gardner** is a documentary film maker focusing on art related subjects. She holds a Masters of Film and Television from VCA, University of Melbourne. She is Deputy Chair of The Australian Institute of Art History and sits on arts and environment funding committees of the Myer Foundation and Sidney Myer Fund and the Board of The Great Barrier Reef Foundation. She is co-founder of the Andyinc Foundation which funds social justice, arts and sustainability policy change and practice. Previous directorships include Deputy Chair of both Heide Museum of Modern Art and The Malthouse Theatre. She has also recently been appointed a Global Ambassador for The Global Fund for Women based in San Francisco.

## SPEAKER BIOGRAPHIES

**Thomas W. Gaehtgens** received his doctorate in 1966 at the Institute of Art History at the Universität Bonn and his habilitation in 1972 at the Universität Göttingen. In 1979, he was at the Institute for Advanced Studies in Princeton. Between 1980 and 2006 he served as professor at the Freie Universität in Berlin. He was a Getty Scholar at the J. Paul Getty Center for the History of Art and the Humanities, Santa Monica, from 1985 to 1986. In 1992, he organized the 26th International Congress of Art History in Berlin and served as the president of the Comité International d'Histoire de l'Art (CIHA) from 1992 to 1996. Professor Gaehtgens taught at the Collège de France in 1995 and held the position of European Chair at the Collège de France between 1998 and 1999. He was director of the Deutsches Forum für Kunstgeschichte/Centre allemand d'histoire de l'art in Paris, an organization he founded in 1997. In 2004, he received an honorary doctorate at the Courtauld Institute of Art. Since 2007, he has been the director of the Getty Research Institute in Los Angeles. Professor Gaehtgens was awarded the Grand Prix de l'Académie Française pour la Francophonie in 2009. In 2011, he received an honorary doctorate from the Paris-Sorbonne, and was elected a fellow of the American Academy of Arts and Sciences. His research interests include eighteenth- to twentieth-century French and German art history, as well as the history of the museum.

**Clare Jacobson** is a Shanghai-based design writer, editor, and curator. She is the author of the book *New Museums in China*, which was named one of the eight best architecture and design books of 2013 by *Architect* magazine. She is the co-author of the books *Jigsaw City: The Asian New Town Now* (forthcoming) and *Karlssonwilker Inc.'s Tell Me Why: The First 24 Months of a New York Design Company* (2003). Jacobson is a contributing editor to *Architectural Record*, where she writes on new projects in China. Her articles have also appeared in *Architectural Review Asia Pacific*, *Engineering News Record*, *Azure*, *Landscape Architecture*, *Randian*, and other magazines. Prior to moving to China, Jacobson was editor and editorial director at Princeton Architectural Press for 21 years. There she originated, acquired, and developed more than 120 books on architecture, graphic design, landscape architecture, photography, and visual culture. Her work won numerous awards, including the American Institute of Architects Citation for Excellence in International Architectural Book Publishing. Jacobson has curated talks and exhibitions for the Shanghai International Literary Festival, the Rockbund Art Museum, and the University of Southern California's American Academy in China. She has a BA in Arts and BArch in Architecture from The Pennsylvania State University.

**Simon Mordant** is Vice Chairman and Managing Director of Greenhill & Co., Inc, a leading independent corporate advisory firm. Simon specialises in advising local and multinational companies and Government on their capital markets strategy and merger and acquisitions. Simon has been a practising corporate adviser in Australia since 1984 having trained as a Chartered Accountant in London. Simon is a passionate collector of contemporary art with a long history of benefaction to the Arts. In 2007, he was appointed Chairman of the MCA Foundation which was re-established to raise funds for the \$53 million capital campaign for the redevelopment. In 2010 Simon's was appointed Chairman of the Board of the MCA. In addition, Simon is a director of the Australian Broadcasting Corporation, is Australian Commissioner for the 2013 and 2015 Venice Biennale, a member of the International Leadership Council of the New Museum and a member of the International Council of The Museum of Modern Art in New York, a member of the Executive Committee of the Tate International Council, a Director of the Sydney Theatre Company and the Garvan Research Foundation, a member of the Wharton Executive Board for Asia and was Deputy President of Takeover Panel 2000-2010.



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**Rupert Myer** is the Chair of The Australia Council for the Arts. He serves as a member of the Felton Bequests' Committee and as a board member of Jawun – Indigenous Corporate Partnerships, Creative Partnerships Australia, The Myer Foundation, The Australian International Cultural Foundation and The University of Melbourne Faculty of Business and Economics Advisory Board. He is an Emeritus Trustee of The National Gallery of Victoria. Rupert is Deputy Chairman of Myer Holdings Ltd and is a Director of AMCIL Ltd. Rupert holds a Bachelor of Commerce (Honours) degree from the University of Melbourne and a Master of Arts from the University of Cambridge and is a Fellow of the Australian Institute of Company Directors. He chaired the Australian Government's Inquiry into the Contemporary Visual Arts and Crafts Sector which completed its report in 2002. Rupert became a Member of the Order of Australia in January 2005 for service to the arts, for support of museums, galleries, and the community through a range of philanthropic and service organisations. His previous roles in the arts include serving as Chairman of the National Gallery of Australia, Opera Australia Capital Fund, Kaldor Public Art Projects and National Gallery of Victoria Foundation and as a Trustee, National Gallery of Victoria, a Board Member, Museum of Contemporary Art, Sydney, a Member of the Advisory Board, Melbourne Symphony Orchestra, a Member, National Council & Melbourne Committee, The Australian Opera (now Opera Australia), and as a Council Member, Australian Association of Philanthropy (now Philanthropy Australia).

**Fiammetta Rocco** has been the culture editor of *The Economist* since 2003. She was born in Kenya of French-Italian parents and read Arabic at Oxford. Her journalism has won awards on both sides of the Atlantic and she has been named British Feature Writer of the Year. Her book about the discovery of quinine, "The Miraculous Fever Tree", is out with HarperCollins. In December 2013 *The Economist* published "Temples of Delight", her ten-page special report on the future of museums.

**Dr Gene Sherman AM** (PhD, University of Sydney, 1981) is Chairman and Executive Director of Sherman Contemporary Art Foundation, a philanthropic organisation dedicated to the public exhibition of significant contemporary art from Australia, the Asia-Pacific region and the Middle East. From 1986–2007 she was Director and Proprietor of Sherman Galleries. Dr Sherman is currently Adjunct Professor, College of Fine Arts (COFA), Deputy Chair of the National Portrait Gallery Board, an Asialink Asia Literacy Ambassador, and a member of the Art & Australia magazine Advisory Board, the Tate Asia-Pacific Acquisitions Committee and the International Association of Art Critics. The Foundation is a member of CIMAM, the International Committee of ICOM for Museums and Collections of Modern Art. Dr Sherman's former Board appointments include the Bundanon Trust (1995–2002), the Powerhouse Museum (1994–2001) and Deputy Chair of the Power Institute Council at The University of Sydney (1996–2006). She regularly lectures to a wide range of institutions on topics such as gallery management, the art of collecting, philanthropy, private foundations and contemporary Japanese fashion.

**Angus Trumble** is a graduate of the University of Melbourne and of New York University's Institute of Fine Arts. He was from 1996 to 2001 Curator of European Art at the Art Gallery of South Australia in Adelaide, and from 2003 to 2014 Senior Curator of Paintings and Sculpture at the Yale Center for British Art in New Haven, Connecticut. He has lately been appointed Director of the National Portrait Gallery of Australia in Canberra, and will take up that position on February 10, 2014. He is the author of a number of books and many articles across a wide range of subjects including Old Master paintings, nineteenth-century British art, Australian colonial art, and international contemporary art. His *Edwardian Opulence: British Art at the Dawn of the Twentieth Century* (Yale University Press) was shortlisted for the 2013 Spears Book Awards.