

TOWARD A CLOSER UNDERSTANDING OF OUR DIFFERENCES

SUMMARY REPORT ON THE SECOND U.S.-CHINA MUSEUM LEADERS FORUM

2014 U.S.-China Forum on the Arts and Culture

Asia Arts and Museum Network



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FOREWORD

Orville Schell

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Less than two decades after Asia Society was established by John D. Rockefeller 3rd in 1956, an extraordinary selection of his collection of Asian art was gifted to the Society and formed the foundation of what would become Asia Society Museum. John D. Rockefeller 3rd's vision was that understanding between the United States and Asia would best be cultivated through the broadest possible palette of exchanges, ranging from foreign policy, business, and environment to film, performance, and art.

Nowhere has the logic of maintaining this kind of multi-pronged approach, set forth almost sixty years ago, remained more obvious than in relations between the United States and China during the first part of the twenty-first century. At a time when the entire power-political map of Asia is undergoing tectonic shifts and new tensions arise every year, it is more important than ever for Asia Society to maintain a broad base of exchange programs extending from policy to the arts. When policy disagreements become intractable, it becomes more important than ever for the United States and China to seek stability in their overall relationship through cultural exchange. It is at this juncture that organizations such as Asia Society play a critical role. We are very pleased that our U.S.-China Museum Leaders Forum, part of the Center on U.S.-China Relations' larger U.S.-China Forum on the Arts and Culture and Asia Society Museum's Asia Arts and Museum Network, is now entering its fourth year of activity.

The Asia Society Center on U.S.-China Relations held the first U.S.-China Forum on the Arts and Culture in Beijing in 2011, which included a range of musicians, actors, visual artists, and museum directors. In Beijing in 2012, in addition to a concert featuring the American conductor Michael Tilson Thomas and Chinese pianist Wang Yujia, the Forum—with the additional leadership of Melissa Chiu, then Asia Society Museum Director and Senior Vice President of Global Arts and Cultural Programs—held the first meeting dedicated to museum leaders: the first U.S.-China Museum Leaders Forum. The second gathering, which took place in 2014, included some of the same museum leaders from 2012 and convened in Shanghai and Hangzhou, a region that has experienced rapid growth in the private museum sector. Our efforts with the second U.S.-China Museum Leaders Forum culminate with this report.

The third U.S.-China Museum Leaders Forum will seek to bring a group of Chinese museum directors to New York City to meet with their American counterparts, with visits to the city's museums and meetings with American arts foundations, philanthropists, and cultural institutions. While the first two Forums focused on allowing American museum leaders to visit Chinese institutions in order to gain a sense of how to better navigate collaborations with their Chinese colleagues, the third Forum will be designed to bring forth more tangible outcomes and to provide the Chinese delegation with a deeper understanding of how the larger fabric of American nonprofit organizations helps sustain not just our great museums but this country's vibrant cultural life.

Asia Society has had a long-standing commitment to promoting Asian arts and culture. Through the U.S.-China Museum Leaders Forum, it has been our goal to foster stronger connections between the United States and China by way of the arts. As part of the

Asia Arts and Museum Network, an Asia Society Museum initiative to forge partnerships among museums in Asia and the United States, the Forum is specifically set up for in-depth conversations among individuals in leadership roles from China and the United States. By creating a space for face-to-face communication, museum leaders are encouraged to identify and facilitate potential projects on which to collaborate, as well as to gain a stronger mutual understanding of museum practices in both countries. We hope that through our endeavor, American and Chinese museum leaders can tackle the obstacles in the existing mode of institutional collaboration and exchange, and move toward a future where institutions in both countries will work more openly and creatively with each other.

ABOUT

ASIA SOCIETY

Asia Society is the leading global and pan-Asian organization working to strengthen relationships and promote understanding among the people, leaders, and institutions of Asia and the United States. The Society seeks to increase knowledge and enhance dialogue, encourage creative expression, and generate new ideas across the fields of arts and culture, policy and business, and education. Founded in 1956, Asia Society is a nonpartisan, nonprofit educational institution with headquarters in New York, centers in Hong Kong and Houston, and offices in Los Angeles, Manila, Mumbai, San Francisco, Seoul, Shanghai, Sydney, and Washington, D.C.

U.S.-CHINA FORUM ON THE ARTS AND CULTURE

For the past decade, the Center on U.S.-China Relations has engaged in programs ranging from policy and business, to the environment and cultural exchange. An important focus has been the U.S.-China Forum on the Arts and Culture, which is now entering its fifth year. In addition to having produced two concerts in Beijing featuring collaborations between some of the most talented musicians and performers in the United States and China, the Forum has also organized film screenings and discussions between visual artists, actors, directors, and cultural experts. The U.S.-China Museum Leaders Forum has been a key initiative under this larger cultural exchange program.

ASIA ARTS AND MUSEUM NETWORK

The Asia Arts and Museum Network is a four-fold Asia Society initiative, comprising the Arts & Museum Summit, the U.S.-China Museum Leaders Forum, a web-based platform, and capacity-building work streams. Each component of the Network contributes to forging partnerships among art professionals and museums in Asia and the United States, strengthening arts communities through the creation of opportunities for exchange, and the sharing of knowledge and expertise among arts and museum professionals globally.

THE CHINESE PEOPLE'S ASSOCIATION FOR FRIENDSHIP WITH FOREIGN COUNTRIES

The Chinese People's Association for Friendship with Foreign Countries, founded in 1954, is a national organization engaged in people-to-people exchanges between China and other countries around the world. Its mission is to enhance friendship among countries, promote international cooperation, safeguard world peace, and achieve common development. It has fostered friendly relations with nearly 500 organizations in 148 countries.

EXECUTIVE SUMMARY

The 2014 U.S.-China Museum Leaders Forum was held in Shanghai and Hangzhou, and was co-organized by Asia Society and the Chinese People's Association for Friendship with Foreign Countries. The three-day conference brought together twelve American and fourteen Chinese museum leaders, some of whom had also participated in the inaugural 2012 Forum.

The second Forum focused on tangible and actionable projects that museums from each country can execute to promote better collaboration and exchange. In addition, there was a discussion on philanthropy in China and the United States and the evolution of private museums, where high-level museum patrons, entrepreneurs, and arts foundation executives were invited to speak on different funding models and to provide advice and support for the Forum's projects.

The museum leaders and arts foundation executives noted that before the 2012 Forum, exhibition exchanges between China and the United States already were taking place. However, the majority of these exchanges have been Chinese historical surveys traveling from China to the United States, and rarely, if at all, modern and contemporary art exhibitions from American institutions to China. In addition, exhibitions of Chinese contemporary art in American museums are usually coordinated directly with artists and not organized through Chinese museums. Differing perceptions of art history and views on museum audiences and what makes for a successful exhibition, as well as the various aims, purposes, and operating modalities of museums in each country, are some of the issues that have resulted in challenges in collaboration and exchange between American and Chinese museums.

The next steps for moving toward realizing tangible initiatives include identifying opportunities and removing obstacles. These opportunities include:

- Object exchange as opposed to touring exhibitions
- Exhibition development and exchange
- Professional development, including for mid-level curatorial and registrarial positions
- Curatorial and research exchanges
- Focused partnerships for in-depth learning and exchange

The obstacles that may interfere with these opportunities include:

- Difficulty in identifying programming of mutual interest
- Divergent ways of working, particularly differences in exhibition planning schedules
- Financial impediments, especially disagreements in loan fees
- Technical and technological obstacles, ranging from registrarial practices to legal issues
- Funding shortages, from both private and public sectors
- American and Chinese bureaucracies and their differences

In conclusion, the museum leaders remain hopeful in their outlook. Ten years from now, China can benefit from a new generation of museum professionals; museums in the United States and China may have many more opportunities for active and equal exchange of ideas and artworks; and both countries may avail themselves of new funding streams. Most participants agreed that the best way to achieve the desired outcomes is to start with smaller projects and to develop relationships over time, in order to make exchanges routine rather than exceptional.

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BY ANDRÁS SZÁNTÓ



¹ During its first iteration in 2012, the meeting was called the U.S.-China Museum Directors Forum. In 2014, to reflect the broader topics addressed and the more diverse group of participants, the name was changed to the U.S.-China Museum Leaders Forum.

1. INTRODUCTION

Much has changed in the two years since 2012, when Asia Society's Center on U.S.-China Relations and Asia Society Museum in New York City and the Chinese People's Association for Friendship with Foreign Countries inaugurated the first forum for American and Chinese museum leaders in Beijing, called the U.S.-China Museum Directors Forum.¹ Chinese museums have made important strides toward opening new facilities, building new collections, and professionalizing operations, while American museums have gained a much greater awareness of the rapid and dynamic development of their Chinese counterparts and have established an increasing number of exchanges with them. The challenge for the thirty-four members attending the 2014 U.S.-China Museum Leaders Forum, which met in November, first in Shanghai and then in Hangzhou, was not only to reflect on the progress already made in relations between U.S. and Chinese museums, but also to share ideas on what kinds of projects are worth undertaking moving forward.

"With regard to the development of art museums," noted one Chinese museum director, "China has already moved from the construction phase to the business development stage." He added, "The maturity of American art museums offers many points of reference for Chinese art museums."

The cliché that Chinese museums are long on "hardware"—the government's current five-year plan called for 3,500 new museums in the country by 2015, a goal that was surpassed by the end of 2012—but short on the "software" of collections, well-designed exhibitions, and international standards of museum practice is giving way to a more nuanced picture as Chinese institutions, particularly those in large cities, continue to evolve, become more globalized, and adopt international museum standards. As in other arenas, the learning curve has been steep but the evolution has been brisk. Chinese museums will progress further as global know-how is widely absorbed and a younger generation of art professionals, many benefiting from the experience of international travel, overseas education, cultural exchanges, and language skills, steps into leadership roles.

American museum directors, for their part, have also been taking advantage of closer contacts with China, making them more sophisticated partners in the Sino-American cultural dialogue. While the current generation of U.S. museum executives, with scant

prior exposure to China, has had a lot of catching up to do, a number of recent joint exhibitions, research projects, and scholarly exchanges have unfolded, offering a more solid foundation on which to build even more meaningful exchanges. Travel is becoming easier, not only for museum experts but also for Chinese visitors, who are now a familiar sight in American cultural institutions, both in person and online, representing an

important new audience segment. Some U.S. museums are adding more staff versed in Chinese language and history, and are producing additional publications and communications designed specifically for Chinese audiences.

Several participants in this recent Forum were returning to China for the second time under the auspices of Asia Society and the Chinese People's Association for Friendship with Foreign Countries. In the intervening two years, most had maintained some contact with the Chinese colleagues whom they met in 2012. In the museum field, as elsewhere, personal relationships help build trust and confidence and, over time, bring institutions into a closer alignment.

However, as with any sort of evolving relationship, deeper interaction and more listening also uncover subtle differences in attitude and outlook that may not have been initially apparent. As institutional leaders on both sides of the divide get to know each other, they

With any sort of evolving relationship, deeper interaction and more listening uncover subtle differences in attitude and outlook that may not have been initially apparent.

are also discovering how deeply entrenched are the differences in their respective perceptions of art, culture, and the role museums play in their own societies.

Closer interaction has uncovered contrasts in conceptions of cultural evolution, understandings about the role of the public in the cultural sphere, work styles, and frameworks of art appreciation and management. These differences ultimately stem from the very different historical and cultural experiences of both nations. As an American participant put the dilemma in written remarks after the Forum:

While economically intertwined and interdependent, the people of China and America possess very limited understanding of each other's social and cultural values, histories, or traditions. Given their leadership roles, now and in the future, this condition, unless altered, will produce unnecessary conflict and limitations on collaboration.

Progress in cultural relations requires a deep understanding of the institutional landscape and the system of attitudes and ideas that determine the shape and direction of museum affairs in the two countries. Practical differences can and will be resolved, as the experience of any number of other converging sectors has shown, and figuring out the nuts-and-bolts of museum exchange is a surmountable challenge. However, it is but a prelude to engaging in a deeper cultural conversation, which will be necessary if bridges are ever to span the deep-seated differences in the cultural and conceptual ecology of art museums in these two very dissimilar countries. The U.S.-China Museum Leaders Forum offered a welcome opportunity to take another step forward in this longer process.

Practical differences can and will be resolved, as the experience of any number of other converging sectors has shown.

2. GETTING TO KNOW EACH OTHER

Learning to understand our differences, as well as our points of convergence, is a necessary stage in any evolving cultural relationship. The U.S.-China Museum Leaders Forum was designed to foster closer relations among museums and their leaders with precisely this goal in mind. The first Forum took place in November 2012, and its key findings were gathered in a report entitled "Toward a New Phase of U.S.-China Museum Collaborations."

"Representing the world's two largest economies, as well as one of the world's oldest cultures and one of the world's youngest, our two countries are converging in ways that present enormous possibilities for collaboration, and for misunderstanding," wrote Orville Schell, Arthur Ross Director of the Center on U.S.-China Relations at Asia Society, in the preface to that report. The 2012 publication took note of the universal benefits of cultural exchanges, from providing information and experience for audiences to fostering "tolerance and understanding between nations" and enhancing "cultural competence in a globalized world."

But the participating directors also identified a number of impediments to closer museum collaborations, including disparities in resources and practices; cumbersome bureaucratic, legal, and regulatory systems; a lack of familiarity between museum professionals; a difference in governmental attitudes toward culture; and the absence of institutional and funding mechanisms to facilitate exchanges. To be sure, many of these obstacles remain stubbornly in place two years later, as comments by directors at the 2014 Forum made clear.

The inaugural Forum generated a number of practical recommendations to improve museum interactions.² The first suggestion centered on sharing information and access (e.g., educational travel and exchanges, communications tools, and financial support for professional exchange) through people-to-people exchange. Additional recommendations

² The full report: AsiaSociety.org/files/pdf/USCH_MusDialogueReport.pdf

focused on developing institutional relations by fostering long-term partnerships (e.g., broadening loan agreements, agreeing on shared principles, and creating training mechanisms) and stimulating coordination within the museum sector by assessing needs and priorities in the field (e.g., adopting best practices and policies and lobbying to make exchange a priority).

Several of these opportunities were reaffirmed by the 2014 group, which also added new recommendations in light of the evolving U.S.-China relationship since. (These are summarized in later sections of this report.)

What makes the current situation palpably different from that of two years ago is the changing balance of power between the two nations that manifests itself in numerous ways. While Sino-American relations have, on the whole, expanded in almost every walk of life, the relationship has also seen some new strains, even setbacks. The 2012 report declared:

There is reason for optimism when surveying the outlook for international cultural relations, particularly when it comes to U.S.-China ties. Economic globalization and enhanced digital communications have led to an unprecedented narrowing of the cultural distance between these formerly disconnected nations. Many countries—and none more than China—have emerged from a long period of introverted development with a pent-up demand for engagement with international culture. They are opening up to the world and the world is opening up to them.

However, such an opening-up process is often nonlinear, and in the case of the United States and China, it has recently been complicated by political shifts in both countries. By far the most important development of the last two years has been the investiture of a new leadership in Beijing and the subsequent emergence of a China with a more muscular presence in global affairs. After two decades of double-digit growth—and on the heels of a successful Olympics and World Expo—the China of today is stronger and more assertive on the international stage than it had been even two years ago. This stance extends to its new emphasis on “soft power,” which is influencing both its cultural ambitions and its transnational interactions.

Engaging the two countries through a more comprehensive web of cultural exchanges offers an important, constructive area of collaboration.

But if the “China rise” has created a New China that has moved to regain its place in the world as a power of significance, it has sometimes also led to an increased sense of unease in the world around it, especially among its Pacific neighbors. At the same

time as China is finding a new angle of repose in the world order—that begs countries like the United States to treat it more as an equal power than simply as a large developing country—its increasing prominence has also injected new tensions into pre-existing alignments in the region. And because these tensions have often gravitated around certain aspects of U.S.-China relations, it becomes more important than ever that the two countries maintain a full portfolio of other kinds of interactions and exchanges to compensate during times of stress and strain. Engaging the two countries through a more comprehensive web of cultural exchanges offers an important, constructive area of collaboration that contributes a critical piece to the U.S.-China relationship. In this sense, the more strained relations may become over diplomatic disagreements and conflicts, the more pressing becomes the need for the two nations to maintain equilibrium by anchoring themselves in other realms of endeavor, such as through cultural exchange and cooperation.

Even against this backdrop of sometimes fraught U.S.-China interactions, the participants in the 2014 Forum left no doubt that museum collaborations are expected to continue to expand in the years to come. “Compared to the economically close relationship between the two countries, the exhibition exchange relationship is still much

more modest,” noted one participant with years of experience working in museums in both countries.

The goal of this year’s Forum, therefore, was to continue the task of identifying and removing obstacles to institutional and cultural exchanges between two countries which now must begin to approach each other as equals more than ever before.

3. UNDERSTANDING OUR DIFFERENCES

Over lunch on the second day of the Forum, an illuminating conversation took place among members of the two delegations. The discussion turned to Chinese calligraphy. Of course, in China, calligraphy has long commanded the highest respect and today’s calligraphers are extending a venerable history that has stood at the heart of Chinese culture for nearly two thousand years. However, Chinese calligraphy remains obscure and inaccessible for most American audiences. This is particularly true for younger people, who often lack both the knowledge and the patience necessary to fully appreciate these subtle, poetic works.

Some members of the American group suggested that one way to connect Chinese calligraphy to a wider and younger American audience might be through an exhibition in which Chinese calligraphy could be seen alongside the works of American graffiti “writers,” who also make use of words to render highly gestural expressions with ink, often on a large scale. Graffiti has entered the mainstream art world in recent years in the United States. It has been featured in significant museum exhibitions and academic appraisals, and has been embraced by reputable art galleries and collectors. Could an investigation of art forms that some of the Americans present perceived as having parallels open the doors of American public interest and understanding?

This was admittedly a spontaneous comparison over a casual lunch conversation, but the Chinese colleagues were visibly taken aback by the idea. What may have seemed to the Americans like a novel way to build cross-cultural understanding came across to the Chinese counterparts as an ill-conceived, asymmetrical notion. While calligraphy represents an ancient, deeply nuanced, and evolving tradition that is sometimes distinctly, but not always overtly, political and is closely tied to highly regarded literati elites, graffiti emerged from the streets and remains an iconoclastic, irreverent, and politically charged practice. For the Chinese colleagues, putting the two together seemed incongruent and misguided, even inappropriate. At this juncture another American participant suggested that perhaps Franz Klein’s paintings would make for a better comparison with Chinese calligraphy.

Such are the situations encountered when more open communication starts to happen between museum experts across the Sino-American divide. Candid dialogue uncovers entrenched differences in perspectives, value systems, and ways of thinking. There is undoubtedly, as one participant put it, a profound “language barrier” in the exchanges between American and Chinese museum professionals, in both the linguistic and the conceptual sense.

A member of the American delegation summed up the challenge thus: “We have a very different environment in which we operate—culturally, financially, socially. On top of that we have very different ways of interpreting art and culture. It is quite difficult to overcome these differences.”

A Chinese director, who is also a recognized artist and art theorist, echoed the concern: “Cross-cultural communication, effective communication is an issue that is worrying me.”

There is undoubtedly a profound “language barrier” in the exchanges between American and Chinese museum professionals, in both the linguistic and the conceptual sense.

The Forum shed light on three areas where the outlook of Chinese and American directors seemed to have a pronounced difference: their perceptions of art history, in particular in relation to notions of aesthetic modernism; their understanding of museum audiences and what makes for a successful exhibition to engage these audiences; and finally (and perhaps most importantly), a diverging understanding of the aims, purposes, and operating modalities of art museums.

3.1. Diverging Discourses

When it comes to articulating art history, it is understandable that cultures that have developed at a distance from one another generate roundly different ways of thinking and talking about art. Nowhere is this discrepancy more palpable than in the contrasting definitions of modernism. The topic came up repeatedly in Hangzhou. Summing up the conversations on the second day of the Forum, one director observed:

On the philosophical side, we talked about how differences about the idea of modern art can lead to different approaches and perhaps to a great deal of misunderstanding. We thought, especially, about the Chinese modality, which looks to the continuity of tradition, as opposed to a European or American mentality, which looks for points of disruption.

Where Chinese colleagues consider modernism as a means of building on tradition, Americans (and Europeans) tend to understand it fundamentally as a way of breaking with tradition.

“I sometimes have the feeling we are speaking past one another in this respect,” said the director of a large American museum with extensive holdings of modern art, “because in China and in the West, the meaning of modernity is very different.”

Differences in definitions range well beyond modernism. One participant enumerated them as including “differences in concepts, definitions, language, and underlying assumptions.” During an afternoon session at the China Academy of Art in Hangzhou, with leading Chinese artists and scholars in attendance, Pan Gongkai, the Central Academy of Fine Arts’ former president and a widely exhibited ink painter, dwelled

further on the contrasts between Chinese and American conceptions of artistic progress.

“Whereas there is diachrony in the West—a series of ‘isms’ characterized by a series of negations—in China there is a coexistence of movements,” he said.

“In Western countries, classicism was thrown over-

board. However in China it represents something new, something modern. There is no progression of premodern, modern, postmodern. It is a basic fact of Chinese art that it does not have this evolution.”

This is not just a rift in terminology, Pan Gongkai added. “Behind ink and brush painting is a cultural belief.”

Such differences in perceptions and meanings around art can only be bridged through sustained interaction among institutions and educational collaboration among their experts and leaders. Not surprisingly, one area where the directors in the 2014 Forum clearly saw eye to eye was on the urgent need to devote more effort to bridging perceptions of art history.

“We realized that if we want to further deepen and enrich conversations about modern and contemporary art,” the aforementioned American director concluded, “we are going to have to develop a common language and a common forum to think through these differences, which are actually very potent, meaningful, and interesting.”

It is understandable that cultures that have developed at a distance from one another generate roundly different ways of thinking and talking about art.

3.2. Audiences and Exhibitions

“When museums do an exhibition, is it the same definition in China?” asked an American participant during the talks in Hangzhou. The question went to the heart of the Forum discussions.

On the surface, exhibitions may look alike, while behind them lie diverging conceptions and realities. Locally specific institutions and cultural ecosystems are geared to audiences that come to the art museum with their own varied and particular expectations, informed by different systems of education, customs, and beliefs. Although Chinese museums are adopting ever more western exhibition methodologies, the underlying social, cultural, and educational context still differs markedly. American museum directors feel little compulsion, for the moment, to really grasp what Chinese museums are doing that is different, let alone to incorporate Chinese museum approaches into their own exhibition policies. This is why, as Forum participants reminded each other, an exhibition that works in one country can fall flat in the other.

This is not to say that Chinese and American museums need to create the same kind of exhibitions centered on the same kinds of art. Indeed, quite the opposite should be the case. However, they do need to tailor the content and the mode of their presentations to their respective audiences.

On the surface, exhibitions may look alike, while behind them lie diverging conceptions and realities.

The problem is that because they have so little experience working in each other’s institutions, most American curators and directors have no deep understanding of the tastes and needs of the Chinese audience, and vice versa. Participants from both the Chinese and American delegations again and again noted an enduring “lack of mutual knowledge and understanding, especially regarding audiences.”

Several of the Forum recommendations summarized in later sections of this report sought to find ways to bridge this gap, principally by creating opportunities for American and Chinese researchers and curators to undertake extended visits to collaborate closely on jointly developing exhibitions that could work, perhaps with some “localization,” in either country.

3.3. Defining the Museum

A third dimension of the contrast between the outlooks of American and Chinese museum leaders appeared in their understanding of the responsibilities and contributions of art museums to society.

To be sure, Chinese and American directors share many core assumptions about what a museum does and what purposes it serves. They certainly recognize each other’s administrative challenges. The pressures for better collections care, staff management, institutional advocacy, and building maintenance are more or less universal—they were recognized as common problems and occasioned some moments of mutual levity during the Forum.

Nonetheless, it was also clear that museums, as institutions, answer to different constituencies in the two countries. Large, state-run Chinese museums are ever mindful of government imperatives, while largely private, nonprofit institutions in the United States answer to their boards of directors, philanthropists, and civil society. And while the institutional model of the global art museum clearly has western roots, it also stands to reason that China, with its gaining economic and cultural influence, will now also leave its own stamp on museum practices.

The conversations between museum leaders revealed subtle but important differences in where they place an emphasis in their work. By and large, American museums, even

though they have embraced a “new museology” that puts a premium on the community functions of the art museum, are still primarily governed by an ethos of curatorial responsibility toward their collections. This has tended to make the preservation, study, and display of objects paramount. When Chinese directors speak about their institutions, by contrast, they often start from the opposite end of the spectrum of concern. Their principal stated concern tends to be the contribution their museum can make to the welfare of overall society, as defined by official ideology.

The term “quality of life” is frequently invoked by Chinese directors in this context. As state institutions, Chinese museums are mandated to provide direct social benefits, and this conception even extends to how Chinese directors see international museum exchanges: “Exchange has positive effects on lifestyle and the development of urban areas” is how one Chinese director in the Forum summed up the value of such programs.

While the institutional model of the global art museum clearly has western roots, China will now also leave its own stamp on museum practices.

This disparity does not necessarily present one of those cases where one side is right and the other is wrong. On the contrary, Chinese and American directors can gain from applying different cultural frames

to the task of adapting museums to the challenges of the twenty-first century. The object-focused and community-focused models are two sides of the same coin. Indeed, directors everywhere, even in American museums that have long emphasized their curatorial responsibilities, have for some time been trying to make museums more participatory, experiential, accessible, culturally integrated, and interdisciplinary. The discussions in Hangzhou provided numerous reminders that most directors in the two countries broadly agree on the aim of making their institutions more accessible, even though they may arrive at such similar conclusions from different premises and via different routes. In short, it became evident that both sides can benefit from absorbing the other’s point of view.

Although much talk in events like the U.S.-China Museum Leaders Forum tends to focus on how Chinese museums can benefit from American museums’ maturity and know-how, a more realistic and productive approach suggested by the participants would be to identify and then leverage each side’s respective strengths. Arguably the greatest advantage on the Chinese side may be in the area of institutional innovation. While American museums enjoy, for the time being, an advantage in their level of experience and their well-trained staff, their Chinese counterparts, less encumbered by history and established precedents while at the same time building so many new museums from the ground up, have an opportunity to “leap frog” over their western partners to adapt these institutions to more readily meet the demands and needs of the future.

One of the American directors illustrated this point with an analogy: “In China, you have the opportunity to do with museums what happened in communications: rather than hard wiring the country, China skipped over that [phase] and went directly to cellular.” In museums, he added, “There is an opportunity for China to think and jump forward in new ways.”

4. TAKING THE NEXT STEPS

Improving the relations between Chinese and American museums requires that museums see clearly where the future opportunities for collaboration and exchange exist, while at the same time looking realistically at the obstacles that stand in the way of a more fluid interaction between institutions.

“There is an unevenness and asymmetry between our organizations,” noted a member of the American delegation, “but all of us have the optimism to set that aside and

create meaningful partnerships and exchanges.” The Forum discussions shed light on these various opportunities, as well as on the many obstacles that can hamper museum exchanges.

4.1. Opportunities

The directors pledged to “develop pragmatic approaches grounded in personal relationships” to meet the challenges of future museum exchanges. When they were asked to enumerate areas where they believe the greatest potential exists for collaboration after the Forum, suggestions from participants in both countries coalesced into four broad categories:

- **Object Exchange**

Object exchange remains the fundamental goal of museum interactions. “To fulfill their potential to significantly increase cross-cultural understanding, American and Chinese museums need to increase exchanges of works of art and culture,” noted one Chinese director, echoing the view of many.

Because negotiating the exchange of a single object is easier than touring a whole exhibition, the outlook for expanding object loans remains bright, according to most Forum participants.

“I am looking forward to more frequent and better exhibits with exchanges and loans of art,” noted another Chinese director, underlining a sentiment expressed by most of his peers.

- **Exhibition Development and Exchange**

Chinese and U.S. museums are exchanging exhibitions more regularly, but the balance of exchange, directors noted, has been quite one-sided. Chinese museums import far fewer exhibitions from the United States than the reverse. Yet, as at least one director pointed out, “this imbalance is rapidly changing as Chinese museums import exhibitions much more frequently than in the past.”

As exhibition exchanges proliferate, directors expressed hope that the content of the exhibitions will also evolve. Until now, traveling exhibitions were mostly large-scale historical surveys, or they showcased contemporary brand-name superstar artists in exhibitions frequently arranged directly with the artists themselves. But the future may open the door to more focused and thematically mature exhibitions.

“It’s hard for me to imagine an American institution surveying four thousand years of European art,” one American director noted. “We need to understand that audience needs have evolved.”

- **Professional Development**

Directors on both sides continued to register a pressing need for “management training for Chinese colleagues.”

Such training can take many forms and involve a wide spectrum of institutions, from museums to universities. “The development of museum professionals not only occurs in school-related departments,” noted a Chinese participant. “In addition to schools, we also want a lot of practical training.”

The directors recognized the value of Chinese participation in American museum-based programs, such as MoMA’s Center for Curatorial Learning and the Global Museum Leaders Colloquium at The Metropolitan Museum of Art. These programs help museums “develop a common language and a shared set of understandings and ideas over time,” noted one director. But the group was unanimous in expressing that more is needed.

“It’s hard for me to imagine an American institution surveying four thousand years of European art.”

“Visiting fellowships, guest curators, interns in the area of modern and contemporary art” were all high on everyone’s lists. In fact, professional development could start on a relatively small scale, via invitations for colleagues to participate directly in project development, so that, as one American director suggested, the “individual would be embedded in pragmatic decisions, evaluation of potential exhibitions, installations, etc.”

- **Curatorial and Research Exchange**

Almost every participant in the Forum emphasized the need for more academic and research exchanges that ranged from scholarly training and study exchanges to opportunities for “learning about respective practices.” Linking museums with universities was also discussed as a potentially fruitful model.

Many directors believe that “curatorial and professional exchange research projects” can help lay the groundwork for more meaningful exchange. As one participant put it, “there are meaningful opportunities for closer cooperation on joint creatorship.”

“How do we coproduce and co-conceive a project?” asked the head of a Chinese contemporary art museum. “That is the core of the project; otherwise it’s not that exciting to work together.”

An American colleague proposed a useful way to think of new contacts between museums in the two countries: the relationship might evolve in three phases, he suggested, with each phase paving the way to the next.

The first step would be exchanges to help people from both sides become familiar with the respective attitudes, world-views, and working methods of the other country. The second would involve an exchange of ideas, which might lead to joint initiatives. The third and final stage would be the joint creation of exhibitions.

The directors left no doubt that a more genuine interaction between Chinese and American institutions will only occur when they begin to co-invest resources in shared projects. However, reaching this stage will take time and resources. “We need to develop sustained relationships from which exchange will grow,” is how one director put it.

“How do we coproduce and co-conceive a project? That is the core of the project; otherwise it’s not that exciting to work together.”

Furthermore, many Forum participants espoused the sentiment that a “small is beautiful” approach to

exchange was the best way to proceed. All preferred taking smaller, more nimble, and therefore more realistic steps to prepare the ground for large-scale future cooperation.

“We need to first build trust to understand each other’s institutions,” one of them noted. Because “it can take years to negotiate an exchange of objects, why not do something quickly that builds a foundation for the future. . . . We need to jump-start an exchange rather than keep talking.”

Several other directors saw promise in expanding “small-scale exhibition experiments” to build up confidence. “Do lots of projects, but be open to failure,” said one participant. “Evaluate them and then move on to the next.” Many expressed the belief that incremental steps lead to better outcomes with institutions of varied size becoming involved in more limited, defined, and circumscribed, yet concrete, exchange initiatives.

4.2. Obstacles

Impediments to exchange were discussed at the Forum almost as extensively as opportunities. Perhaps the most pressing obstacle standing in the way of more and better interchange is the remaining discrepancy in the level of maturity of so many museums

in China, where the majority opened only in the last two decades, and museums in the United States, many of which are more than one century old.

“Construction of facilities is only the first step toward the creation of dynamic museums capable of honoring the past and helping form the future,” noted one American director. “Research, dynamic and effective multifaceted programming, and new management systems and professionalization must now be created to leverage China’s investment in museum facilities.”

On the surface, the current mismatch between the two museum systems often presents itself as a deficit of trust.

On the surface, the current mismatch between the two museum systems often presents itself as a deficit of trust. Chinese directors bemoan a lack of confidence in their own professionalism and their ability to execute projects in a timely manner, while American directors point to an issue with “trust in capacity in China to accommodate loans.”

However, there are other points of divergence that are often deeper and more subtle.

The U.S. directors noted that American culture, perhaps because it is so deeply connected with civil society and a democratic political system, is still approached with some sensitivity by official institutions in China. Simply put, there can sometimes be suspicion on the Chinese side as to the intentions of the American side in initiating cultural exchange. Here the question of the discontinuity in value systems has some relevance in the whole mosaic of exchange. On the American side there is always a sensitivity to any appearance of official propaganda or control in any given cultural exchange. In China, there can be a concomitant sensitivity to having foreign values thrust upon China from the outside. It is here that cultural exchange can run into uncertainty about ulterior motives; that is whether one side is seeking covertly to change the social or political system of the other (a phenomenon that the Chinese sometimes refer to as “peaceful evolution”). Such suspicions can burden any exchange that on the surface seems harmless enough with subliminal sensitivities.

Even in the best of situations, bureaucracy looms large. “Due to the differences between the two countries’ political systems, institutions, and values, at the beginning of cooperation, obstacles may come from issues such as funding, approval of procedures, and other issues,” noted a Chinese director. “This requires that the U.S. and Chinese art museum directors form close relationships based on mutual trust and benefit. The key is mutual trust.”

Directors on both sides repeatedly reminded each other that the only way to overcome these discrepancies in capacity, values, or other sensitivities is by working together and building more confidence in each other’s ability to interact with mutual respect and deliver what the other side needs.

Against this backdrop of asymmetry, participants discussed and diagnosed a number of hurdles that museum exchanges must overcome, some of which were already pinpointed in the 2012 Forum and documented in the subsequent report, “Toward a New Phase of U.S.-China Museum Collaborations”:

- **The Difficulty of Identifying Programming of Mutual Interest**

Although directors are interested in exhibitions that go beyond large-scale surveys and star-artist retrospectives, they admit that finding themes that are mutually acceptable and play well to both audiences is not easy. As one Chinese director put it, “it is difficult to find topics that are challenging and creative, and ones where both sides would be able to provide valuable items from their collection.”

Even where a mutually appealing subject is found, institutions have to tailor the material to different audiences. “The love of art is universal,” noted another director, “but the approach to engage audiences is very different.”

- **Overcoming Divergent Ways of Working**

A frequently cited issue has to do with differing work styles. Simply put, American and Chinese museum experts bring different attitudes and habits to their work.

Without doubt, the most problematic discrepancy is in scheduling. American museums operate on a multiyear calendar, whereas Chinese museums sometimes plan only a few months ahead.

“In the United States it takes three to five years to organize exhibitions; in China things happen very fast,” noted the head of an American institution who has organized many traveling exhibitions. “I frequently get calls about shows from China, but we can’t fit them in because of advance planning.”

- **Working Out Financial Impediments**

Loan fees remain an intractable obstacle to exchanges. “We should work together to reduce the costs involved in these projects by eliminating loan fees, which are not really necessary and add to the already expensive process of putting exhibitions together and bringing them halfway across the world,” said an American director, voicing a widely held view.

However, eliminating loan fees is no easy matter.

“Without loan fees, which are not supported by a national budget, we cannot proceed,” observed a Chinese director, expressing a frustration shared by many

of his colleagues who have not succeeded in convincing Chinese authorities to relax their stance on charging for loans. Chinese museum directors also identified American museum loan fees as an impediment to their being able to present works from U.S. collections in their museums. As a Chinese philanthropist invited to the Forum reminded the group, while there is abundant government funding

for physical museum infrastructure in China, “most of the exchange programs have been funded by outside, foreign funding bodies, not Chinese.”

On the American side, the picture is likewise complicated. The director of a prominent American museum observed, “It is naïve to talk about simply eliminating loan fees between institutions, because for those of us who are private, this is an important part of the equation. We depend on the revenues we get from those loans, which we use to fund our exhibitions.”

- **Working Through Technical and Technological Obstacles**

A number of other practical problems hamper the evolution of exchanges. These range from transportation safety issues and insurance costs to a host of legal issues stemming from discrepancies in the two countries’ regulatory and legal structures.

The already cited “language barrier” was mentioned by most directors in follow-up communications when asked about impediments to museum relations.

- **Remedying Funding Shortages**

Project funding issues are seen as a source of frustration by Chinese and American directors alike. For Chinese directors, the problem is not limited exclusively to procuring outside funding; it also includes the priorities and limitations embedded in government subsidies.

“It is difficult to find topics that are challenging and creative, and ones where both sides would be able to provide valuable items from their collection.”

“Government funding is quite sufficient,” noted one Chinese director, but “we receive funds to export our arts rather than bring in loans. When we hope to import art exhibits, we face bottlenecks. We have been trying to negotiate this, but it has been fruitless.”

As a session on philanthropy made clear, when it comes to tapping private resources, the two countries are at an asymmetrical stage of development. Executives from various American private art foundations participated in the session and presented—to the great interest of Chinese museum directors—their diverse organizational and funding models and the roles of governing boards at these foundations. However, Chinese private interest in museums is currently largely limited to the funding of collectors’ own museums that showcase their own collections.

“Chinese entrepreneurs have gotten past the stage when they are just interested in making money,” noted a Chinese speaker. However, he also cautioned that attitudes toward philanthropy are still in a formative period, because in China the necessary legal and regulatory frameworks are still far off on the horizon, and the tradition of state-run museums turning to private philanthropy is not yet well developed.

Whereas national, provincial, and municipal museums in China depend largely on state funds, in the United States the situation is exactly the opposite.

With little state funding available, they are primarily dependent on foundations and other private philanthropic support, which means that their boards of directors, patrons, and audiences, rather than a Ministry of Culture, are their most important sources of funding. Such relationships most often come with strings attached, as members of the American delegation reminded.

The directors from the two countries repeatedly agreed over their two days of interactions that overcoming this wide array of impediments will demand a far greater appetite for experimentation on both sides.

“We must take risks in what we do in terms of content and perspectives,” said one American director, adding that confronting such risks is precisely what “creates the unique opportunity to establish new paradigms that are grounded in confidence and trust equally.”

Perhaps the boldest, and therefore riskiest, step museums can take is to allow each other’s experts to become involved in the process of joint curatorial decision-making. Conferences, object loans, exhibition tours, and joint research are all important areas for alignment. True collaboration, however, must finally reach into the inner sanctum of museum work. American and Chinese museums can only be said to be deeply interacting once they have been given an opportunity to jointly conceive exhibition themes and approaches, and influence object selections. While there is clearly a thirst for such collaboration, there is also a shortage of resources to undertake more complex coordination.

“I am eager to collaborate with U.S. museums, and to have U.S. counterparts participate in our curatorial process,” declared one Chinese director.

“I am also eager to participate in the selection of outstanding works to be exhibited in American art museums,” another Chinese colleague echoed, proposing: “Both sides could select a curator to come and decide on exhibition themes, exhibition forms, and exhibition items.”

“Start with a program where teams would form who could curate together,” a representative of an American foundation in the group suggested. “Travel and see things together, that would be a strong start.”

“In the United States it takes three to five years to organize exhibitions; in China things happen very fast.”

Of course, getting to this next level of trust and deep connection will not happen overnight. The main reason is that the cooperative frameworks have not been clarified. “The issue is not practical ideas,” observed one participant, “but the missing mechanisms that make sure these ideas are implemented.”

Ultimately, the majority of directors agreed, the remedy for removing obstacles to exchange is making sufficient time available to have more direct contacts and finding the requisite resources to fund more needed exchanges.

A Chinese director summed up the matter this way: “No need to fear defeat, because through this process we all learn!”

5. CONCLUSIONS

Recommendations for how to enhance museum interactions were gathered from Forum participants in two ways. First, on the second day of the Forum when directors met in small groups for discussions, they were asked to suggest specific action points. Second, the directors were all later invited to add their own suggestions by filling out a questionnaire after the event. Both streams of observations and recommendations inform the concluding section of this report.

5.1. Ten Years from Now

When the directors were asked where they would like to see U.S.-China museum relations a decade from now, their responses struck a note of optimism.

“After ten years of collaboration between U.S. and Chinese museums, we will enter a new phase,” noted a Chinese participant. “Channels facilitating this exchange and cooperation will operate more easily and smoothly. China will have a new generation of people involved in art museums, and they will have a new perspective. In terms of language skills, they will be updated and stronger; therefore collaboration between the two countries is promising.”

Other colleagues expressed a hope that museums will “much more actively exchange ideas and works of art” in the years to come. Such a “bilateral exchange of equal depth and breadth,” they suggested, would lead to wider “networks of collegial exchange,” new “systems to achieve outcomes,” and “greater funding opportunities.”

Most directors seemed to believe that the best way to get to desired outcomes will be to “start small, develop relationships over time,” and “get connected via technology.” These steps will prepare institutions with “better resources to know each other’s strengths, collections, and audience.” Small and mid-size initiatives have the potential to generate an “established network of real relationships, resulting in a sequence of exchanges, publications, and exhibition/installation projects.”

Over time, successful exchanges “promise to become normal, not exceptional.” In this way, one director said, “U.S. and Chinese museums will unite to increase understanding between our nations.”

There was virtual unanimity that closer understanding between two of the largest and most powerful countries in the world will be instrumental in “allowing the flow of ideas and art to be part of the fabric of the global platform for art, culture, and exchange.”

5.2. Feasible Initiatives

A number of specific exchange and professional development opportunities surfaced as recommendations in the directors’ discussions.

There was enthusiasm for more opportunities to organize joint exhibitions. One idea was to organize a collaborative curatorial project to prepare an exhibition of historical Chinese

paintings from Chinese collections that would tour American universities, and perhaps a complementary effort to bring American university collections to Chinese universities. The participants saw promise in touring rarely seen materials that each side has in abundance—lacquer and traditional paintings from China, for example, or modern art from the United States.

Among the research collaborations proposed by the group was a comparative study of abstract art and, responding to the earlier mentioned differences in perceptions of twentieth-century art, a joint research initiative designed to investigate contrasting concepts and understandings of “modernity” in the two countries. Yet another timely proposal called for a collaborative effort to explore artistic responses to climate change, a topic of acute concern in both countries.

Several directors proposed joint actions related to closer coordination of museum protocols and policies. These included developing collaborative initiatives in emerging areas of museum work, such as crowdsourcing and the adoption of digital technology. A simple but useful proposal called for sharing advance museum schedules to allow for timely coordination of exhibition exchanges. The American directors would welcome a regularly updated online directory of Chinese museums, listing their key contacts, departments, collections, and exhibition spaces, and detailing their capacity to accept loans and exhibitions. The Forum participants also saw promise in joint lobbying in the United States and China, to help convince funders and public officials of the merits of museum collaborations and convince them to enact policies that help promote and enable object loans and traveling exhibitions.

Several approaches were suggested for professional exchanges involving experts—including curators, conservators, and museum administrators—spending time in museums in the opposite country. One suggestion called for the development of a curatorial exchange project, over an extended time frame of several years, in which groups of curators from both countries would be convened for a sustained exploration of a specific joint project.

The directors, in addition, suggested hosting weeklong exchanges of delegations of key staff to foster a deeper understanding of one another’s operating processes. A more ambitious exchange might involve residencies of up to six months for conservators to allow institutions on both sides to learn in far greater detail about specialized approaches. Examples put forth included work on the preservation of Chinese paintings, western contemporary art, and digital and new media works.

These recommendations provide but a sampling of the many ways in which institutions could combine their strengths and resources. But given the large and dispersed network of institutions on both sides, the directors also acknowledged that scaling up opportunities remains a challenge, both in terms of staff time and resources.

In fact, while museums have no problem coming up with useful ideas, what they still lack on each side is a platform to connect and to keep informed about the variety of exchange activities in the field or even the holdings in each other’s collections.

“American and Chinese museum leaders are strongly committed to increasing cross-cultural understanding and appreciation,” noted an American museum leader. “But to realize this goal, it will be extremely helpful to create a website that enables Chinese and American museums to more easily identify institutions that share common interests.”

In the words of a Chinese participant, “building a platform to deepen the exchange between museum professionals” will help to “establish mutual trust and raise the level”

“The American colleagues were more interested in exchanging ideas and the Chinese colleagues more interested in exchanging things.”

of museum interactions. As several directors noted, collaboration to form such a digital clearinghouse would be a good start and an excellent opportunity for collaboration in and of itself.

In fact, it's worth noting that Asia Society has established the Asia Arts and Museum Network precisely to address this need, and the planned virtual component of the Network will provide a new mechanism to document, share, discover, and track exchange-oriented projects and have the capacity to help boost U.S.-China institutional interactions in future years.

Museums represent the importance of the kind of introspection, individual expression, and public discussion that helps people make sense of their own lives.

Perhaps the most lasting contribution to closer interaction would not only be the continuation of the U.S.-China Museum Leaders Forum, but its expansion into an ongoing project of longer-term exchanges designed for museum staff at all levels.

Such a project, funded via private and public sources, could oversee a series of three- to six-month exchange fellowships for mid-level museum curators, educators, designers, marketing and communications staff, store and café managers, and so on. In other words, it could encourage professional exchange beyond the immediate ranks of top-level executives.

With Asia Society potentially playing a catalytic role, the project would not only facilitate mutual understanding, but also would begin to build a cadre of museum staffers who are familiar and comfortable with each other, with their partner museums, and with the broader professional and cultural milieu in each country.

5.3. The Dialogue Continues

"The way we come together is with personal exchange and relationships," said an Asia Society official as the Forum approached its close. The value of this exchange, however, meant something different to the Chinese and to the American directors—in yet another example of differences in perceptions and attitudes. "On both sides there is a growing interest in exchanging ideas and things," noted one participant, "but the American colleagues were more interested in exchanging ideas and the Chinese colleagues more interested in exchanging things."

The U.S.-China Museum Leaders Forum was an opportunity to take another step in the direction of closer and more mutually informed interaction between institutions. As an American director observed, the Forum "played a crucial and critical role in helping museums in both nations realize the opportunities they have to not only advance the interests of their individual institutions, but to also play a much larger role than in the past in helping assure China and America work together constructively to address national and global interests for the future."

Of course, what is at stake in this dialogue is far more than the adoption of professional working methods and protocols to facilitate an intensive exchange of objects and exhibitions between American and Chinese museums. In a quest to be more global, the United States has long looked to China as a source of a non-western tradition of art. China, which for more than a century looked to the West for practical tools and solutions to showcase its own culture to the world, now evinces a similar trend, as cities around China build new exhibiting institutions that find their historic roots in Europe and the United States. So Chinese and American museums share a certain commonweal and they are ultimately involved in a larger undertaking than their individual mission statements suggest. Together, they are helping to articulate a certain idea of what a truly trans-Pacific culture can look like as we continue through the twenty-first century.

On a broader plane still, museums represent the importance of the kind of introspection, individual expression, and public discussion that helps people make sense of their own lives. They provide a space for a conversation about our evolving identities in a rapidly changing world—a conversation in which art plays a particularly important role. People in both the United States and China are learning to cope with a postindustrial reality that offers few fixed points and shared understandings. Museums can give rise to a common landscape of meanings, helping to instill a sense of connection and belonging for which people everywhere are yearning.

Moreover, the inescapable fact of our times is that we are living in an ever more global and interdependent society. News breaking in Shanghai echoes immediately in New York, and vice versa—China and the United States are positioned at the very center of this fast-expanding social, economic, and cultural global commons. So it is particularly important for Chinese and American museums to offer a point of convergence and a common mechanism to come to terms with each other's history, values, aspirations, and points of view. In the absence of such deeper familiarity and empathy, a healthy, sustained, reciprocal relationship between the two countries is almost impossible to imagine.

Thus, museum exchanges are worth doing not only because they bring museums closer together, advance cultural relations, and provide meaningful experiences to the citizens of both countries, but because such relationships will play a subtle but vital role in the peaceful coexistence of the world's two most indispensable nations.

"We need to look at our museums and understand that we all celebrate human creativity," observed one of the American directors. "To do that, we also need to become more creative as institutions."

Continuing the dialogue is essential to this process. The next U.S.-China Museum Leaders Forum will convene for the first time in New York City, offering an opportunity for the city's iconic museums to again partner with Asia Society in this ongoing exchange.

After holding two meetings in China, where American directors gained a deeper acquaintance with the country and its culture, it is now logical to have the conversation shift to the United States. This will not only allow Chinese museum directors to visit New York institutions and become more familiar with the whole of America's creative landscape, it will enable a look beyond the practical challenges of conducting museum exchanges and encourage a deeper understanding of each other's values, systems of beliefs, and institutions. While in the United States, Chinese colleagues will engage with other museums, as well as with foundations, private collectors, philanthropists, and other organizations that contribute to the country's vibrant public sphere. The experience will give the directors a more comprehensive view of the interlocking nature of civil-society institutions within the American cultural fabric.

What ultimately should emerge from this continuing dialogue is a partnership of equals, to the benefit of both sides leading to specific outcomes.

"The way to make cooperation and partnerships work is through principles of symmetry," reminded one member of the 2014 Forum, summing up impressions after three days in Shanghai and Hangzhou. "Partners put in equal shares. And when everyone is in the game at the same level, that ensures much greater commitment and better results than when asymmetrical relationships are involved."

"We need to look at our museums and understand that we all celebrate human creativity. We also need to become more creative as institutions."

APPENDIX I

ATTENDEES

AMERICAN MUSEUM REPRESENTATIVES

Neal Benezra	Director, San Francisco Museum of Modern Art
Melissa Chiu	Director, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
William Griswold	Director and President, The Cleveland Museum of Art
Dorothy Kosinski	Director, The Phillips Collection, Washington, D.C.
Peggy Loar	Interim Vice President for Global Arts and Culture and Museum Director, Asia Society, New York
Glenn Lowry	Director, The Museum of Modern Art, New York
Dan L. Monroe	The Rose-Marie and Eijk van Otterloo Director and CEO, Peabody Essex Museum, Salem
Lawrence Rinder	Director, UC Berkeley Art Museum and Pacific Film Archive
Kimerly Rorschach	Illsley Ball Nordstrom Director and CEO, Seattle Art Museum
Michael E. Shapiro	Nancy and Holcombe T. Green, Jr. Director, High Museum of Art, Atlanta
Connie Wolf	John and Jill Freidenrich Director, Cantor Arts Center at Stanford University
Jay Xu	Director, Asian Art Museum, San Francisco

CHINESE MUSEUM REPRESENTATIVES

Chang Lin-Sheng (Leslie)	Director, Aurora Museum, Shanghai
Chen Xiangbo	Director, Guan Shanyue Art Museum, Shenzhen
Larys Frogier	Director, Rockbund Art Museum, Shanghai
Fu Zhongwang	Director, Hubei Museum of Art, Wuhan
Hang Jian	Director, Art Museums of China Academy of Art, Hangzhou
Samuel Kung	Director, Museum of Contemporary Art, Shanghai
Li Lei	Deputy Director, China Art Museum (former Shanghai Art Museum)
Lu Xun (Sean Lu)	Director, Sifang Art Museum, Nanjing
Luo Ning	Director, Shaanxi Province Art Museum, Xi'an
Ma Fenghui	Director, Zhejiang Art Museum, Hangzhou
Liao Peng	Deputy Director, Jiangsu Art Museum, Nanjing
Wang Huangsheng	Director, CAFA Art Museum, Beijing
Wang Wei	Founder and Director, Long Museum, Shanghai
Zhang Qing	Head of Research and Curatorial Department, National Art Museum of China, Beijing

FORUM PARTICIPANTS

Hallam Chow	Founder, H2 Foundation for Arts and Education, Hong Kong
James Cuno	President and CEO, The J. Paul Getty Trust, Los Angeles
Elizabeth Glassman	President and CEO, Terra Foundation for American Art, Chicago
Mimi Haas	President, Mimi and Peter Haas Fund, San Francisco
Li Lin	CEO, JNBY, Hangzhou
Christy MacLear	Executive Director, Robert Rauschenberg Foundation, New York
András Szántó	Writer and Cultural Consultant, New York
Xiang Xingliang	President, Kai Shi Group Limited

APPENDIX II

2014 U.S.-CHINA MUSEUM LEADERS FORUM PROGRAM SCHEDULE

WEDNESDAY, NOVEMBER 19, 2014

Site Visits: Shanghai

The itinerary included visits to Zhang Huan Studio, Aurora Museum, the 10th Shanghai Biennale “Social Factory” at the Power Station of Art, Rockbund Art Museum, Yuz Museum, and Long Museum.

Public Program Hosted by Long Museum: *The Changing Landscape of Museums Today*

Glenn Lowry, The Museum of Modern Art; **Neal Benezra**, San Francisco Museum of Modern Art; **Wang Wei**, Long Museum; and **Wang Huangsheng**, CAFA Art Museum, presented the shifts in museum philosophies seen in the past two years. Moderated by **Ye Ying**, The Art Newspaper China; and **Melissa Chiu**, Hirshhorn Museum and Sculpture Garden.

Dinner Hosted by Pearl Lam, Founder, Pearl Lam Galleries, Hong Kong, Shanghai, and Singapore

THURSDAY, NOVEMBER 20, 2014

Lunch Hosted by Zhejiang Art Museum, Hangzhou

Welcome remarks from **Ma Fenghui**, Zhejiang Art Museum; **Tom Nagorski**, Asia Society; and **Shen Xin**, Chinese People’s Association for Friendship with Foreign Countries.

Session One: Case Studies

Chang Lin-Shen (Leslie), Aurora Museum; **Fu Zhongwang**, Hubei Museum of Art; **Dan L. Monroe**, Peabody Essex Museum; and **Michael Shapiro**, High Museum of Art, presented examples of successful international collaboration and exchange. Open discussion followed.

Session Two: Philanthropy in China and America: A Conversation

American art foundation executives and Chinese philanthropists talked about the different funding models and related legal factors for nonprofit organizations in China and the United States, in an open discussion with Chinese and American museum directors.

Dinner Hosted by Chinese People’s Association for Friendship with Foreign Countries, Zhejiang

FRIDAY, NOVEMBER 21, 2014

Zhejiang Art Museum, Hangzhou

Session Three: Group Discussions

Chinese and American participants were divided into two groups—encyclopedic museums and contemporary art museums—to discuss actionable projects that they had prepared. Group presentations followed.

Site Visit: China Academy of Art

The itinerary included visits to student studios and presentations from Academy faculty members and alumni **Gao Shiming**, **Pan Gongkai**, **Qiu Zhijie**, **Shi Hui**, and **Wang Jianwei**.

Dinner Hosted by Pan Gongkai, Vice President, China Artists Association

APPENDIX III

SELECT SIGNIFICANT MUSEUM EXCHANGE PROJECTS AND RELATED EXHIBITIONS SINCE 2012

Arthur C. Danto and the Work of Art: from Object to Theory

China Central Academy of Fine Arts, Beijing

April 21–24, 2015

This Terra Foundation-supported symposium examined the writings of Arthur C. Danto (1924–2013) on American art theory and practice from 1945 to 1965, as well as Danto's ever-growing impact on current Chinese art scholarship and criticism.

Innovation and Spectacle: Chinese Ritual Bronzes

The Metropolitan Museum of Art, New York

October 2014–March 2015

This exhibition featured three spectacular ritual vessels from the fifth century BCE, lent by the Shanghai Museum, which had never before been displayed together outside China.

The American West in Bronze, 1850–1925

The Metropolitan Museum of Art, New York, December 2013–April 2014

Denver Art Museum, May–August 2014

Nanjing Museum, September 2014–January 2015

This exhibition was made possible by the Henry Luce Foundation and the Terra Foundation for American Art. It was organized by The Metropolitan Museum of Art in collaboration with the Denver Art Museum and traveled to the Nanjing Museum as an exhibition exchange.

Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum

The Clark Art Institute, Williamstown

July–September 2014

This exhibition was organized by the Shanghai Museum and the Clark Art Institute, Williamstown, Massachusetts, and was supported by the E. Rhodes and Leona B. Carpenter Foundation and the Asian Cultural Council. The exhibition catalogue includes essays by curators from both museums.

American Art in Exhibition: Presentations of American Art at Home and Abroad from the 19th Century to the Present

Academy of Arts & Design, Tsinghua University, Beijing

November 15–16, 2013

This Terra Foundation-supported conference was co-organized by professors from the University of Kentucky and the Academy of Arts & Design at Tsinghua University in Beijing.

Barbizon through Impressionism: Great French Paintings from the Sterling and Francine Clark Art Institute

Shanghai Museum

September–December 2013

The Shanghai Museum was the ninth stop of the international tour of French nineteenth-century paintings from the Sterling and Francine Clark Art Institute. The exhibition was a result of a three-year collaboration between the Clark Art Institute and Shanghai Museum.

Sterling Clark in China: 1908–09

Shanghai Museum

September–December 2013

This exhibition focused on Sterling Clark's expedition across China's northern frontier, and was presented alongside "Barbizon through Impressionism" at the Shanghai Museum.

Masterpieces of Early Chinese Painting and Calligraphy in American Collections

Shanghai Museum

November 2012–January 2013

In celebration of its sixtieth anniversary, the Shanghai Museum presented masterpieces of Chinese painting and calligraphy from the Five Dynasties period as well as from the Song and Yuan dynasties, in the collections of four major American museums. The exhibition was co-organized with The Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Cleveland Museum of Arts; and the Nelson-Atkins Museum of Art, Kansas City.

Ming Masterpiece from the Shanghai Museum

Los Angeles County Museum of Art

March–June 2013

This exhibition was organized by the Los Angeles County Museum of Art and sponsored by Beijing Xia Jingshan Culture Development Limited, with additional funding provided by the American Friends of the Shanghai Museum.

China's Terracotta Warriors: The First Emperor's Legacy

Minneapolis Institute of Arts, October 2012–January 2013

Asian Art Museum, San Francisco, February–May 2013

This exhibition was organized by the Asian Art Museum, San Francisco, in partnership with Minneapolis Institute of Arts, the Shaanxi Provincial Cultural Relics Bureau, and Shaanxi Cultural Heritage Promotion Centre.

Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965)

The Metropolitan Museum of Art, New York

January–April 2012

The approximately seventy paintings spanning Fu Baoshi's forty-year career presented in this exhibition were drawn from the preeminent holdings of the Nanjing Museum. The exhibition was organized by The Metropolitan Museum of Art, New York, with the Cleveland Museum of Art and the Nanjing Museum.

SPONSORS

The 2014 U.S.-China Forum on the Arts and Culture was organized by Asia Society and the Chinese People's Association for Friendship with Foreign Countries, in collaboration with China Academy of Art, the Long Museum, the Power Station of Art, the Shanghai Museum of Contemporary Art, and the Zhejiang Art Museum.

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