

**YASUFUMI NAKAMORI**

**CURATORIAL/MANAGEMENT EXPERIENCE**

- May 2016 – Present     **MINNEAPOLIS INSTITUTE OF ART**, Minneapolis, MN  
*Department Head* and *Curator*, Photography and New Media
- Serve on the museum's architecture/master planning committee, diversity and equity committee, and new media task force
  - Create departmental strategic plan, and direct exhibitions, acquisitions, and programs (including artist talks and symposia and community outreach programs) regarding photography, video and film, and performance art
  - Manage the collection of approximately 12,600 photographs, and work with collection manager and conservators to care for the collection
  - Manage departmental operation and acquisition budgets in an approximate amount of 750,000 dollars per annum
  - Raise funds for the department's acquisitions and exhibitions in an approximate amount of 100,000 dollars per annum
  - Hire and supervise the departmental staff, including a collection manager and curatorial fellows
  - Organize monographic and thematic exhibitions, including the following:  
*New Pictures: Amar Kanwar, Such a Morning*, April 16 – August 12, 2018  
*Photographs by Naoya Hatakeyama: Excavating the Future City*, March 3 – July 22, 2018 (with a catalogue) with the related symposium entitled *The Life Cycle of the City: Photography and Urbanism after Disaster*, March 3, 2018  
*New Pictures: Omer Fast, Appendix*, September 23, 2017 – February 18, 2018  
*Seeking a Truth: German Art of the 1920s and 1930s*, September 23, 2017 – February 18, 2018  
*New Pictures: The Propeller Group, Reincarnations*, April 22 – September 10, 2017  
*A History of Photography from Mia's Collection*, April 22 – September 10, 2017  
*New Pictures: Leslie Hewitt, A Series of Projections*, November 4, 2016 – April 2, 2017  
*Resistance, Protest, Resilience*, November 4, 2016 – April 2, 2017 traveled to the Haggerty Museum of Art, Marquette University, Feb. 2 – May 20, 2018
- Acquired approximately 100 works, including photographs by Eikoh Hosoe, Lionel Wendt, Sory Sanlé, Mickalene Thomas, Yasumasa Morimura, Vera Lutter, Martha Rosler, Jyoti Bhatt, Yasuhiro Ishimoto, Dawoud Bey, and Shomei Tomatsu, and videos by Omer Fast, and the Propeller Group
  - Speak at various academic conferences, universities and cultural institutions, and publish in academic and museum publications
  - Served as a 2016-17 visiting scholar for the Andrew W. Mellon Chicago Objects Study Initiative, a collaboration between the Art Institute of Chicago and the doctoral program in art history at the University of Chicago
- February 2008 –  
April 2016     **THE MUSEUM OF FINE ARTS, HOUSTON**, Houston, TX  
*Associate Curator*, Department of Photography
- Created the second largest collection of Yasuhiro Ishimoto (1921-2011) in North America by realizing a gift of 300 photographs of the photographer, one of the largest gifts made by a single living artist in the history of the museum

- Raised funds for exhibitions and acquisitions and secured gifts in an approximate total amount of one million dollars
- Acquired approximately 700 photographs, including approximate 450 gift photographs, including works by Matthew Buckingham, Thomas Demand, Kota Ezawa, Naoya Hatakeyama, Pieter Hugo, Koji Enokura, Miyako Ishiuchi, Sze Tsung Leong, Nathan Lerner, Daido Moriyama, Barbara Probst, Walid Raad, Erin Shirreff, Hiroshi Sugimoto, Vivan Sundaram, and James Welling
- Awarded the College Art Association 2011 Alfred H. Barr, Jr., Award for the book *Katsura: Picturing Modernism in Japanese Architecture: Photography by Ishimoto Yasuhiro* (2010)
- Organized monographic and thematic exhibitions, including the following:
  - For a New World to Come: Experiments in Japanese Art and Photography, 1968-1979***, March 8 – July 12, 2015, traveled to the Japan Society Gallery, and Grey Art Gallery of New York University, fall 2015 (with a catalogue)
  - Faking It: Manipulated Photography before Photoshop*** (traveling from the Metropolitan Museum of Art), June 2 – August 25, 2013
  - Utopia/Dystopia: Construction and Destruction in Photography and Collage***, March 11 – June 18, 2012 (with a catalogue)
  - Richard Misrach: After Katrina***, August 7 - October 31, 2010
  - Katsura: Picturing Modernism in Japanese Architecture, Photographs by Ishimoto Yasuhiro***, June 20 – September 10, 2010 (with a catalogue)
  - Ruptures and Continuities: Photography Made after 1960 from the MFAH Collection***, February 21 – May 8, 2010
  - I Still Believe in Tomorrow: Contemporary Video from Asia***, November 24, 2008 - January 11, 2009
- Organized a two-day symposium, titled “Rethinking Art History: Writing and Making Modern and Contemporary Asian Art Histories,” where 9 historians of modern and contemporary Asian art and architecture and 3 artists discussed methodological issues in their research, writings and art practice, April 2014
- Collaborated with curator of Asian art on Asian contemporary art, recommending for acquisition and planning programs
- Participated in discussions for the development of methodology to exhibit modern and contemporary art from the museum collections across departments for the museum’s new building
- Served on the museum’s senior management meetings as curatorial co-representative, website committee, and committee for the Andrew W. Mellon Undergraduate Curatorial Fellowship Program

August 2005 -  
June 2007

**CORNELL UNIVERSITY, Ithaca, NY**

**Guest Curator**

Organized exhibitions, conference, and lecture series, including:

- ***Okinawa Soul: Photography of Mao Ishikawa***, March 13 - 24, 2006, John Hartell Gallery, College of Architecture
- ***Japan Now: Country Positions in Architecture and Urbanism***, October 29 - November 11, 2006, John Hartell Gallery, College of Architecture, and (with Dean Mohsen Mostafavi) the conference with the same title, Cornell University on October 31 and Japan Society in New York City on November 1, 2006
- 2006-7 Lecture series *Visual Culture Colloquium*, inviting 12 speakers (art historians, curators and artists), including Walid Raad, Geoffrey Batchen, Alfredo Jaar, and Eddie Chambers, sponsored by Department of Art History

June 2002 -  
June 2003

**WHITNEY MUSEUM OF AMERICAN ART, New York, New York**

**Curatorial/Research Assistant, Contemporary Art Department**

- Assisted curators of contemporary art in research and implementation for ***The American Effect***, and in all aspects of the implementation of three

*Contemporary Series* exhibitions (artists: Tom Burr, Mark Hansen & Ben Rubin, and Helen Mirra) and the Whitney presentation of *The Quilts of Gee's Bend* organized by the Museum of Fine Arts, Houston

- Produced 12 weekly sound/performance events *SoundCheck*

December 2001 -  
April 2002

**MIT LIST VISUAL ARTS CENTER**, Cambridge, Massachusetts  
*Curatorial Fellow*

- Co-organized *Competitive Edges*, a thematic video exhibition of 4 videos for the MIT Media Test Wall Project, Jan. to March 2002
- Organized *Spinning*, a thematic video exhibition of ten videos (including Hussein Chalayan, Rico Gatson, Koki Tanaka and Bruce Yonemoto) for the MIT Media Test Wall Project, May to September 2002
- Produced a dance performance by Min Tanaka

#### **EMPLOYMENT AS LAWYER AND AUDITOR**

August 1999 -  
March 2002

**MILBANK, TWEED, HADLEY & MCCLOY LLP**, Tokyo, and New York  
Associate Lawyer, Global Corporate Finance Department

- Assisted Nippon Telephone & Telegram in all aspects of US securities offerings and the company's regulatory compliance under the Securities Act of 1933 and the Securities Exchange Act of 1934
- Advised the Bank of Tokyo-Mitsubishi on issues related to US banking laws, employment laws, and intellectual property matters
- Drafted and negotiated lease financing agreements for airline companies

January 1999 -  
May 1999

**COUDERT BROTHERS LLP**, New York, New York

Associate Lawyer, Corporate Department

Moved from Chadbourne & Parke LLP with a partner of the firm

March 1995 -  
December 1998

**CHADBOURNE & PARKE LLP**, New York, New York

Associate Lawyer, Pacific Practice Group, Corporate Transaction Department

- Advised on the formation of an investment advisory firm and offshore investment funds and the firm's regulatory compliance under the US Investment Company Act of 1940
- Drafted and negotiated employment agreements and worked on employment-related litigation
- Worked on registration, licensing, and litigation of intellectual property rights, such as copyrights, trademarks, and artists' rights
- Advised on the incorporation of a not-for-profit arts organization and related tax and corporate law matters

August 1990 -  
August 1992

**ARTHUR ANDERSEN & CO.**, New York, NY

Staff Auditor, Financial Industry Service Division

- Audited financial statements of firms in securities brokerage firms, commercial banks, and not-for-profit organizations

#### **TEACHING EXPERIENCE**

December 2016 -  
March 2017

**The Art Institute of Chicago** and **Department of Art History**,

**The University of Chicago**, Chicago, IL

*Mellon Visiting Scholar for the Chicago Objects Study Initiative*

- Conducted a two-day workshop for the university's doctoral students in art history, history, and East Asian languages and civilizations, focusing on the AIC exhibition *Provoke: Photography in Japan Between Protest and Performance, 1960 - 1975* and select objects from the museum collections

August 2011 -

**RICE UNIVERSITY**, Houston, TX

- April 2015 **Lecturer**
- Conducted lecture/seminar courses for upper-undergraduate students in art history, Asian studies, and architecture, and graduate students in architecture - **Fall 2014, Spring 2013, Spring 2012** “Post-1945 Japanese Art and Architecture” (lecture/seminar)
  - Advised a Master of Architecture student in her pre-thesis independent study on the history of exhibitions on postwar Japanese architecture
- January 2014 – June 2014 **HUNTER COLLEGE, THE CITY UNIVERSITY OF NEW YORK**, New York, NY  
**Adjunct Professor**, MA/MFA seminar course “Post-1945 Japanese Art and Architecture,” **Spring 2014**
- August 2006 -- May 2007 **CORNELL UNIVERSITY**, Ithaca, NY  
**Instructor**, Freshman Writing Seminar, “What is Photography?” **Fall 2006**  
**Teaching Assistant**, “Modern Art (Neo-Classicism to Pop Art),” **Spring 2007**
- November 2004 – May 2007 **THE MUSEUM OF MODERN ART**, New York, NY  
**Education Lecturer**, the Adult and Academic Programs, Education Department
- Designed and delivered approximately 80 gallery talks and lectures on the museum’s special exhibitions and permanent collections with focus on photography, architecture and design, and contemporary art

**EDUCATION**

**THE GETTY LEADERSHIP INSTITUTE AT CLAREMONT GRADUATE UNIVERSITY**, Claremont, California

May and June 2016

Participated in four-week intensive museum executive courses that address current trends and challenges in the management of art museums.

**CORNELL UNIVERSITY**, Ithaca, New York

Ph.D. in Art History, May 2011

Major Field: Modern and Contemporary Art History

Minor Fields: History of Modern Architecture; Postwar Japanese Literature

- Dissertation: “Imagining Cities: Visions of Avant-Garde Architects and Artists from 1953 to 1970 Japan”

**HUNTER COLLEGE, CITY UNIVERSITY OF NEW YORK**, New York

M.A. in Art History: Photography, Modern and Contemporary Art, May 2006

**UNIVERSITY OF WISCONSIN LAW SCHOOL**, Madison, WI

Juris Doctor, December 1994

**UNIVERSITY OF MICHIGAN FORD SCHOOL OF PUBLIC POLICY**,

Ann Arbor, Michigan

Master of Public Policy (with focus on international economic policy),

August 1990

**WASEDA UNIVERSITY, SCHOOL OF POLITICAL SCIENCE AND ECONOMICS**, Tokyo, Japan

Bachelor of Arts, Political Science, March 1988

**LAW LICENSE**

New York, the Second Division (September 1997)

**SELECTED**

**Books**

## PUBLICATIONS

- *Katsura: Picturing Modernism in Japanese Architecture: Photographs by Ishimoto Yasuhiro*. Exh. cat. (2010, Museum of Fine Arts, Houston, distributed by Yale University Press). This book revisits the 1960 publication *Katsura: Tradition and Creation in Japanese Architecture*, which featured Ishimoto Yasuhiro's photographs of the Katsura Imperial Villa in Kyoto, a seventeenth-century structure, drastically cropped by the architect Kenzo Tange. This book rehabilitates Ishimoto's initial vision of Katsura, reproducing his original photographs, and argues for the transnational relations between the tradition debate in the 1950s Japan and the Bauhaus's functionality and aesthetics.

### Edited Volumes

- *For a New World to Come: Experiments in Japanese Art and Photography, 1968-1979*. Exh. cat. (February 2015, the Museum of Fine Arts, Houston, distributed by Yale University Press). This volume of 18 essays by 13 scholars (including three essays by Nakamori) positions photography as the medium that enabled Japanese artists and photographers to make a shift from the modern to the contemporary in the 1970s, engaged in producing conceptual and experimental work, keenly aware of conceptual art in the West.
- *Utopia/Dystopia: Construction and Destruction in Photography and Collage*. Exh. cat. (2012, the Museum of Fine Arts, Houston, distributed by Yale University Press) This volume, which includes my essay and an essay by Graham Bader, investigates how artists from the late 19th century to the present have used photographic fragments or techniques to represent political, social, or cultural states of utopia or dystopia.

### Select Exhibition Catalogue Essays and Peer Reviewed Academic Essays

- "Toward Abstraction: Saburo Hasegawa's Exploration of Photogram" in *Changing and Unchanging Things: Noguchi and Hasegawa in Postwar Japan*, exh. cat. (New York: Noguchi Museum in association with the University of California Press, spring 2019)
- "Imagining City through Photography" in *Postwar: Art Between the Pacific and the Atlantic, 1945-1965*, exh. cat. (Munich, Germany: Prestel in association with Haus der Kunst, 2016), 134 - 139.
- "Kenzo Tange's Early Photographs and the Tradition Debate (*dentō ronsō*)."  
In Seng Kuan and Yukio Lippit, eds. *Kenzo Tange: Architecture for the World*. (August 2012, Lars Müller Publishers/Harvard Graduate School of Design)
- "Criticism of Expo '70 in Print: Journals *Ken*, *Dezain Hihyo*, and *Bijutsu Techo*." *Josai University Review of Japanese Culture and Society*, vol. 23 (March 2012, special issue on Expo '70 and Japanese Art)

## SELECTED INVITED TALKS

- *Conversation with Alfredo Jaar*, Frieze Art Fair, London, Oct. 8, 2017
- "The Reinvention of Tradition in Postwar Japan, *Katsura: Tradition and Creation in Japanese Architecture (1960) Photographic Collaboration by Kenzo Tange and Yasuhiro Ishimoto*," Huntington Library and Museum, Pasadena, May 23, 2017
- "Katsura: Picturing Modernism in Japanese Architecture," Canadian Center for Architecture, Montreal, October 13, 2016
- "For a New World to Come: Experiments in Japanese Art and Photography, 1968 – 1979" at the symposium *Photo/Object/Concept*, organized by the Centre Pompidou, the University Paris-Sorbonne and the Centre André Chastel, Centre Pompidou, Paris, November 19 and 20, 2015
- Organized panel and gave talk "For a New World to Come: Experiments in Japanese Art and Photography, 1968 – 1979" at *Shashin: Photography from Japan* symposium, New York Public Library, April 24, 2015

- “Arata Isozaki’s *Electric Labyrinth* (1968): Art, Architecture and the Search for an Archetype of the City,” School of the Art Institute of Chicago, March 9, 2015
- “Re-ruined Utopia: Arata Isozaki’s *Electric Labyrinth* (1968),” at a symposium jointly organized by Tate Research Center: Asia-Pacific and Mori Art Museum, titled “Trauma and Utopia: Interactions in Post-War and Contemporary Art in Asia,” Mori Art Museum, Tokyo, October 9 and 10, 2014
- “Tōmatsu Shōmei: Transformation in Life,” The Art Institute of Chicago, IL, September 21, 2013
- “For a New World to Come: Experiments in Art and Photography, 1968-1979 Japan,” Cornell Johnson Museum of Art, Ithaca, NY, September 12, 2013
- “Conceptualism and photography in Japanese art from the 1970s,” The Museum of Modern Art, New York, May 21, 2013
- “Curatorial Practice in Photographic Art in Art Museums in the United States,” Symposium “Punctum: Museum Management and the Empowerment of Image Collection,” National Taiwan Museum, May 10, 2013
- “Expressing Homoerotic Desires in late 1960s Japan: Photography and Texts by Tamotsu Yatō and Yukio Mishima,” *For and Against Homoeroticism: Artists, Authors, and the Love that Dare Not Speak Its Name*, College Art Association Annual Conference, New York NY, Feb. 14, 2013
- “Photo-conceptualism in postwar Japanese art,” School of Art, Yale University, New Haven, CT, Dec. 5, 2012
- “*Mienai toshi* (invisible city) in Isozaki Arata’s *Electric Labyrinth*,” University of Houston College of Architecture Symposium “Concrete Utopias,” Houston, TX, February 18-19, 2011
- “The Reinvention of Tradition in Architecture in Postwar Japan: *Katsura* (1960) Photographic Collaboration by Ishimoto Yasuhiro and Tange Kenzō”, the Tange Kenzō Workshop, Graduate School of Design, Harvard University, Cambridge, MA, October 17, 2009, and the Symposium on the History of Art, Frick Collection/the Institute of Fine Arts, New York University, New York, April 11 and 12, 2008

#### **HONORS AND AWARDS**

- Travel grant to India and Pakistan, Asian Cultural Council, 2016-17
- Individual research grant, the Graham Foundation, 2016
- Short-term Research Travel Grant to Japan, the Northeast Asia Council of the Association for Asian Studies, 2013
- Alfred H. Barr, Jr., Award for Smaller Exhibitions for the book *Katsura: Picturing Modernism in Japanese Architecture: Photography by Ishimoto Yasuhiro* (2010: the Museum of Fine Arts, Houston, in association with Yale University Press), the College Art Association, February 2011
- Cornell University Sage Fellowship, 2005-2010
- Monbushō (Japan's Agency for Cultural Affairs) Scholarship for Emerging Artists and Scholars, 2006-2007

#### **PROFESSIONAL AFFILIATIONS**

- College Art Association, New York, NY
- Oral History of Archives of Japanese Art, Tokyo, Japan
- Association of Art Museum Curators, New York, NY
- Society of Architectural Historians, Chicago, IL