

nederland

Symposium
[Hard Talk on]
Soft Power

NOVEMBER 26TH 2015, 9.00 - 17.00 HRS
RIJKSMUSEUM AMSTERDAM (AUDITORIUM)
WWW.ARTTABLENEDERLAND.NL

Welcome!

Nina Folkersma
Chair of the Board

It is our pleasure to warmly welcome you to the symposium **[Hard Talk on] Soft Power**. We are organising this symposium in the year in which ArtTable Nederland celebrates its tenth anniversary and is looking to a future full of ambition. ArtTable is an independent non-profit organisation dedicated to advancing women's professional leadership in the visual arts. We represent a network of leading women in the art world with expertise in various fields. This makes us the ideal candidate to organise a symposium on power, women, and the art world.

The subject of the symposium is 'soft power', a concept that was first introduced by the American political scientist Joseph Nye in the 1990s as the ability to convince others of certain values and ideals, without resorting to the 'hard power' of muscles, weapons, or money. Art embodies an important form of soft power. Art does not coerce, but seduces and invites contemplation, reflection, reconsideration, and in some cases action. It can make us realise that change is possible without violence. However, the soft power of art is not only symbolic, it has real political impact. As a form of cultural diplomacy, for instance, opening the doors to political negotiations.

In today's globalised world the need for understanding and constructive relationships between countries and cultures is perhaps more important than ever. Museums, cultural institutions, and independent artists and curators can play a crucial role as 'agents of social change'. A growing number of countries and governments are beginning to understand this 'value' of art—as is evidenced by the museums, art fairs, and biennials that are popping up everywhere in the world.

At the same time this development raises a number of questions: Can we call the arts a form of soft power when they are put to use to achieve other goals (military, economic, geopolitical)? What exactly are the motives behind these soft power strategies?

Another aspect that is addressed in this symposium is the role of women in this power play. Soft power is based on seduction and negotiation, on cooperation and mutual understanding—a leadership style that fits well with women. But is soft power actually feminine?

Our engagement with the concept of soft power is not simply a call for 'more women at the top', but a plea for a deep cultural change. How can we move beyond our hard power world—with its excessive risk, competition, and reliance on military power and money—to a soft power society, where there is room for dialogue, collaboration and reciprocity?

These and related questions are the focus of our symposium **[Hard Talk on] Soft Power**.

We are honoured that our jubilee symposium takes place in the Rijksmuseum in Amsterdam. Especially since we are allowed to present the extraordinary performance *Allegory of the Painted Woman* by artist Alexis Blake in the Gallery of Honour. In this performance two female dancers meet amidst the masterpieces by the great (white male) artists of the seventeenth century, and engage in a choreography based on poses of women from art history.

Above all, we are very proud that so many distinguished speakers, both from the Netherlands and abroad, accepted our invitation to share their views and insights on this highly topical subject. We hope that the exchange between these experts will lead to a better understanding of the underlying reasons and strategies that motivate individuals, institutions, and countries to develop their 'soft power muscles'. And, in turn, we hope that these insights will lead to new perspectives on the role of art in a tolerant and open society. In the spirit of soft power, the immediate effect of our symposium may appear small and subtle, however, we are confident that its impact will be significant and long lasting.

On behalf of the members and the board of ArtTable Nederland, I wish you an inspiring day.

Notes on Soft Power, Women, and Art

Stephan Sanders

The term 'soft power' was coined by the American foreign policy scholar Joseph Nye in his 1990 book *Bound to Lead: The Changing Nature of American Power*. Nye distinguished a new type of soft power in American foreign policy, one depending less on sanctions, military power, and unilateral decisions and more on attraction and the power of persuasion. To put it shortly, Nye stated that soft power entailed 'getting others to want the outcomes that you want'. Another slogan held that, 'the best propaganda is not propaganda'. A certain culture can be so attractive - in all its cultural and artistic manifestations - that outsiders are persuaded by its inner power and therefore wish more than anything to be part of it.

Two examples:

1] *Jazz*: an Afro-American music style received worldwide recognition in the mid twentieth century, initially, from its very early beginnings with no subsidies and no American governmental policy aimed at its promotion. Non-blacks, too, felt addressed by the vitality of this free and democratic style of music, in which improvisation is something like the Holy Grail.

2] *Jeans*: by now an international item of clothing, no longer worn by cowboys and cowgirls alone.

Soft power promotes collaboration, shared culture, trust, mutual values, and persuasion: it is a song of peace rather than a song of brute force, punitive action, and military intervention. In this regard, culture is an important vehicle to get things done. Culture is like that old-fashioned 'scout' from the army, seeking out land and planting seeds for the harvest.

Originally an American concept, soft power found much resonance in Europe, where big revolutions happened without a single shot being fired. I am thinking about the fall of the Berlin Wall in 1989, after which Eastern Europeans wished but for one thing: to become part of Western Europe; of its democracy, freedom of speech, free markets, and fair legal systems. Countries like the United Kingdom, Germany, France, the Netherlands, Sweden, and Switzerland consistently score high on the 'Soft Power Index'. And besides, Europe perceives of itself more as a post-military continent, aiming to fulfill Immanuel Kant's 'Perpetual Peace'.

The European Project is based on voluntary collaboration between European nation states, as well as on shared political core values. Furthermore, diversity among these nations is held together by a loosely defined 'European culture', ranging from the café and the coffee house to the welfare state and holiday entitlement.

Europe, meanwhile, sees itself as the champion of soft power. It's somewhat at a loss for what to do now, with neighbour Putin seeming to understand very little of the soft concept. The direct impact of the Syrian civil war on Europe, apparent in the considerable increase of the number of refugees, cannot easily be dealt with through soft power alone.

As we know, Europe (Europa) is a female deity, an ancient Phoenician princess sought out by Zeus with longing eyes.

The set of three now looks like this: soft power = Europe = female.

It may be appropriate here to cite the socially engaged Dutch poet Henriëtte Roland Holst (1869-1952):

'The soft powers will surely win in the end'
(*De zachte krachten zullen zeker winnen in 't eind.*)

After all, we're talking about the arts here: the soft power sector par excellence, in which success is achieved by persuasion, emotion, and affection. Art does not coerce, art seduces. Art invites reflection, contemplation, and reconsideration. Hearts are not won on battlefields, but in music halls, museums, and galleries.

'Men are from Mars, Women are from Venus' writes the American relationship counsellor John Gray. Men stand for the martial, for power and competition; women, instead, are allegedly more focused on consultation, collaboration, mutual understanding, and contact.

So when talking about European women in the arts, we're talking about soft power to the fourth degree. >>

>> Stephan Sanders

Questions and Positions

On Soft Power and Art

— Since money plays an increasingly dominant role here, is it appropriate to define the art sector as soft power? Money rules auction houses and exhibitions alike. We cannot say money equals military power, although it may be persuasive beyond the power of rockets and grenades.

— Countries like the United Arab Emirates and Qatar have extensive policies in the field of the arts—this may seem soft, but begins to look like window dressing to mask the extreme inequalities within these nations. Soft power shouldn't be served *à la carte*, but instead needs to be embedded within the complete menu of human rights.

— What is 'soft' about the arts when it's being exploited as a means to an end by way of military, economic, or geopolitical goals?

— What is 'soft' about artistic expression, when it might be perceived as mortally insulting by a majority of Muslims—insults they think need to be avenged with blood and Kalashnikovs? See the cases of Salman Rushdie, the Danish cartoonists, Charlie Hebdo, and so on.

On Soft Power and Women

— What are the dangers when women are automatically identified with soft power? This invites the return of clichés about femininity: women are sweet, understanding, not war-minded. Is this not a cultural reproduction of *bio-logic*? Precisely that which women wished to escape through feminism.

— There are many women in top positions in the arts. Is it conceivable that a female museum director governs her institution through the examples of top bankers or multinational CEO's? Is it unfeasible? Undesirable? Or simply improper? And why improper, if this style would lead to desired outcomes?

— Is there such a thing as the 'female style' of exercising power? How would that differ from the 'male style'. And how would the ultimate goal influence the female or male style?

On Power / Politics

— To what extent is the separation between soft and hard power real? Are these actually complementary strategies? Example: the European post-war peace is guaranteed primarily by American military power; an alpha male guarding over our female continent.

— Soft power threatens to become a way of not having to dirty one's hands. The American President Theodore Roosevelt characterized his foreign policy as 'speak softly and carry a big stick'. We'd all like to speak softly, but who's ready to use the big stick when needed?

— Soft power means atomisation of power: we increasingly see how during trade missions the arts are used as lubricant, for example a Dutch ballet performance providing promotion of a military deal involving the sale of frigates. What is 'soft' about this ballet performance?

9:40 KEYNOTE LECTURE

Tomorrow's Soft Power

John Holden



'Soft power is a term that has been used to describe the ability of nations to achieve their international objectives through attraction and co-option rather than coercion. But soft power is changing as new actors enter the frame, and as the practice of soft power shifts from communication and projection to learning and mutual understanding', says John Holden. In his keynote lecture, Holden will discuss recent trends in culture and international relations, looking particularly at the emergence of new actors. He will draw on research from his 2013 publication *Influence and Attraction: Culture and the Race for Soft Power in the 21st Century* and give suggestions as to where soft power might be heading.

John Holden (United Kingdom) is a writer, speaker, and cultural commentator. He is an associate at the British cross-party think tank Demos, where he was Head of Culture for eight years. He is also Visiting Professor at the University of Leeds and an Honorary Professor at the University of Hong Kong. Holden has written and edited many publications on such topics as culture, cultural diplomacy, cultural leadership, and organisational development. Early 2015 Holden delivered *The Ecology of Culture*, a report commissioned by the British Arts and Humanities Research Council's Cultural Value Project.

Claire, and HP-De Tijd. In the 1990s he was art director of the fashion labels orson + bodil and SO. Between 2005 and 2012 he was director of Marres, House for Contemporary Culture and Bureau Europa/NAiM, both in Maastricht. In 2011 he was the curator of the Dutch Pavilion at the Venice Biennial. PHOTO: BLOMMERS/SCHUMM

10:00 ROUND TABLE 1 Soft Power and Feminine Leadership

Panellists:

Guus Beumer, Saskia Bos,
Touria El Glaoui, Beatrix Ruf
Moderator: Katerina Gregos

Soft power is often associated with exercising a form of power based on seduction and negotiation, on cooperation and mutual understanding - a leadership style that fits well with women. But is soft power in leadership exclusive to women only? How is soft power represented within the cultural sphere? The number of women in top positions in the cultural sector is growing, but in what manner do women exercise their power? A second set of questions related to art as soft power concerns the relation between symbolic and economic value: Is it possible to reassess the symbolic value of art without losing sight of economics? How does the soft power of art persevere in a world ruled by hard power? What is the role of galleries and fairs in the creation of space other than economic values of art?

Guus Beumer (the Netherlands) studied social science. He is the director of Het Nieuwe Instituut, Rotterdam since January 2013. In the 1980s Beumer was a journalist for publications including Avenue, Marie-

Saskia Bos (the Netherlands) is the Dean of the School of Art at The Cooper Union in New York since 2005. Previously, she served as artistic and managing director of de Appel arts centre in Amsterdam for more than two decades. Known for her achievements in art history and critical theory, Saskia Bos has produced many international projects and major exhibitions like the Dutch Pavilion at the Venice Biennial (2009), the 3rd Sculpture Biennial Munsterland (2003), the 2nd Berlin Biennial (2001), Biennale São Paulo - Dutch Commissioner (1998) and Sonsbeek '86, Arnhem, the Netherlands. Bos holds a Masters Degree in Art History at the University of Amsterdam. PHOTO: MICHAEL DI VIVO

Touria El Glaoui (Morocco) completed her MBA in Strategic Management and International Business in New York, before beginning a career in the banking industry as a wealth management consultant. After ten years, she relocated to London where she has since occupied various business development positions in the Telecom/IT industry in the Middle East and Africa. Parallel to her career in business, El Glaoui has organised and co-curated exhibitions of her father's work, Hassan El Glaoui. In 2013 she founded 1:54 Contemporary African Art Fair, which takes place annually at Somerset House, London, while the first 1:54 Pop-Up was launched at Pioneer Works in Brooklyn, New York, Spring 2015. PHOTO: CHRIS SAUNDERS



Beatrix Ruf (Germany) is the director of the Stedelijk Museum Amsterdam. After completing her studies in Psychology, Ethnography and Art & Culture, Ruf was curator at Kunstmuseum Thurgau, Austria, and director of Kunsthau Glarus, Switzerland. In 2001 Ruf was appointed director of Kunsthalle Zürich where she curated numerous influential group and solo exhibitions. In 2006 she curated the third edition of the Tate Triennial in London and in 2008 she was curator of the Yokohama Triennial. She has been a member of the think tank core group of the LUMA Foundation since 2010. In 2013 Ruf co-founded POOL, a postgraduate curatorial programme in Zürich. PHOTO: ROBIN DE PUY

Moderator: **Katerina Gregos** (Greece) is a curator and writer based in Brussels. She has curated several important exhibitions and biennials, including *Newtopia: The State of Human Rights* (2012), *The Deep of the Modern*, Manifesta 9 (2012), and *Speech Matters* in the Danish Pavilion at the 54th Venice Biennial (2011). This year she is the curator of the Belgian Pavilion at the Venice Biennial and the main exhibition for the 5th Thessaloniki Biennial entitled *Between the Pessimism of the Intellect and the Optimism of the Will*. She also holds the position of artistic director of Art Brussels. PHOTO: DAVID PLAS

11:20 ROUND UP 1

Panellists:

Wim Pijbes, Hedwig Saam, Barbara Visser

Moderator: Stephan Sanders

Wim Pijbes (the Netherlands) is an art historian and general director of the Rijksmuseum, Amsterdam. His initiatives there include the museum's complete refurbishment and reopening in April 2013 and the opening of the Philips Wing for photography and temporary exhibitions. With the reopening of the Rijksmuseum, Pijbes also launched Rijksstudio; the first digital application to offer images of the museum's collection to everyone, free of charge. Pijbes lectures and writes extensively on art, artists, the role of museums in society, copyright, and on the digitalization of art. He also holds the position of the Humanitas Professorship in the History of Art at the University of Cambridge.

PHOTO: VINCENT MENTZEL

Hedwig Saam (the Netherlands) was trained as an art historian and is currently the director of the National Military Museum in Park Soesterberg. Saam began her career as a manager in business, but remained connected with her background as an art historian and switched to the cultural sector in the 1990s. From 2008 to 2014, Saam was managing director of Museum Arnhem, which comprises the former municipal museums: The Museum for Modern Art Arnhem (MMKA), and Historical Museum Arnhem (HMA). The same year Saam was also appointed Chair (ad-interim) of the SONSBEEK International Foundation. Before her appointment at Museum Arnhem, Saam was director of the Hilversum Museum and De Zonnehof, Centre for Modern Art Amersfoort. Saam has taught post-war architecture and design history at the Design Academy in Eindhoven.

PHOTO: DANIEL COHEN



Visual artist **Barbara Visser** (the Netherlands) studied photography and audiovisual arts at the Gerrit Rietveld Academie in Amsterdam, The Cooper Union in New York, and the Jan van Eyck Academie in Maastricht. In her work she interrogates the status of original and copy and looks at psycho-historical narratives, which translate into subjective documentaries. Projects are executed in an array of media: photography, film, video, text, printed matter, and performance. Since 1992 Visser has exhibited internationally in the Sao Paulo Biennial (2006), Manifesta, Trento (2008), the Venice Architecture Biennial (2010), and the Venice Visual Art Biennial (2011), among others. In 2008 she was awarded the prestigious dr. A. H. Heineken Award for Art and Science. PHOTO: JUSSI PUIKKONEN

Moderator: **Stephan Sanders** (the Netherlands) studied political science and philosophy at the University of Amsterdam. In addition to his weekly column in magazine Vrij Nederland, his writings are published in de Volkskrant and the NRC Handelsblad, among others. Sanders also develops television and radio programmes for broadcasting organisations such as VPRO and HUMAN. His most recent book, titled *Iets meer dan een seizoen* was published by de Bezige Bij in 2013. In it he describes his friendship with Anil Ramdas. In 2015 Sanders was a member of the jury for the Johannes Vermeerprijs, the prestigious national award for the arts in the Netherlands. PHOTO: DELANO MACANDREW

12:30 & 13:30 PERFORMANCE ALEXIS BLAKE
Allegory of the Painted Woman, 2015

PHOTO: ALEXIS BLAKE

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14:00 ROUND TABLE 2 Soft Power and Cultural Diplomacy

Panellists:

Clémentine Deliss, Reem Fadda,
Abdellah Karroum, Metahaven
Moderator: Defne Ayas

Museums and cultural institutions play a crucial role as agents of social change. This development raises a number of questions: Are museums soft power ambassadors? Is art to be used to increase community involvement? Or should the autonomy of art be better guarded against impulses to 'instrumentalise' art? In other words, can we still call the arts a form of soft power when they are used to achieve other goals (military, economic, geopolitical)? What is the role art should play in international relations? What exactly are the motives behind these soft power strategies?

Clémentine Deliss (Germany) is an independent curator and publisher. She was the director of the Weltkulturen Museum in Frankfurt am Main between 2010 and 2015. Deliss studied contemporary art and social anthropology in Vienna, London, and Paris and holds a PhD from the School for Oriental and African Studies, University of London. Her curatorial work extends beyond exhibitions and has included arts publishing (Metronome) and research into future arts institutions

(Future Academy). She is currently a Fellow of the Institute of Advanced Study in Berlin.

PHOTO: BARBARA WALZER

Reem Fadda (Palestine) is the associate curator for Middle Eastern Art at the Abu Dhabi Project of the Solomon R. Guggenheim Foundation. Between 2005 and 2007, Fadda was the director of the Palestinian Association for Contemporary Art and worked as the academic director to the International Academy of Art Palestine, which she helped found in 2006. She co-curated and has been involved in many projects such as *Liminal Spaces* in Palestine, Israel and Germany, *Ramallah Syndrome*, part of the 53rd Venice Biennial (2009), and the 3rd RIWAQ Biennale (with Charles Esche). In 2008 Fadda was granted a Fulbright scholarship to pursue her PhD at the History of Art and Visual Studies Department at Cornell University. She is currently the curator of the 6th edition of the Marrakech Biennale, opening February 2016.

PHOTO: SOFIA DADOURIAN

Abdellah Karroum (Morocco) is the director of Mathaf: Arab Museum of Modern Art in Doha since 2013. He has more than 20 years of experience in the art sector organising and curating numerous international exhibitions and programmes. He has been an associate curator for various international art biennials, including Dakar Biennial (2006), Gwangju Biennial (2008) and the artistic director of the



Marrakech Biennial (2009). In 2012 Karroum was the associate curator of the Triennial at the Palais de Tokyo, Paris, and curator of the Benin Biennial. His most iconic project is L'Appartement 22, an independent art space in Rabat, which he founded in 2002 and is still used today for exhibitions and an artists in residence programme. Karroum received his PhD in Communication, Art and Performance from the Michel de Montaigne University, Bordeaux in 2001. PHOTO: MC, 2013

Metahaven was founded in 2007 by Vinca Kruk and Daniel van der Velden. Recent books include *Black Transparency* (Sternberg Press, 2015), *Can Jokes Bring Down Governments?* (Strelka Press, 2013) and *Uncorporate Identity* (Lars Müller Publishers, 2010). In 2013 Metahaven was awarded the Cobra Art Prize and named Design Studio of the Year by ICON magazine. Their work has been featured in publications such as 032C, *frieze*, *e-flux* journal, *New York Times Magazine*, *Süddeutsche Zeitung*, *Libération*, and *Paper*. Their work has been exhibited at MoMA PS1, the V&A, Gwangju Design Biennial, Artists Space, and Museum of Modern Art in Warsaw, among others.



Moderator: **Defne Ayas** (Turkey) is the director of the Witte de With Center for Contemporary Art in Rotterdam since 2012. In 2012 she co-curated the 11th Baltic Triennial (with Benjamin Cook), as well as the Istanbul and Bandung city pavilions of the 9th Shanghai Biennial. This year she co-curated the 6th edition of the Moscow Biennial (with Bart de Baere and Nicholas Schafhausen) and curated *Respiro* by Sarkis in the Turkish Pavilion at the Venice Biennial. Ayas is also curator-at-large at Performa, the performance art organization in New York, and director of Arthub Asia in Shanghai. She completed the Curatorial Programme of the Appel arts centre in Amsterdam and received her MA from Interactive Telecommunications Program at New York University. PHOTO: KRISTEN DE GRAAF

15:20 ROUND UP 2

Panellists:

Hedwig Fijen, Wendelien van Oldenborgh,
Renilde Steeghs

Moderator: Stephan Sanders

Hedwig Fijen (the Netherlands) studied History and History of Art at the University of Amsterdam. She is founding director of Manifesta, the European Biennial of Contemporary Art, since its origin in Rotterdam in 1993. Fijen is currently working on concurrent editions of the Manifesta Biennial: Manifesta 11, to be hosted by the City of Zürich in 2016 and Manifesta 12, which will take place in 2018. PHOTO: LIVIO BAUMGARTNER

Wendelien van Oldenborgh (the Netherlands) is an artist based in Rotterdam. In her practice the cinematic format is used as a methodology for production and as the basic language for various forms of presentation. She often uses the format of a public film shoot, collaborating with participants in different scenarios, to co-produce a script and orientate the work towards its final outcome. She received her art education at Goldsmiths College, London during the eighties. Van Oldenborgh has exhibited widely and participated in the Kyiv Biennial (2015), the Venice Biennial (2011), the 4th Moscow Biennial (2011), the 29th São Paulo Biennial (2010), and at the 11th Istanbul Biennial (2009). PHOTO: WENDELIE VAN OLDENBORGH, FILM STILL FROM LEFT TO NIGHT (2015)



Renilde Steeghs (the Netherlands) was appointed Ambassador for Cultural Cooperation of the Netherlands Ministry of Foreign Affairs in July 2012. This position was created in 1980 at the request of the Netherlands Parliament to underline the importance of culture in foreign relations policy. Steeghs joined the Foreign Service in 1988. During her diplomatic career, her postings abroad included Zagreb, Moscow, and Brussels (2007-2010). At the Ministry headquarters in The Hague, she served as head of the UN funds and programmes division (2003-2007) and advisor for economic diplomacy (2010-2012).

Moderator: **Stephan Sanders** (the Netherlands) studied political science and philosophy at the University of Amsterdam. In addition to his weekly column in magazine *Vrij Nederland*, his writings are published in *de Volkskrant* and the *NRC Handelsblad*, among others. Sanders also develops television and radio programmes for broadcasting organisations such as VPRO and HUMAN. His most recent book, titled *Iets meer dan een seizoen* was published by *de Bezige Bij* in 2013. In it he describes his friendship with Anil Ramdas. In 2015 Sanders was a member of the jury for the Johannes Vermeerprijs, the prestigious national award for the arts in the Netherlands. PHOTO: DELANO MACANDREW

12:30 & 13:30 PERFORMANCE**Allegory of the Painted Woman**

by Alexis Blake

Allegory of the Painted Woman is a project that began in 2012 when Alexis Blake went to Rome to research and build an archive of female poses found in historic Italian paintings and sculptures ranging from the Renaissance to roughly the start of Modernism. The portrayal of women throughout this period in art history is often based on particular roles and archetypes: the woman as mother, Madonna, temptress, prostitute, martyr, saint, or goddess. More often than not, the female image has been depicted from a male perspective resulting in the objectification of women.

As a young female artist, Alexis Blake takes back control. She translates historical art works into a choreography and then into a performance in an attempt to de-objectify the female poses and strip away their connotations, history, and context. The performance explores female subjectivity through the use of repetition, displacement, and abstraction as a way to simultaneously embody and critique the poses.

Allegory of the Painted Woman is an encounter between two female dancers, the audience, and the space. The choreography is made up of one main sequence, which is a movement of 48 poses. Guided by live music performed by two tuba players and two clarinet players, this sequence is repeated in varying tempos and rhythms. Depending on the context of the performance, Alexis Blake chooses a different set of female dancers to perform the work, representing diverse ages, ethnicities, and nationalities. Each body carries a set of politics and therefore provides another conceptual layer to the work.

The location of the performance adds yet another important layer to the work. This version taking place in the Rijksmuseum's Gallery of Honour—amidst the masterpieces of the great (white male) artists of the seventeenth century—reflects on the specific way in which Dutch (art) history is written into the collection; a collection in which women artists are under-represented and the women portrayed in works are exclusively white and appear as allegories. *Allegory of the Painted Woman* invites viewers to question the role the illustrated gestures represent and to critically examine how they are still present today.



Alexis Blake (United States) has a multidisciplinary practice that coalesces fine art, movement, and performance. Using various methods of translation, her work encompasses choreography, sculpture, video, text and/or script, through which she explores the notion and language of movement. In 2007, she received a MA in Fine Art from the Piet Zwart Institute in Rotterdam. Her work has been presented, performed, and exhibited nationally and internationally at the Oude Kerk, Amsterdam; TENT., Rotterdam; Stedelijk Museum Bureau Amsterdam; Amsterdam Historisch Museum; Museo d'arte Contemporanea Roma, among others. She was artist in residence at Jan van Eyck Academie, Maastricht 2014-2015 and will be a resident at the Delfina Foundation, London in 2016



GALLERY OF HONOUR, RIJKSMUSEUM, AMSTERDAM
PHOTO: ERIK SMITS

About ArtTable Nederland

ArtTable is a membership organisation of professional women active in the visual arts field. The Dutch organisation was founded in 2005, following the example of ArtTable United States, with the aim to provide a platform for women to meet and inspire one another, and to advance the position of women in the art world.

Today, ArtTable Nederland has over one hundred members, representing a network of women in leading positions across various sectors of the arts. Our ongoing mission includes sharing knowledge and experience and fostering support for women in all stages of their careers. The members' diverse areas of expertise offer a space for new views and interests as well as the possibility for cross-connection. We organise an average of one meeting per month for our members, ranging from art history lectures, visits to exhibitions, museums, collectors and corporate collections, to meetings with international artists and curators. Furthermore, it is our mission to inform our members and the general public about significant developments in the visual arts through public conferences, talks, and informal gatherings.

Congratulations to our ArtTable sisters from across the ocean!

ARTTABLE

women | leadership | arts

The leading arts membership organization for women professionals in the United States. Supporting professional advancement for curators, educators, gallerists, advisors, trustees, and others.

ArtTable serves its members and the arts community through professional education, networking, travel and mentoring opportunities.

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Symposium

[Hard Talk on] Soft Power

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Allegory of the Painted Woman

CONCEPT, DIRECTION AND CHOREOGRAPHY

Alexis Blake

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Robert Visser

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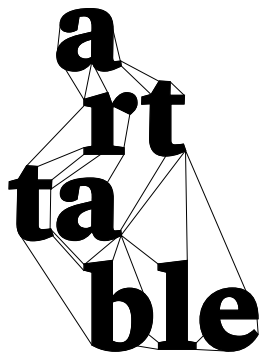
programme), and all ArtTable members!

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RIJKS MUSEUM



nederland

Programme

9:00 REGISTRATION

9:30 WELCOME
by Nina Folkersma

9:40 KEYNOTE
Tomorrow's Soft Power
by John Holden

10:00 ROUND TABLE 1
Soft Power and Feminine Leadership
Panellists: Guus Beumer, Saskia Bos,
Touria El Glaoui, Beatrix Ruf
Moderator: Katerina Gregos

11:00 COFFEE BREAK

11:20 ROUND UP 1
Panellists: Wim Pijbes, Hedwig Saam,
Barbara Visser
Moderator: Stephan Sanders

12:30 LUNCH BREAK

12:30 [group 1] & **13:30** [group 2]
PERFORMANCE

Allegory of the Painted Woman
by Alexis Blake
Location Gallery of Honour

13:00 - 13:30
SPECIAL GUIDED TOURS RIJKSMUSEUM
[Optional: please refer to registration desk]

14:00 ROUND TABLE 2
Soft Power and Cultural Diplomacy
Panellists: Clémentine Deliss, Reem Fadda,
Abdellah Karroum, Metahaven
Moderator: Defne Ayas

15:00 TEA BREAK

15:20 ROUND UP 2
Panellists: Hedwig Fijen, Wendelien van
Oldenborgh, Renilde Steeghs
Moderator: Stephan Sanders

16:30 DRINKS

17:00 OPENING
Amsterdam Art Weekend
[Invitation only]