

CIMAM

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2014

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ANNUAL

CONFERENCE

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9 - 11

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NOVEMBER

MATHAF

الدوحة

DOHA

Conference Report

*Museums in Progress:
Public interest, private
resources?*

Mathaf: Arab Museum of
Modern Art, Doha
9–11 November 2014

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Dear Friends and Colleagues,

As we begin a new year, we want to extend our warmest wishes for an exciting and successful 2015 to all our Members and the Museum community. It is our priority now to publish the outcome of our 2014 Annual Conference, which was held from the 9th to the 11th of November in Doha, Qatar.

The 2014 CIMAM Annual Conference has been an inspiring experience, full of discoveries, new perspectives and insights for many of us. This was the first of a series of debates designed to explore the evolving relation between public interest and private resources in the field of museums of modern and contemporary art. What we call “evolving relations” has been in the making for many years but only now does the museum community feel that it is necessary to address these many challenges of deep significance. To embrace this situation while devising new opportunities to fulfill the mission of our institutions is the task of the CIMAM Conferences during the three-year exercise of the current Board and Presidency of our organization.

The contents of the 2015 and 2016 Conferences, to be held respectively in Tokyo and Barcelona, will be established as a continuity of the debates initiated in Doha.

We were honoured to have the 2014 Conference officially opened by H.E. Sheikha al Mayassa bint Hamad bin Khalifa Al Thani, Chairperson of Qatar Museums, the organization that manages the institutional platform for art and culture in Qatar. Qatar Museums was a crucial support to the Conference, which was brilliantly hosted by Mathaf: Arab Museum of Modern Art. Hereby, our thanks to Abdellah Karroum, Board Member of CIMAM and Director of Mathaf, with our gratitude to the staff and crew of Mathaf for their precision and kindness. We also need to thank the University College of London Doha, the Qatar National Convention Center and the Qatar Foundation for their hospitality in Doha.

This was the first time that the CIMAM Conference was held in the Gulf Region. We were fortunate to assemble a brilliant group of speakers that addressed a rich range of topics pertaining to both a theoretical sphere of

concern and to very practical, institutional cases. The voice(s) of artists, researchers, directors and curators, collectors and patrons contributed to one of the most lively and stimulating encounters in CIMAM's recent history. It was our intention to find a new balance between the theoretical approaches of the keynote speeches with the presentation of the "perspective" interventions (formerly "case studies") and to address issues of general, global interest with presentations linked to the local or regional context. It was relevant to see how many cultural initiatives and projects within the GCC States have diversified beyond the large institutional impulse of the different Government structures.

A reduced group of fifty delegates embarked after the three-day Doha conference on a post-conference tour to Sharjah, Dubai and Abu Dhabi, to experience the very different and complementary ways in which each of the Emirates brings contemporary art into its cultural scene. Sharjah has based its model in a bottom-up strategy engaging the Sharjah Art Foundation in a non-spectacular but solid anchorage of art in its social and creative tissue. The exhibition

facilities at the Heritage Area, in the centre of the city speak of a beautiful harmony between locality, tradition, modern culture and contemporary debate. Sharjah is known for its dynamic and now pioneer Biennial (now on its 12th edition) while under the direction of Sheikha Hoor Al Qasimi, a vibrant exhibition program develops all year long with educational programs, commissions, productions and publications. Our group could further enjoy other cultural institutions in Sharjah that are proof of the Emirate's involvement with nature, sustainability and a wider concept of material, natural and immaterial heritage.

The visit to Dubai was centred on its strength within the art market: galleries, artists' studios and the Dubai Art Fair are intent on positioning Dubai's identity in the global field. The complementary role of Abu Dhabi is to be found essentially in the construction of major institutions based on franchises of well-known institutions such is the Louvre or the Guggenheim Museum. We visited the exhibition *Seeing through light* with new acquisitions of the Guggenheim Abu Dhabi and could hear explanations of the development

plans of the Saadiyat Island where we were hosted by the Sheika Salama Foundation and the Abu Dhabi Tourism and Culture Authority.

We cannot ignore that the institutional dynamism and accelerated development of the cultural infrastructure in cities like Doha and Abu Dhabi does not go without sharp criticism of the conditions of workers in the construction sector. We encourage the contributions made to the debate around the issues of gender and freedom of speech, both of which are essential implications for contemporary cultural maturity. It is our hope that the values that we believe art brings into the public sphere will eventually contribute to re-enforce the amazing effort that is already in motion within the GCC countries.

Barcelona, December 2014

Bartomeu Marí
President of CIMAM

Museums in Progress: Public interest, private resources?

Modern and contemporary art museums have been built as institutional tools that share knowledge and education with society. They have become essential parts of both local and national socioeconomic frameworks. Addressing the recent past and present, these museums play a central role in constructing the myths of our times and the writing of local histories while becoming platforms of transcultural international exchanges with worldwide impact.

The global scale of technological, economic, social, and political transformations profoundly affect the mission and operation of these kinds of museums. CIMAM's 2014 Annual Conference raises discussions and focused studies about the effects of these changes in the institutional environment and seeks to develop an argument for museums to adapt their



Mathaf: Arab Museum of Modern Art, Doha, Qatar © Richard Bryant

original missions in line with these new institutional ethics, challenges, and realities.

Commercial market forces such as galleries, art fairs and auction houses, are increasingly adopting the language and the attributes historically hosted by the museum institution. Vast white-cube spaces, the production of catalogues raisonnés, access to artists and their estates, and academic lectures are no longer exclusive qualities of the museum.

Following the same logic, private collections are appropriating the name and taking on the role of public museums. This profusion of museums based on private enterprise models, along with the increase of art prices has begun eroding the museum's capacity to offer a public service.

Additionally, public museums are coerced by public powers to prove efficiency and achieve measurable impact, inducing corporation-like behavior. Despite this, private initiatives would not assimilate the function of the museum to gain credibility and gravitas if its attributes were not still valid.

And yet museums are actively modifying their traditional practices and opting for alternative public outreach strategies. Is this reactionary or is it prescient? Is there an unprecedented focus on traditionally market-resistant media such as performance and film or is this a default reaction because museums are being sidetracked by the flux in contemporary art interests? Are the museums actually contributing to the bifurcation of the 99% – 1% by relinquishing their mission to the commercial and private spheres?

Sunday 9 November 2014
Mathaf: Arab Museum of Modern Art, Doha

What is public interest today?

Is “the public” equal to audiences? What is “public trust” today? What do we consider a Public Museum? Increasing transformations in the financing of museums question the nature of public interest in relation to the many agents and matters that shape the economy and the activity of museums.

This session proposes the analysis of the elements defining “public” in the light of new definitions of the common such as common interest or shared uses. Political corporations that regulate both local and national cohabitation are tending to withdraw the administration of public services traditionally provided by the welfare state. What are the means and ways of providing and negotiating citizen access to art, heritage, creativity and global narratives?

Monday 10 November 2014
University College of London, Doha

*Building institutions in the African
and the Middle East contexts*

In the past 10 years, Africa and the Middle East have emerged as areas of new institutionalization. Following the process of independence from the colonial powers after World War II, Africa and the Middle East have become important zones for producing and collecting art.

We will trace the genealogy and the evolution of both private and institutional collections of modern and contemporary art in this part of the world.

The modern notion of art locates this practice as a means of communication outside of the constraints of the old regime's political and religious power. The euro-centric or western notion of modernity places the value of autonomy as the mainstay of modern art from which the spirit of the avant-garde nourishes the art of our time, contemporary art.

This session will be dedicated to discussing strategies for building collections in Africa and the Middle East that have given way to museums and institutions devoted to the writing of history. This is also the moment to introduce the questions around the type of modernity that resulted from the process of national emancipation and decolonization after World War II that made way for the nations and political entities of today.

What is the role of art in the construction of a specific historical narrative within this globalized environment, strongly dominated by economic and political hierarchies? How is history written from territories that are dominated by religious, military and gender conflicts while also being submitted to censorship?

Tuesday 11 November 2014
Qatar National Convention Center, Doha

Private to public, public to private: what are the new professional practices?

In the past fifteen years the art world has come to be dominated by an overflow of capital in colossal proportions. As modern and contemporary art have become havens of monetary value for global investors, the cultural value of art has ceased to exist as a unit with any measure of relevance. Its gradual quantification and its objective usefulness and efficiency have overthrown the role of the critic and the museum professional along with their authority to influence taste, value or public opinion.



Richard Serra, *East West/West East* © Rick Van Lent

This session proposes the critical analysis of the changes that this transformation of the system's balance have signified within the professional structures of the art world. We will pay special attention to the fluctuation of functions from the public to the private sector, and vice-versa, with special emphasis on the regions that have been recently colonized by the market and its own forms of legitimation. What are the regulations that operate around the transformation of professional activity and the nature of jobs in the art sector? Does the evolution in the composition of professions demand a new deontological code?



Visit to Sharjah Art Foundation during CiMAM's 2014 post-conference tour, Sharjah. Photo: Inés Jover

CiMAM 2014 Annual Conference

*Museums in Progress:
Public interest, private resources?*

CiMAM's 2014 Annual Conference (9–11 November 2014) was hosted by Mathaf: Arab Museum of Modern Art.

A post-conference tour was organized to Sharjah, Dubai and Abu Dhabi on 12 and 13 November 2014.

A total of 224 delegates from 52 different countries attended CiMAM's 2014 Annual Conference in Doha.

CiMAM offered 32 travel grants to modern and contemporary art museum and collection professionals residing in countries with Emerging Market and Developing Economies, professionals residing in Latin America and the Caribbean and the Gulf



Visit to Museum of İslamic Art during CİMAM 2014 Annual Conference.

region thanks to the funds received from the Getty Foundation, the Fundación Cisneros/Colección Patricia Phelps de Cisneros and Qatar Museums.

Two keynote speakers, ten case study presentations and four panel discussions conformed the basis of a larger debate that took place among the conference delegates regarding three main questions: *What is public interest today?*, *Building institutions in the African and the Middle East contexts*, *Private to public and public to private: what are the new professional practices?*

Speakers included *Zeina Arida*, Director, Sursock Museum, Beirut; *Graham W.J. Beal*, Director, Detroit Institute of Arts, Detroit; *Bernard Blistène*, Director, Musée National d'Art Moderne, Paris; *Kate Fowle*, Chief Curator at Garage Museum of Contemporary Art, Moscow and Director-at-large at Independent Curators International (ICI), New York; *Abdellah Karroum*, Director, Mathaf: Arab Museum of Modern Art, Doha; *Maria Lind*, Curator and Writer, currently the Director of Tensta Konsthall, Stockholm; *Gabi Ngcobo*, curator and faculty, Wits School of the Arts, University of Witwatersrand; *Hito Steyerl*, Artist, Filmmaker,

Essayist, Berlin; *Luiz Augusto Teixeira de Freitas*, Art Collector and Founding Member of *Teixeira de Freitas Rodrigues e Associados*, Lisbon and *Olav Velthuis*, Associate Professor at the Department of Sociology and Anthropology, University of Amsterdam.

The following panelists *Salwa Mikdadi*, *Mayssa Fattouh*, *Antonia Alampi*, *Eugene Tan* and *Fionn Meade* participated in the discussions moderated by *Ute Meta Bauer*, *Kian Chow Kwok*, *Elizabeth Ann MacGregor* and *Mami Kataoka*.

The conference program included visits to Mathaf: Arab Museum of Modern Art, Museum of Islamic Art, Katara Art Center, QM Katara Gallery and Fire Station Artists in Residence.

CIMAM Annual Conference has been generously hosted by Mathaf: Arab Museum of Modern Art and received the support from *H.E. Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani*, Chairperson of Qatar Museums, *H.E. Sheikh Hassan bin Mohammed bin Ali Al Thani*, Vice-Chairperson of Qatar Museums and *H.E. Sheikh Abdulla bin Ali Al-Thani*, President of Hamad bin Khalifa University and Vice President of Education at Qatar Foundation.

A group of 50 delegates attended CIMAM's post-conference tour to Sharjah, Dubai and Abu Dhabi, hosted by Sharjah Art Foundation, Dubai Culture & Arts Authority, Abu Dhabi Tourism and Culture Authority and Salama bint Hamdan Al Nahyan Foundation.

Visits included the Gulf Studies Center, Maraya Art Center, Barjeel Foundation, Sharjah Archaeology Museum, Sharjah Art Foundation and the Heritage area in Sharjah, a selection of galleries and Alserkal Avenue in Dubai, the Sheikh Zayed Grand Mosque, and Manarat Al Saadiyat museum projects in Abu Dhabi.

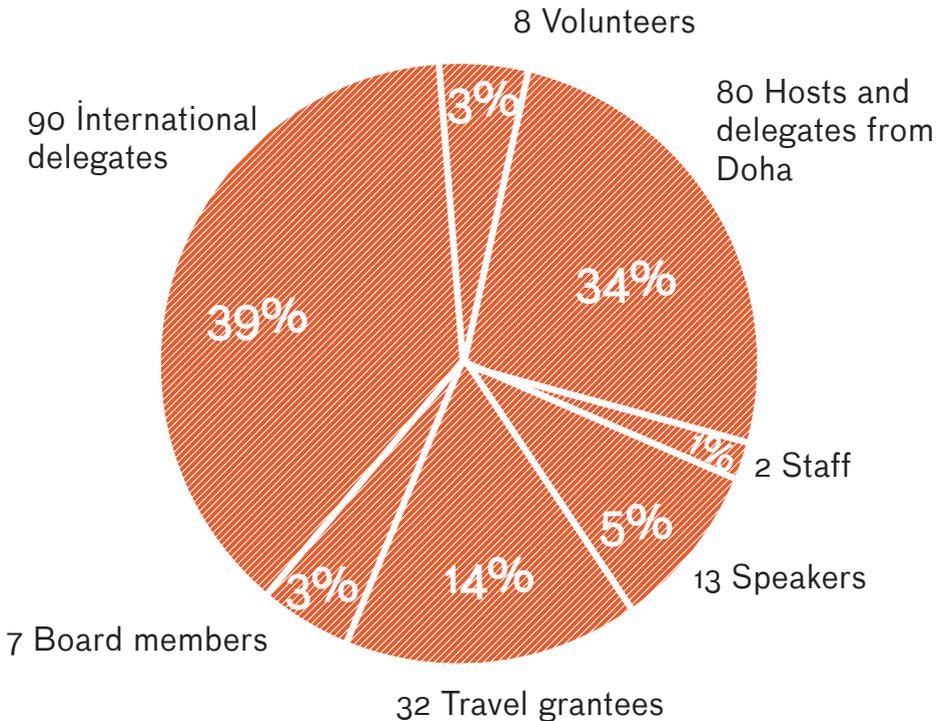
Please refer to the conference booklet available at cimam.org for the speakers' biographies, abstracts and more program details.



CÌMAM 2014 Annual Conference, Mathaf: Arab Museum of Modern Art

Conference delegates

The Annual Conference is CiMAM's most important meeting throughout the year. It is attended by directors and curators of modern and contemporary art museums and collections and independent professionals. CiMAM 2014 Annual Conference was attended by 224 delegates.





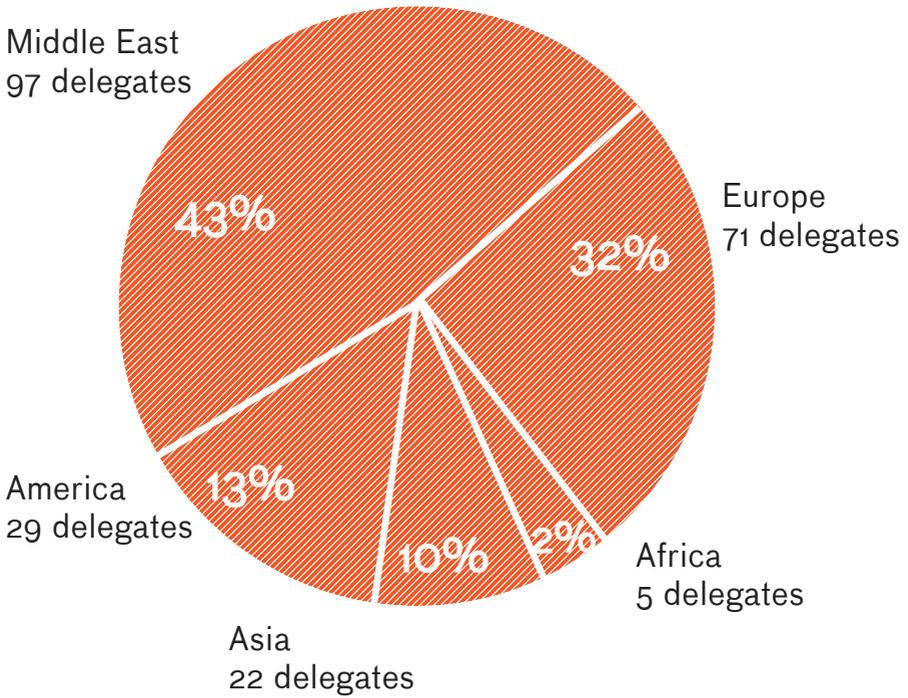
CIMAM 2014 Annual Conference, Qatar National Convention Center.

Conference delegates by countries

A total of 224 delegates from 52 different countries attended CIMAM 2014 Annual Conference in Doha. There was a strong presence of colleagues from Qatar and from the region attending the Annual Conference.

Argentina 1, Armenia 1, Australia 2, Austria 1, The Bahamas 1, Bangladesh 1, Belgium 3, Brazil 5, Bulgaria 1, Colombia 1, Croatia 1, Chile 1, China 1, Denmark 7, Dominican Republic 1, Egypt 2, Finland 1, France 7, Georgia 1, Germany 4, India 1, Japan 5, Jordan 2, Kenya 1, Kosovo 1, Kuwait 2, Latvia 1, Lebanon 4, Lithuania 1, Mexico 5, Netherlands 5, Nigeria 1, Norway 1, Pakistan 1, Peru 1, Philippines 1, Poland 3, Portugal 2, Qatar 79, Romania 2, Russia 5, Saint Vincent and the Grenadines 1, Serbia 1, Singapore 6, South Korea 4, Spain 10, Sudan 1, Sweden 3, Switzerland 4, United Arab Emirates 10, United Kingdom 5, USA 12.

Conference delegates by continent



Conference delegates 2004–2014

The CIMAM Annual Conference takes place in a different city each year to focus on a series of topics that reflect the needs and the diversity of our members.

2004 Seoul	92
2005 São Paulo	112
2006 London	140
2007 Viena	130
2008 New York	170
2009 Mexico	150
2010 Shanghai	200
2011 Ljubljana and Zagreb	180
2012 İstanbul	218
2013 Rio de Janeiro	159
2014 Doha	224

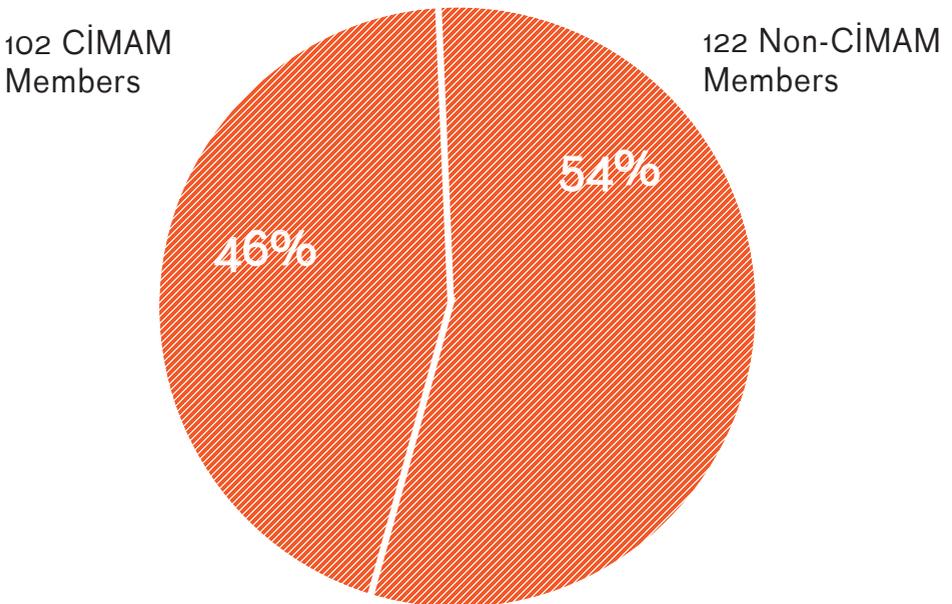


Visit to Richard Serra's *East West/West East*, during CÌMAM 2014 Annual Conference. Photo: Inés Jover

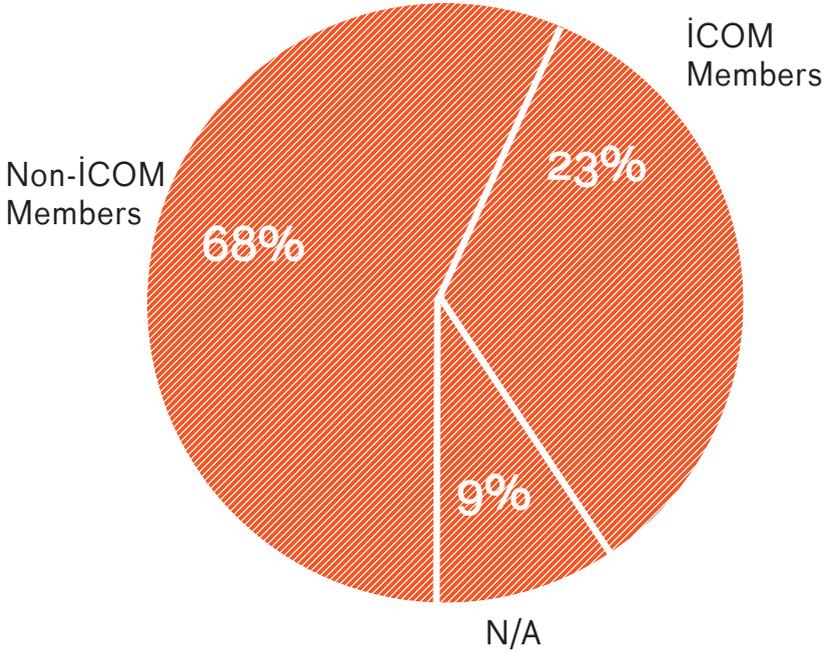
Conference delegates and membership

CiMAM currently has 384 members from 63 different countries. CiMAM Members are our best audience but there are also many professionals from outside ICOM and CiMAM joining our meetings.

CiMAM Membership among delegates at CiMAM 2014 Annual Conference



iCOM Membership among delegates at CIMAM 2014 Annual Conference



Conference budget

CIMAM's budget

CIMAM's total annual budget is one of the largest of the ICOM International Committees. CIMAM is also one of the most active committees of ICOM and the only one to have its own contributing members.

In 2014 CIMAM's total expenses was of €202.475,46 from which over 60% has been dedicated to programs and services for CIMAM's members.

The total costs of CIMAM's staff in 2014 has been of €60.704,48, the operating office costs have been of €19.315,25. CIMAM's aims to increase programs, activities and general visibility to raise the sufficient funds to become a fully sustainable organization.

CIMAM's office at Fabra i Coats is supported by the City Council of Barcelona.



CiMAM 2014 Annual Conference, Luiz Augusto Teixeira de Freitas during his keynote presentation at Qatar National Convention Center.

Conference budget

In 2014 CIMAM received the generous support from Mathaf: Arab Museum of Modern Art and Qatar Museums to cover the production expenses as well as venue equipment, catering and transportation in Doha for the amount of €37.099,75. Qatar Museums also contributed with €10.000 to CIMAM's Travel Grant Program as detailed in pages 161–175 of the current document.

CIMAM has also received in-kind support from individuals and organizations in Doha. Altogether, these contributions have helped to recover the negative financial balance resulting from CIMAM 2013 Annual Conference in Rio de Janeiro.

Qatar Airways was the official carrier of CIMAM 2014 Annual Conference and offered discount rates to delegates attending the conference.

Conference budget in numbers

Delegates: 224

Travel grantees: 32

Countries: 52

Total cost of the conference €141.776,44

Cost per participant €632,93

Sponsorship from Qatar Museums €37.099,75

Total In-kind received €81.420,00

Income from Registration €69.303,90

Conference expenses

Speakers €20.737,44

Facilities €26.920,00

Communication €4.279,00

Transportation and food €49.000,00

Production €10.681,04

Collaterals €6.240,04

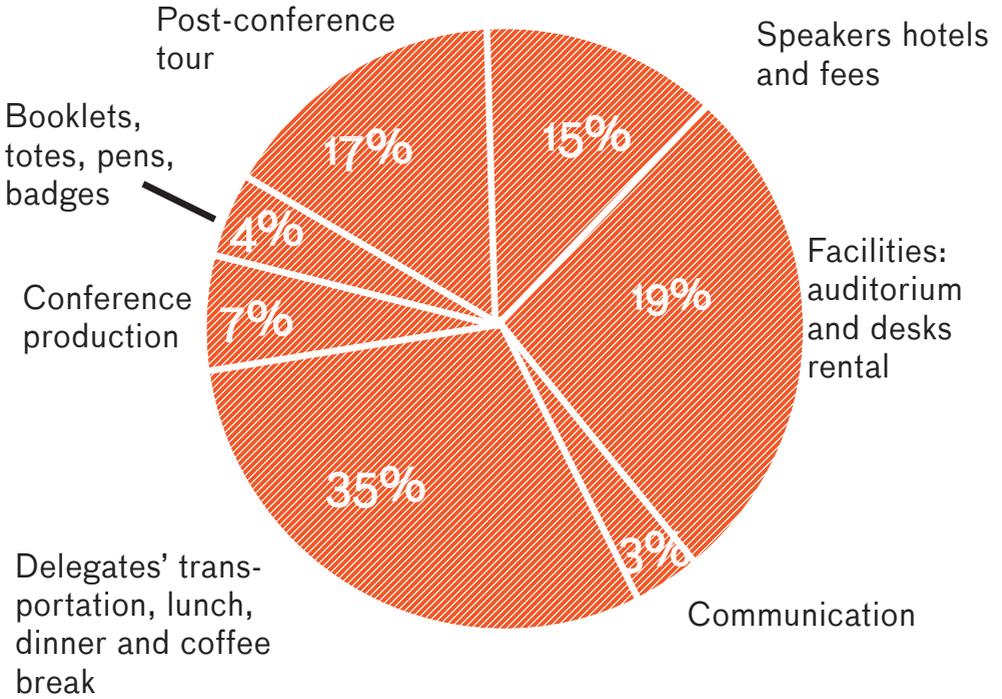
Post-conference tour €23.918,52

Total expenses €60.356,44

Detailed accounts are published in the Annual Report and are also available upon request.

BUDGET

Conference breakdown of costs

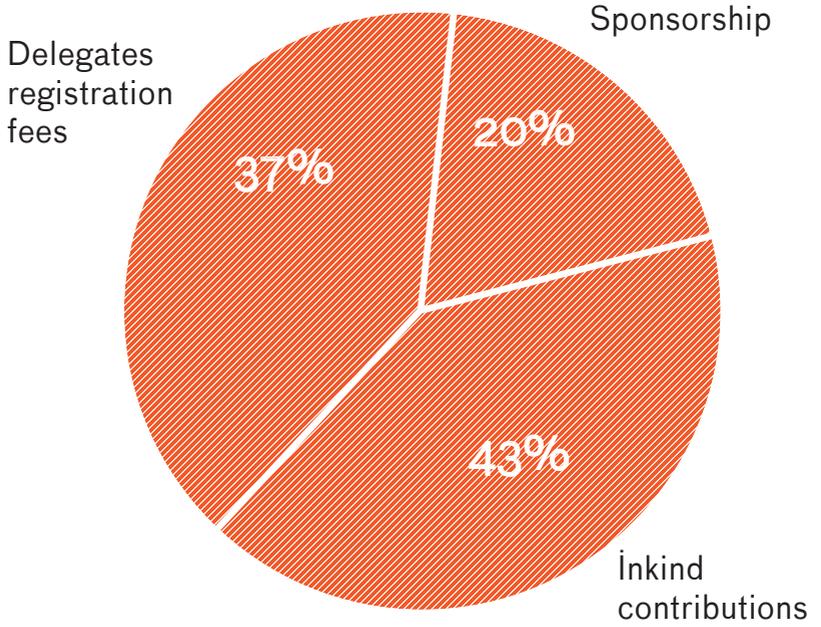




CIMAM 2014 Annual Conference, Bernard Blistène, Eugene Tan, Fionn Meade and Kate Fowle during a panel discussion at Qatar National Convention Center.

BUDGET

How was the conference financed?





Dr. Sultan Al Qasimi and Sheikha Hoor Al Qasimi welcome CÌMAM delegates to the Dr. Sultan Al Qasimi Centre of Gulf Studies during CÌMAM's 2014 post-conference tour, Sharjah. Photo: Inés Jover

Travel Grant Program

Launched in 2005, CIMAM's Travel Grant Program is designed to foster cooperation and cultural exchange between contemporary art curators and museums directors in emerging and developing economies and their counterparts in other regions of the world. This allows a broader range of professionals to attend CIMAM's Annual Conference.

Over the years CIMAM's travel grantees have constituted a remarkable group of professionals who have later become important protagonists in today's modern and contemporary art museums and collections. CIMAM's grantees may also become active members of this organization.

Since 2005 a total of 204 travel grant beneficiaries have been awarded support to attend CIMAM Annual Conferences.

In 2014 CIMAM offered 32 travel grants to modern and contemporary art museum and collection professionals residing in countries with Emerging Market and Developing Economies and professionals residing in Latin America and from Africa, Qatar and the GCC countries.

The total amount received was €56,572.76 and was generously provided by:

The Getty Foundation, Los Angeles, offered 22 travel fellowships for professionals residing in countries with Emerging Market and Developing Economies.

The Fundación Cisneros/Colección Patricia Phelps de Cisneros offered 6 travel grants for professionals residing in Latin America with priority to Central America and the Caribbean.

This year, the Getty Foundation, Los Angeles and the Fundación Cisneros/Colección Patricia Phelps de Cisneros shared the expenses to co-fund 1 candidate by both foundations.

Qatar Museums and Mathaf: Arab Museum of Modern supported the attendance of 5 contemporary art professionals from Africa, Qatar, the GCC countries and Brazil, in the context of the Qatar Brazil Year of Culture.

Every year we seek to increase the number of travel grants that CIMAM can offer to contemporary art professionals from around the world to participate in the Annual Conferences.

CIMAM's website has dedicated a section exclusively to CIMAM's Travel Grant Program with extended information about its funders and beneficiaries since 2005.

*CiMAM
Travel Grant
Committee
2014 – 2016*



Bartomeu Marí,
President of CiMAM,
Director of MACBA,
Barcelona, Spain



Patricia Sloane,
Secretary-Treasurer
of CiMAM, Associate
Curator, MUAC/UNAM,
Mexico D.F., Mexico



Kian Chow Kwok,
Board Member of
CiMAM, Senior
Advisor of National Art
Gallery, Singapore



Abdellah Karroum,
Board member of
CiMAM, Director,
Mathaf: Arab Museum
of Modern Art, Doha,
Qatar



Mami Kataoka, Board
member of CiMAM,
Chief Curator of Mori
Art Museum, Tokyo,
Japan



Frances Morris, Board member of CĪMAM, Head of Collections, International Art of Tate, London, UK



Vasif Kortun, Board member of CĪMAM, Director of Research and Programs SALT, İstanbul, Turkey



Jaroslaw Suchan, Board member of CĪMAM, Director Muzeum Sztuki Lodz Lodz, Poland



Marcela Römer, Board member of CĪMAM, Director, Castagnino+macro Museum, Rosario, Argentina

The Getty Foundation, Los Angeles

Since 2005 the Getty Foundation has been contributing to CIMAM's development by supporting the attendance of a total of 142 professionals from underrepresented countries around the globe to CIMAM Annual Conferences.

CIMAM Travel Grant beneficiaries funded by the Getty Foundation since 2005

2005 São Paulo	19
2006 London	17
2007 Viena	20
2008 New York	0
2009 Mexico	0
2010 Shanghai	0
2011 Ljubljana and Zagreb	25
2012 İstanbul	23
2013 Rio de Janeiro	15
2014 Doha	22

Selection process and criteria

Travel grants were evaluated and conferred by CIMAM's Travel Grants Committee and the Getty Foundation based on their assessment of the professional's genuine financial need, the potential benefit to their development and/or research and relevance of field experience in relation to the objectives of CIMAM.

Grants were restricted to modern and contemporary art curators and museum directors who work in countries with emerging and developing economies*. Researchers and independent curators whose field of research and specialization is contemporary art theory and museums were also eligible.

While curators of all career levels were encouraged to apply, priority was given to junior curators (less than 10 year experience). Applicants who have been awarded with travel fellowships from the Getty Foundation through CIMAM are not considered for a new grant before 3 years.

*CIMAM followed the list of countries with emerging and developing economies according to the International Monetary Fund's World Economic Outlook Report, April 2014.

Afghanistan, Albania, Algeria, Angola, Antigua and Barbuda, Argentina, Armenia, Azerbaijan, The Bahamas, Bahrain, Bangladesh, Barbados, Belarus, Belize, Benin, Bhutan, Bolivia, Bosnia and Herzegovina, Botswana, Brazil, Brunei Darussalam, Bulgaria, Burkina Faso, Burundi, Cambodia, Cameroon, Cape Verde, Central African Republic, Chad, Chile, China, Colombia, Comoros, Democratic Republic of the Congo, Republic of Congo, Costa Rica, Côte d'Ivoire, Croatia, Djibouti, Dominica, Dominican Republic, Ecuador, Egypt, El Salvador, Equatorial Guinea, Eritrea, Ethiopia, Fiji, Gabon, The Gambia, Georgia, Ghana, Grenada, Guatemala, Guinea, Guinea-Bissau, Guyana, Haiti, Honduras, Hungary, India, Indonesia, Islamic Republic of Iran, Iraq, Jamaica, Jordan, Kazakhstan, Kenya, Kiribati, Kosovo, Kuwait, Kyrgyz Republic, Lao P.D.R., Latvia, Lebanon, Lesotho, Liberia, Libya, Lithuania, FYR Macedonia, Madagascar, Malawi, Malaysia, Maldives, Mali, Marshall Islands, Mauritania, Mauritius, Mexico, Micronesia, Moldova, Mongolia, Montenegro, Morocco, Mozambique, Myanmar, Namibia, Nepal, Nicaragua, Niger, Nigeria, Oman, Pakistan, Panama, Papua New Guinea, Paraguay, Peru, Philippines, Poland, Qatar, Romania, Russia, Rwanda, Samoa, São Tomé and Príncipe, Saudi Arabia, Senegal, Serbia, Seychelles, Sierra Leone, Solomon Islands, South Africa, South Sudan, Sri Lanka, St. Kitts and Nevis, St. Lucia, St. Vincent and the Grenadines, Sudan, Suriname, Swaziland, Syria, Tajikistan, Tanzania, Thailand, Timor-Leste, Togo, Tonga, Trinidad and Tobago, Tunisia, Turkey, Turkmenistan, Tuvalu, Uganda, Ukraine, United Arab Emirates, Uruguay, Uzbekistan, Vanuatu, Venezuela, Vietnam, Yemen, Zambia, Zimbabwe.

Application process

Each candidate completed the online application available at CiMAM's website including a CV and motivation statement, any additional available funds and two letters of recommendation before 1 July 2014. Applicants were notified of the decision by 22 July 2014. Candidate applications were reviewed by the Travel Grant Selection Committee of CiMAM constituted by 9 CiMAM Board Members. In 2014 they reviewed 92 applications. All grant recipients were first approved by the grant contributor.

The support was limited to conference registration, travel and accommodation expenses for the awarded beneficiaries. When accepting the grant, each successful candidate returned completed an online Acceptance Form with the grants' terms and conditions. This document contained information on travel insurance, registration to the conference, travel and accommodation arrangements, visa requirements, instructions to submit a written report and details as new members of CiMAM.

Applications and acceptance forms with terms and conditions are available upon request.



Travel grantees and CIMAM delegates during CIMAM 2014 Annual Conference at Qatar National Convention Center.

Geographical distribution by country of residence of beneficiaries of the Getty Foundation, Los Angeles





Grantees' reports



Antonia Alampi,
Curator, Beirut,
Cairo, Egypt

What does a conference want vs what does it actually do

In a recent discussion with artist Salwa Aleryani we contemplated what it would mean to rewrite a project's statement of intent – a school to be precise– in the present tense. The statement would serve as a more honest formulation that corresponds to the changing reality of a project from imagination to a state of ongoing realization.

The premise and questions which were set out for the CIMAM 2014 Annual Conference in Doha were largely left unaddressed or completely answered. The space they created was generative, yet the overarching ambition, to be able to adequately address topics as vast as *Building institutions in the African and the Middle East contexts* (one of the conference's three major themes) in a single day's agenda, is simply implausible. A whole series of

conferences probably would not be enough to do so, especially considering the geographic range that 'Africa and the Middle East' implies. The countries this encompasses, spanning from Morocco to the Gulf, have little in common from the vantage point of cultural policies, economic and legal infrastructures for the arts, and varying resources, starting with completely different basic challenges, such as the rate of literacy in some countries. The entire African continent was represented by the single presentation and intervention of Gabi Ngcobo from Johannesburg. But it was interesting to witness a discussion arising around the problematic that such definitions and geographical groupings imply even if not a programmed topic of debate.

There certainly was an unspoken frustration that lingered in the absence of an in depth address of the hosting context, which could have played a role of great interest with respect to the other topics the conference set to investigate, such as private collections taking on the role of museums and what this implies, the educational role of museums in writing local histories, private resources and public mandates, etc. What felt like circumventing

certain discussions of the specific context created an elephant in the conference room. Silent questions loomed loud –even if only implicitly shared amongst participants, or in private side-conversations.

In general I wonder if shedding some of the political correctness and being less ‘globally’ ambitious, focusing more on creating an involved and directed situation out of such large-scale conferences, could bring about less approximated discussions but a more critical and incisive debate for the future of the institutions involved. Particular interventions and presentations are worthy of pointing out: Hito Steyerl’s keynote speech on new institutions existing on the verge of secrecy; Maria Lind’s lecture through which she managed not only to present (or as usually happens, celebrate) her institutional work but to tie it to the broader considerations investigated by the conference; the empirical (and more than speculative) presentation by Olav Velthuis on the real influence of the market in determining the value of works of art; and the seemingly transparent statements of Luiz Augusto Teixeira de Freitas about the dangerous dynamics at work in relation to the influence of privates in museums policies (and speculations).

Allocating more time for discussion was necessary. The structure of the conference presents the question of whether some flexibility could be introduced in pre-conceived schedules to accommodate for urgent questions and debate as they emerge through discussion. This same reflection can be extended towards how we conceive our institutions: will we ever afford to be flexible and responsive to changes in our surrounding contexts and in relation to continuously unfolding events? Can programs evolve more organically rather than correspond to a rigid and predetermined plan of action?

What a conference achieves is not solely measured by what happens on stage. Many of the unresolved questions or inspired reflections onstage informally populate discussions over breakfasts, lunches, dinners and late night rendezvous. The experience was overall rewarding, becoming more personally and professionally acquainted with the varied range of participating people and institutions. It exceeds the function of networking towards the possibility of forming new much needed networks. My hope is that this conference will continue to lead to new relationships through collaborations, and feed further discussions over time, with the prospect of more incisiveness for our institutional becoming.



Leonid Bazhanov,
Artistic Director,
National Center for
Contemporary Arts,
Moscow, Russia

Anticipating my presentation of the impressions of the CIMAM's Annual Conference in Doha, I would like to note that the circumstances did not allow me to participate in the first day of the conference sessions.

Nevertheless, the level of presentations and intensive discussions aroused in me a great interest and forced me to focus on the different aspects of the contemporary museum's practice.

I would like to stop on the important (in my opinion) issues discussed at the conference such as the report by Mr. Luiz Augusto Teixeira de Freitas. This was addressed to the necessity for existence of the regulations in relations between today's art institutions, art market, the professional community and the public in general. Briefly, the spokesperson was convinced that the regulations of the market relations can bring greater fairness in the relationships between artists and collectors of art, between private and public.

Some optimism and confidence in the effectiveness of the regulation made in the report set up an active and meaningful debate. Speakers, based on their own professional experience, put forward various aspects for consideration of the relationship of private and public interests. And even the notion of “private” and “public” in the speeches had different values. For example Mr. Bernard Blistène or Ms. Kate Fowle had completely different points of view in their approach to this question. And while Mr. Bernard Blistène’s brilliant performance aroused an interest for the positivity in understanding the mission of the museum for contemporary art primarily as a collection, for me, Ms. Kate Fowle’s performance was extremely interesting as an explication of the work in a particular region— Russia.

The variety of approaches opens the possibility to the wide range of work in the future. In particular—the museum work. Especially, I would like to stress the issue of the importance of the “private” artistic creativity, and the individuality of an artist, raised in the discussion.

In addition to the interesting sessions, considerable interest was the numerous conversations and

discussions held on the sidelines of the conference. Such possibility for communication for the professionals and the representatives of various institutions from different countries was crucial. It made possible to schedule various future projects and initiate and inspire future discussions, etc.

No less important for me personally was an acquaintance with Qatar's art institutions: Museum of Islamic Art (MIA), Mathaf: Arab Museum of Modern Art, Katara Art Center, QM Katara Gallery, Fire Station Artists in Residence. A visit to these institutions and meeting with the staff gave me a clear picture of the institutional situation in the country and promising opportunities for the future cooperation. Understanding the spirit of presenting major works of world famous artists such as Louise Bourgeois and Richard Serra in the city and public spaces in Doha and in the context of national culture, also gives rich food for thought.

In general, participation in the conference for me is an extremely rewarding experience, opening various opportunities for productive professional work.



Rachel Dedman,
Curator, 98 Weeks and
Palestinian Museum,
Beirut, Lebanon

I feel deeply privileged to have been able to attend the CIMAM 2014 Annual Conference, thanks to the generosity and support of the Getty Foundation, Los Angeles.

As a young curator working in Lebanon, it is always exciting to travel within the region, connect with others and to discuss key questions of contemporary museum practice, particularly as they pertain to the Middle East.

The second day of the conference was extremely stimulating, with its focus upon infrastructures and forms of patronage and support within the Middle East. The issue of institutionalisation is a central one, particularly for those of us operating outside of established museum contexts. At 98weeks in Beirut, where I am currently curator-in-residence, the question of whether and how to institutionalise is uppermost in our minds. As a young, discursive, research-focussed non-profit, having recently lost

its permanent space, the future of g8weeks is in flux. The conference articulated and sharpened my thinking on this subject. Hearing from Gabi Ngcobo about her work in South Africa at the (literal) intersection between art and public practice, as well as from Suha Shoman of the Darat al Funun and Abdellah Karroum (and his discussion of L'appartement 22 in Rabat), I was reminded of the potential inherent in the self-organised and informal as spaces from which critical discourse might be produced. I can only second Antonia Alampi's call for greater connection between such organisations and the museum sector, in terms of loans and nuanced, mutual collaboration.

Since returning to Beirut I have organised a series of small, round-table discussions among Lebanese friends and colleagues in order to workshop such questions as the value of endurance and the pitfalls and potentials of institutionalisation, particularly in the case of g8weeks.

As well as creating space to be critical of museum practice, CIMAM also reminded me the latent power museums can have. It was in the

impassioned floor debate on the continued relevance of museums that this struck me most forcefully. In this conversation Zeina Arida brought up the Palestinian Museum, for whom I also work.

The Palestinian Museum exists in a space of political contestation and physical threat, under violent occupation. It not only represents, it supports and legitimises the Palestinian people, and its work also constitutes *resistance*. When museums operate in comfortable, stable societies, whose biggest concerns lie in shrinking budgets, the Palestinian Museum is a reminder of the base force a museum can have in the safeguarding of a nation against oppression.

Throughout the conference, the conversations conducted in private were just as thought-provoking and stimulating as those that happened on stage. I was struck by the truly global spread of the delegates and by their calibre and experience. Whomever I sat next to on the bus, I was chatting with someone fascinating, open to conversation and future collaboration.

It was particularly fulfilling to be part of the group of fellows. In getting to know the group, and simultaneously gaining insight into the art scene in Doha, I was struck by how Beirut –historically, contextually, in terms of infrastructure– creates conditions for art and curatorial practice that have a great deal in common with art contexts in Eastern Europe or Latin America, perhaps more than with Qatar. Getting to know other curators from these places allows me to reflect afresh on my own work, and is a reminder to resist the temptation to speak in regional terms. The CIMAM Annual Conference, in short, broadened my mind and generated new pathways for my practice, in Beirut and beyond.

I would like to thank the Getty Foundation, Los Angeles as well as CIMAM and the team at Mathaf: Arab Museum of Modern Art for a wonderful experience in Doha!



Pamela Desjardins,
Curator, FLORA ars
+ natura, Bogotá,
Colombia

First of all, I would like to thank the Getty Foundation and the CIMAM Board for the opportunity to attend the CIMAM Annual Conference in Qatar, *Museums in Progress: Public interest, private resources?* It was an enriching and learning experience.

One of the most important things of the conference was the networking that we created with people from many different contexts. That gave me the possibility to open my notions about cultural and art institutions, their functions and their role in the contemporary societies.

I come from South America and I work mostly in contact with Latin America cultural contexts. The notions and models of institutions we have in Latin America come most of all from the hegemonic countries (Europe and USA), and our knowledge about Asia and Africa is really poor.

The CIMAM conference in Qatar was my first opportunity to have real contact with curators and museum directors working in non-European and American contexts, also was my first time in Middle East and Asia. The visits to Mathaf: Arab Museum of Modern Art and the Museum of Islamic Art, gave me new knowledge about art movements and type of productions existing in Arab region and their connections with other Asian Countries.

I really appreciated the second day of the conference: *Building institutions in the African and the Middle East contexts*. The different perspectives focused in the challenges and strategies implemented in places with political, economic, racial and religious conflicts in Asian and African countries which were presented by museum directors and people running art institutions, was for me one of the best moments of the conference. Also, Kian Chow Kwok's moderation was brilliant, inviting to the attendees to talk about their experience working in art institutions in their countries, it was really inspiring.

Also, it was really interesting to hear the perspective of the art collector Luiz Augusto Teixeira de Freitas at the third day, who gave a controversial point of view about the regulations in the art market, inviting us to think about the political and ethical implications, and benefits and disadvantages for the artists, art collector, public and private institutions involved in the action of buying and selling art.

I think that one of the themes and ideas present during the conference was the need to think about the meaning and a new definition of Museum, considering the changes in the art and the society models, the political and economic challenges, and also the links and relationships between public and private issues in the construction of museums and art institutions in our days.

I want to thank again the Getty Foundation and CIMAM for giving me the opportunity to participate in this incredible platform, where I was able to meet curators, directors and people working in art institutions from all over the world, and exchange experiences, ideas and notions about art with them.



Museums in Progress: Public interest, private resources? was the theme of the conference I have been part of, thanks to the travel grant awarded by the Getty Foundation and the assistance of CIMAM and Mathaf: Arab Museum of Modern Art teams.

Andrick Caesar
Francisco, Curatorial
Consultant, Lopez
Museum, Quezon City,
Philippines

As a curator working for small private museums in a developing country, the conference was of much interest to me, as the institutions I work with are all privately funded.

Some of these institutions are new, and some are in operation since more than half a century. In a country where public support for the arts is limited; private museums, libraries and archives function in much the same way as their public counterparts.

But as the world is wide, there are many different models in which institutions like these are run; and our small initiatives in our country prove that the privatisation of museums is actually not a bad

thing, at least for our context. However, I soon learned from both the speakers and my colleagues from around the world, that the diminishing public support for the arts, the increasing velocity and unregulated nature of the art market in a global scale, all art institutions that serve the public, be they publicly or privately funded, are affected.

Questions of ethics and governance regarding how public museums and private interests are negotiated, the nature of the many publics we serve and how museums ensure their relevance, the commodification of art, and the nature of Art itself, were raised during the conference.

Special focus was also given to how public and private art institutions operate in areas of conflict, particularly in the region, giving insight not only on how sustainability is achieved in this context –and how important it is to do so given the situation– but more implicitly on how global politics and public perception affect cultures, and how these are presented and are beyond nationalistic attempts but rather more on the preservation of ways of life.

Models on how art initiatives are sustained and how they creatively ensure public participation have been shared both in the conference and off session.

I leave the conference richer not only in understanding more about the role I play in my small corner of the world, but also on how big the world is, and with it, the immense possibilities of collaboration with like-minded colleagues from other parts of the world.



Khatuna Khabuliani,
Art Critic and Curator,
Tbilisi State Academy
of Art, Tbilisi, Georgia

It was my first CiMAM Annual Conference and I can consider it as a very helpful experience.

Expectations I had from this event were connected with my professional interests and very specific context I have to work in. I live and work in Georgia which is a post-soviet country in the period of transition redefining all signs of identity and concepts of culture and art. Naturally there is a need to interact with the international art scene.

Local problems of the art sphere are connected with funding, absence of institutions supporting contemporary art and it is one of the reasons why most of young artists are focused on emigration. On the other hand there are still some misunderstandings connected with still existing stereotypes about post-soviet art or artists putting obstacles in reading of artistic messages and their real values.

Most of the speeches or following discussions were about topics which are familiar for the whole art world and it was very important to stress the theme of how institutions can create special conditions for doing art or doing this without any institutions. Thinking on information or analyses I have heard in these days, I was naturally looking for parallelisms or conjunction points with the contexts my colleagues and I live in. There are some similarities indeed but more differences. The theme presented by Kate Fowle –*From receiving house to production house: making culture public in Moscow*– was a survey of one model for post-soviet cultural institutions but it was a kind of imported version from the West. I think it would be much more valuable to support developing countries to deepen

authentic artistic investigations and build adequate art organizations on the base of critical analyses. For future CiMAM conference I'd like to see further observations on museums and collections in the post-socialist world or alternative models of museums/galleries for developing countries – with problems of funding.

It was certainly crucial to choose Doha, Qatar and the UAE cities as venues for the CiMAM Annual Conference, as it is the part of the world now where the contemporary art and its institutions with curatorial practices find new opportunities and interpretations in the different cultural or social context revealing possible future outlines for global art world and art market regulations.



Boris Kostadinov,
Independent Curator,
Sofia, Bulgaria

CiMAM's 2014 Annual Conference in Doha has predetermined two important contexts that defined the event. I was really happy to be one of the recipients of the travel grants supported by the Getty Foundation. This gave me the incredible opportunity to be able to explore these contexts directly on site.

The first context of the conference logically was predetermined by the program, speakers and panel discussions. I was really impressed by the selection of the invited guests. The conference gave me a wonderful chance to communicate with them.

In terms of the presentations, we can distinguish two main directions. The first direction was given by the global paradigm of the importance of the museum of modern or contemporary art in the context of social, political and economic conditions. Historicity and practices of the museum activity as a phenomenon in the field of contemporary art (Bernard Blistène); the

museum as a tool to study the social and economic conditions (Olav Velthuis); the conceptual framework of the concept of public interest and its institutional forms (Maria Lind); the importance of the archives and documents in the local collective memory (Kate Fowle), and of course the deconstruction and at the same time influenced by the mythologemes of our time perspective of Hito Steyerl.

The second direction inevitably implies the specific context of the Middle East and Africa. Most presentations were related to the conditions of this dynamic region (Rana Sadik, Zeina Arida, Suha Shoman, Salwa Mikdadi and others). They differently placed the accent less on the classic post-colonial theories, but rather outlined a post-globalization discourse.

The important questions were: Which of the generally accepted museum practices is applicable in this region at all? What is the specific social function of the museum here, given the geopolitics and the different cultural background? What is the economy of art here and whether it is relevant to the Western model? What is the role of the curator

–as a mediator, acting in different intellectual and social needs?

All this leads us to the second important context of the conference in Qatar. It was particularly important to explore the functioning of the cultural institutions in Doha. In this sense, the presentation of Abdellah Karroum on the activities of Mathaf: Arab Museum of Modern Art, was extremely important shared experience. The visits to the Museum of Islamic Art, QM Katara Gallery and the Fire Station Artists in Residence –also contributed to understand the scene in Doha.

My conclusions are product of all these meetings. In Qatar there is no official state document about a program for cultural policy, but in fact such a policy is carried out intensive and targeted. At the airport in Doha we can see the *Lamp Bear* by Urs Fischer. Then we saw *Maman* by Louise Bourgeois at the Qatar National Convention Center or Richard Serra's installation, and the installation of Damien Hirst in front of the new hospital.

Contemporary art in Qatar has the function of one of the main sources for national representation in-

ternationally. The existing museum institutions and the construction of the new National Museum are essentially a political and a statesmanlike gesture –related to the perception of the country “outside”. In this sense, we can compare the state’s commitment to the art as to the state’s commitment to the FIFA World Cup in 2022, for example.

The local art scene is small and the activities of the artist or the curator are still not professionalized enough. This poses exciting challenges for the museums in Qatar. They should collaborate intensively with the educational institutions to build a solid base of the national art scene, market and art education.

This process should be determined by active communication with international experts –curators, academics, artists, representatives of the art market, analysts and theorists.



Juste Kostikovaite,
Curator, *Blind Carbon
Copy*, Vilnius, Lithuania

The theme of CIMAM's 2014 Annual Conference centered on the intersections and tensions of the public and private interests in managing museum collections. The most important discussion, to my mind, is the one that happened during the last day when the Director of the Musée National d'Art Moderne, Bernard Blistène and the collector Luiz Augusto Teixeira de Freitas were giving talks and later participated in the panel discussion. While Mr. Blistène expressed strongly his opinion on the impossibility of the deaccession of the artworks –it would mean the rupture in representing of the history of taste– the art collector voiced a concern about museums connections with collectors and dealers.

While the Head of Collections at Tate made a comment that there is no way museums can work without collectors now and the only way to use this situation is to educate collectors, Luiz Augusto Teixeira de Freitas had proposed strict rules regarding the information security and sharing to

ensure transparency. However, these same rules would inevitably mean losing part of the private funding.

No speaker in CiMAM 2014 has touched the theme of the trends of the contemporary art and how the paradigm of the “new” operates in the private collections that are increasingly presenting their programs as public institutions. What defines what is the “new” art and how young the art needs to be in order to be collected as “new”. In an article written in 1992 by Boris Groys, he says that “the notion of historical representation has never been called into question –not even by quite recent post-modern writing which, in its turn, sets out to be historically new, truly contemporary and up-to-date”.

What is the role of the collector that creates his or her own museums in this decade? If collecting is a process that a collector engages in order to be able to research, acquire and accumulate objects¹ presenting it publicly then, at the same time, it involves constructing their public image/brand. What is the nature of defining the “new” within these collections-not-yet-museums?

What are the walls of the *collections* made of that the “new” artists are trying to break if at all?

¹ Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Durham and London: Duke University Press, 1993.



Savita Kumari, Assistant Professor, National Museum Institute of History of Art, New Delhi, India

The travel grant of the Getty Foundation enabled me to attend the CIMAM 2014 Annual Conference on a very significant theme *Museums in Progress: Public interest, private resources?*

Contemporary art is booming in India but it is primarily because of private initiatives, as a result its impact on national life is negligible. People’s engagement with public museums and institution is much higher than their engagement with private sector. For the majority, contemporary art remains irrelevant. In recent years, there have been several private initiatives which intend to focus on knowledge dissemination and engagement with

communities apart from looking into the economic pursuits. Despite this, common people find it difficult to connect with the private museums and galleries. In order to develop wider public participation in contemporary art, a partnership between the public and private, is extremely needed. In fact, contemporary art can touch people's life in a real and meaningful way in India only if public and private works in collaboration and not see each other in suspicion.

The exposure to the wide range of perspectives at CIMAM conference made me aware of how professionals, from different countries and regions, are tackling different issues in their distinctive socio-political and economic situations. Their goal, however, is common i.e public benefit. I have been immensely benefited from the ideas shared at the CIMAM conference and look forward to tailor them to meet requirements of my own institution in the said field.

Olav Velthuis and Luiz Augusto Teixeira de Freitas' talks were particularly significant because of their analogy with Indian contemporary art scenario. Olav Velthuis rightly pointed that the benefits of

current boom in global art markets is reaching to a very few; this is particularly true in India.

Disparity between the public and private investment in contemporary art is leading to the exploitation of emerging professionals as well as artists in the country. The imbalance is also hampering research in the field for many private galleries as the collector would not allow the scholars to access their collection. The issue raised by Luiz Augusto Teixeira de Freitas about the malpractices proliferating in the art market is also a matter of concern and needs more deliberation.

CIMAM's Annual Conference has broadened my worldview on contemporary world art. I got to know about art scene in many other countries which does not form a part of our curriculum but is extremely important for a better understanding of global contemporary art scenarios.



Yameli Mera, Curator,
Sala de Arte Público
Siqueiros (SAPS),
Mexico D.F., Mexico

The CIMAM Annual Conference is undoubtedly a moment that allows discussion and reflection by the professionals involved in the development of proposals to promote contemporary art in the global scene.

Personally I found a valuable opportunity where to meet others on par, and to identify some shared questions and problems from different latitudes. Hito Steyerl mentioned a phrase that caused much resonance at the beginning of her conference on the first day. From her perspective as an artist, she spoke of the importance of having “duty free art”, i.e., artwork free of any obligation, an autonomous form of art.

On that first day, the conference proceedings focused on the museum as a place where people could build connections, an inviting place which encourages reflection, which is socially active and even has a familiar character, enabling it to function as a center where communities can feel identified.

For her part, Maria Lind spoke of the importance of small organizations that somehow have a similar function to that of a museum without, perhaps, having the same resources or visibility. She mentioned that in terms of budget, it is not so important what is spent, but how it is spent. This is something that certainly many of us who work in public institutions can fully identify as part of the daily exercise during project proposals.

It is vital to increase awareness of how institutions work and for whom they are conceived; to visualize small organizations as part of a collective awareness of how and where culture develops in each locality. In this sense, museums have the task of signaling that these organizations are not alone, they are not the only entities through which the arts can be positioned; the cultural ecosystem is vast and each organization plays a vital role within it in terms of culture. Somehow this subject became a constant in the following talks and even in discussions among colleagues during coffee breaks, and suddenly the main approach of this conference: *Public Interest, Private Resources?*, allowed for the identification of public interest as something that is not only found in the arena of state institutions,

but also in those that lacking a cultural positioning by the state, emerge as small local institutions that vocalize the work of artists who, for various market issues, fail to have the same access to these positioning platforms, while also identifying the different interests of the communities.

To this end, it became clear that it is critical that organizations and small local institutions actually become visible not only at the international level –as is the case with many who have achieved international acclaim for different reasons– but also within their own localities, for this is how they secure their permanence.

Another relevant point of discussion was when the instrumentalization of museums today was on debate. That is, when excessive bureaucracy begins to disrupt the functioning of the institution itself. There was also an outstanding participation by Suha Shoman, who presented the work of Darat al Funun, an institution that invests in art in order to generate more art.



Tihomir Milovac, Chief Curator, Museum of Contemporary Art, Zagreb, Croatia

The importance of constructing an alternative story aside from that of Western culture on a critical and creative level and approaching the collection with the exhibition, publication, etc. in mind; were some of the discussions that seemed most outstanding. Along these lines, I think for all attendees it was very valuable to realize the work being done in institutions in the African and Middle East contexts.

For its enriching experience and unquestionable value of bringing together artists, curators, critics and directors of institutions around the world to discuss the performance of our work, I would like to acknowledge the support of the Getty Foundation in attending what was a great space for discussion and reflection. Now it is the time to think on the continuity of these reflections, something that was certainly already taking place nearing the end of this experience.

The question mark at the end of the conference title has characterized the main course of the conference. The question of relationship between the private and the public as an initiator of museum progress stayed open even after the three-day work with conference speakers and delegates of the panel. Many speakers and debaters emphasized the fact that museums, as well as galleries and collections whose founders are from the public sector –i.e. cities or states– find themselves in almost identical position as those whose initiators or owners are private persons and foundations.

Economic instabilities in the world, or local economic crises, are the reasons for closing the distance between public interest and private sources, which frequently find themselves together in the field of cultural heritage protection. The differences, and we have seen them also in the real environment of the state of Qatar, where the conference took place, refer mainly to the financing system and its sources, and indirectly to institutional governance. However, in all cases submitted at the conference, whose main theme were relations between the private –mainly, the financing–

and the public –mainly, cultural heritage protection interests–, it was obvious that the majority of museum institutions, regardless of the status of their founders, are being treated as fulfilling a public function, serving the public and general public benefit. Of course, legal frameworks that regulate the work of particular institutions are not the same in all environments, and therefore the museum community has met some bad examples, when owners shut their museums, or sold their collections.

There is an encouraging fact we were able to witness during the conference: the Gulf states –Qatar, United Arab Emirates– have clearly stated their determination to build cultural institutions and systems –in this case, we are talking about museum and gallery systems–; although they are predominantly based on private initiative, they have a public function, which is extremely important for these countries. They also fulfill hitherto empty space in which identities of particular communities are formed, together with their positions on global economic and cultural maps of the world. Using the projects realized by Qatar Museums –especially Mathaf: Arab Museum of Modern Art– and Qatar

Foundation as an example, we can say it is clear that big private investments into the public sector indicate a strong initiative and support to the development of cultural infrastructure as a part of the education system, thus directing the society toward appreciating local traditional and contemporary cultures, bringing them in the global cultural context.

Based on our personal contacts with protagonists of museum and gallery scenes, as well as with the representatives of cultural and museum managements –although they came from the Investment and Development Authority–, we can conclude that we are dealing with a clear action strategy, based on the principle of openness towards other and different. All the initiatives aimed at developing the cultural content were well received, but, and this was especially visible, initiatives that were received even better were the ones that were aimed at returning the investment, which is a market-based category that is often questionable from the standpoint of values. This was especially transparent in the presentations of big initiatives led by foundations mentioned above, as well as in the example of the Alserkal Avenue in Dubai.



Varda Nisar, Curator,
ArtChowk - the Gallery,
Karachi, Pakistan

Coming from a country like Pakistan, where such debates and exchanges are a rarity, these three days were a much needed stimuli. For me the most important factors and talks were those involving case studies of real time experiences and how the problems were overcome in those scenarios, and then the keynote addressed them the two days.

Graham Beal's immersion as a Director into how to make his museum more relevant for the community and then creating a connection with them which had a real bearing on the future of it is truly something remarkable for me and a lot to learn from. Another case study that I felt was important was by Kate Fowle and the Garage Museum of Contemporary Art. The expansion and the connection with the people and the community, the problems and the solutions were all critical to the discussion of how museums need to be working today.

However, the talk that really reflected on problems with a need for policy remained for me the one by

Luiz Augusto Teixeira de Freitas. The parallels that he was able to draw up between other sectors and the art world were of particular interest, as well as the consequences for the overall art market, which today, as was mentioned, is touching the ceiling of 50 billion dollars. The irregularities and ill practices that might damage the interest of the collectors, artists, as well as create a hype for a particular practice is something that needs to be looked into and where platforms like CIMAM needs to come forward with concrete policies. But whether such policies have a serious impact is a question for another debate!

One of the things that was a bit disturbing for me was the overall balance of these presentations. A lot of them focused on the West and the Middle East, leaving a great chunk of Asia, North Africa and South America. And it is in these countries where some of the most difficult situations exist at the moment for museums and art –although one can simple disregard this opinion of mine as a biased one.

The developing world is at a cross road where the basic needs of half the population are not fulfilled,

and where the need for art and culture seriously seems like a luxury. Is art and museum the need for such societies? While there was a comment that states try to have such institutions simply to fulfill a criteria and complete an image, it needs to be looked at from a more critical viewpoint. How is it that such regions are filling the void for the few and desperate ones that need such content in their life? How is it that the artists are struggling in all of this and making their art? I hope that these are questions that can be raised and an understanding can be created of such issues, if not at least the answers.



Andrea Pacheco,
Curator, MAC, Museum
of Contemporary Art,
Santiago, Chile

It has been very stimulating to come close, although superficially, to a territory totally unknown to me, in a city that is currently in full expansion. However, I would have liked to have had a more direct approach to the art scene of this place and discover the work the local artists do. Maybe, it would have been interesting to have included, within the panels, a presentation of some

independent local agent who could have offered a panorama of the current art creation in that region of the world. As a curator, I always value those unofficial instances in the places I visit.

Regarding the debates and presentations, they were all inspiring to get to know stances around the public and private areas. At the same time, it was interesting to integrate critical discourses about the current behaviour of the art market, from new points of view, as it was the presentation of the lawyer and collector Luiz Augusto Teixeira de Freitas.

However, and despite your interest, certain institutional debates were very distant to me. The main topic of the 2014 conferences is a matter that, for the museum where I work and for the Chilean art institutions in general, is a current issue of huge importance. Nevertheless, our conflicts as public cultural institution are, not only geographically but also politically and socially, way far from the European institutions. Even though we are speaking about the same –for example budgetary and economic sustainability topics– the word “crisis” has very different connotations to us. Chile is a country

that is now living a terrible paradox; the last decade it experienced an economic growth that was regarded as a model in the continent. However, its cultural institutions are probably the most precarious in the region, with most of its public museums in a real state of abandonment. Is it an economic or ideological issue what's keeping the museums of my country from reaching minimum professionalization standards in accordance with our economic growth?

In this sense, and going back to the Doha meeting, I think it would be interesting to strengthen the work or exchange at a regional level. Without a doubt, the geographic closeness implies a cultural connection; museums, cultural spaces, artists from a same territory sharing a common history with similar difficulties that can surely find solutions at a same scale.



The explicitation of the contradiction

"Why, yes; and not exactly that, either. The fact is, we have all been a good deal puzzled because the affair is so simple, and yet baffles us altogether."

Edgar Allan Poe

Ilze Gabriela Petroni,
Researcher, Curatoría
Forense, Córdoba,
Argentina

There is something that professionals of different fields of knowledge do not like –and strongly avoid– to do in a public manner. That is to raise the question and attempt to face the intricate threads of contradictions that allow the reproduction of a system; any system.

This is why it was remarkable and surprising that an organization like CIMAM decided to call attention to the uneasy connections between the spheres of the “public” and the “private” in relation to the future of modern and contemporary art museums.

Under the title: *Museum in progress: Public interest, private resources?*, the 2014 Annual Conference

made me curious since I wondered how the problematic of funding of (particularly public) art institutions was going to be addressed and how it was going to be related to their social use and value. Moreover, I felt intrigue because in Argentina (and in most local art scenes of Latin America), budgeting, financing and money issues are topics that are usually eluded by art agents. It could be said that in this region of the world the phrase *l'art pour l'art* synthesizes the dominant ideology; as the set of beliefs that allows these local (and sometimes underdeveloped) art systems to be reproduced under the logic of disinterestedness. Curiosity increased when I found out that the conference was going to be held in Doha (Qatar), basically because –far from being perverse– the fact to have chosen a financial blooming country as host city manifested (once again in history) the links between art, art institutions and capital.

Power tends to conceal itself (on that relies its force) and one of the best and most effective ways of hiding is doing it in plain sight, like *The Purloined Letter*.

Nowadays transparency is a demanded value; but we tend to forget that this claim is simply impossible: language (and, therefore, culture) is obscure. So, when asking for transparency we are (directly or indirectly) reinforcing the crystallization of power relations, we are asking not to see the letter (neither its content).

The conference, yet, was put together in order to exhibit the very basic triad that constitutes the possibility of art as a system of interactions, disputes, negotiations, articulations and (re)production of knowledge, symbolic and financial value, politics and ideology. It was organized so as to see the paradoxical choreography that shows how every element is necessary: from the art market to small visual arts organizations; from public museums and collections to private foundations and private ones. Every piece of the puzzle is needed in order to have one (with some kind of meaning).

Like in the story, during those days, there were those who could see (and tell) the truth; those who –in order to hide it– expose it in plain sight and those who were incapacitated to disclose it, allowing its distortion.

Art institutions were the main character of the conference and their meaning was emptied in order to speculate about their significance and hypothesize the scope they could reach in the near future. Three days in order to deal with a game of mirrors of something that we want to reach but is constantly running away from us.

It is simple: art baffles us. And bring us together for its complex simplicity.



Valeria Piccoli, Chief Curator, Pinacoteca do Estado de São Paulo, São Paulo, Brazil

I would like to begin this report by expressing my gratitude to the Getty Foundation as well as to CIMAM's Travel Grant Committee for giving me the opportunity to join the 21 grantees among museum professionals and independent curators in this conference, which proved to be an extraordinary experience. My appreciation goes also to Inés Jover and Jenny Gil Schmitz for their invaluable support before and during the event. In Doha, I could not fail to mention Mathaf's team, who welcomed everyone with great enthusiasm and generosity.

I arrived in Qatar right after the museum I work for went through major and sudden changes in its structure as consequence of undue interferences in the process of curatorial decision-making. The conflicts of private funding vs public interest were very alive at the back of my mind while I listened to Hito Steyerl inspired talk at the opening of the conference. Her use of metaphors such as the “free port” and the collapse of space and time as means of creating new possibilities for contemporary art set the tone for the beginning of the debate.

In a way, her talk was echoed and taken even further by Maria Lind’s presentation. Lind highlighted the importance of smaller institutions in generating opportunities for risk and experimentation, which are central to contemporary art practice. Once, she argued, museums and museum professionals are being valued by efficiency and quantification, criteria used in the corporate world, they are reducing dramatically their capacity for assuming risks. On a similar note, Olav Velthuis brought impressive statistics about the boom of the art market, stating that collectors are becoming more important than institutions in terms of valuation and validation of contemporary art.

Graham Beal addressed the successful effort the Detroit Institute of Arts undertook in search of a deeper engagement with its audience. Rana Sadik, Shirin Neshat and Abdellah Karroum brought the conversation to the Middle Eastern reality, emphasizing the vitality of the artistic scene in spite of the lack of institutions in the region. Sadik raised what was, in my point of view, one of the most interesting questions up to then –actually, something that would return to my mind while visiting the Museum of Islamic Art later that same day–, which had to do with the meaning of museums in places where the largest part of the population is made of temporary residents. Neshat’s conversation with Karroum was very much a testimony on her artistic trajectory, touching on issues such as the conditions of being a woman artist of Iranian origins and her purpose to work from the intersection of tradition and contemporaneity.

Overall, the first day put me to think about two main topics:

- How institutions, having to survive as such, are more and more submitted to rules alike those of the corporate world, losing sight of their role as spaces

for independent thinking and research;

- Who are we building institutions for?

The absence of a keynote speech to open the second day led to the setting up of a panel to discuss the specificities of institutions in Africa and Asia. Karroum emphasized the importance of institutions in preserving artistic production in face of wars and revolutions in the Middle East; and the need for solid links between museums and universities in order to stimulate research, networks as well as set standards for museum professionals.

Gabi Ngcobo addressed many interesting issues in regards to Africa, among which I would point out: the interference of authoritarian governments that ultimately decide what kind of art is to be shown; the challenge of keeping small projects active so that they can inform institutions and be, at the same time, spaces for displaying local artistic production.

The following round of presentations focused on private initiatives carried out in Lebanon (Zeina Arida), Jordan (Suha Shoman) and South Africa

(Gabi Ngcobo), ending with a talk that introduced to the audience the project of our host institution, Mathaf: Arab Museum of Modern Art (Abdellah Karroum). As inspiring as they were, however, those talks did not generate as much discussion as I would expect. Even when the moderator tried to instigate the public to participate, little was achieved. Indeed the debate was mainly generic and very much about abstract concepts as opposed to the concrete examples that were addressed in the presentations. In this sense, I would mention especially a colleague from Pakistan who introduced important remarks on the situation of institutions in her country that went completely unanswered.

It seems to me that creating strategies to have a more productive conversation is something to be pursued in future conferences. Significant topics such as the internationalization of the art from the Arab world and its insertion in broader art historical narratives, or the fundamental role institutions have to play in constructing a collective memory in post-Apartheid South Africa were not explored to their fullest potential.

On the last day, collector and lawyer Luis Teixeira de Freitas was responsible for opening the conference. In a very provocative way, he argued in favor of greater regulation of the art market, still oriented by what he called “obscure practices” both in galleries and in auction houses. When talking specifically about the increasing presence of corporate money in museums, Freitas brought to discussion some extremely relevant issues, such as: How to accept private financing and still keep the public interest?; How can museums avoid interference, conflict of interest and speculation once their program is only made possible through private funding?. Despite these words, we cannot lose sight of the fact that Freitas is a collector, member of acquisition committees in different international institutions as well as father to a young curator, who happens to be working on an exhibition project about Latin American art for the art fair Art Dubai 2015. For better and for worse, he is therefore intimately involved with the system he criticizes.

The final section, bringing together Kate Fowle and Bernard Blistène, provided me in particular with a curious occasion for thinking about different definitions of the word “public”. On one hand,

Russia, where “public” evokes a sense of an authoritarian rule imposing notions of collectivity; on the other, France, where the same word is embedded with the idea of a shared memory, heritage and history. In her presentation, Fowle highlighted how recent the very notion of contemporary art is in Russia and the challenge of creating a system for it.

The private institution ran by her engaged in tasks like translating referential books on contemporary culture into Russian, forming an art library, training education professionals and so on. As for Blistène, the head of a gigantic public institution –to which he recently won a competition to become the director–, the perspective was very different. He talked about strategies for displaying the collection both inside and outside the Musée National d’Art Moderne’s premises. He spoke in favor of strengthening links with provincial museums in France as well as putting the collection to circulate out of the country, in specific projects idealized as “conversations between cultures”, as he put it. Blistène made a final claim for museum professionals to find together alternatives for the high costs of exhibition projects that are becoming increasingly prohibitive.

Someone in the audience recalled the fees that are currently charged by the MNAM, which he denied.

I was not present at the final session of the conference, having had an opportunity to go to the site of Richard Serra's installation *East-West / West-East*. However, before finishing my report, I would like to add some words about the post-conference tour to Dubai, Sharjah and Abu Dhabi.

Among those places, Sharjah was a real revelation to me. The museums we visited –and I am referring specifically to the Botanical Garden, the Museum of Wild Life and the Archaeological Museum–, although built in much more modest terms compared to what we saw in Doha, stood out in my opinion as being institutions that relate intimately to the local culture. They are clearly aimed for developing a sense of belonging in the local community and that seemed extremely meaningful to me. This feeling was reinforced later that day while we visited the Sharjah Foundation for the Arts, whose program is designed both to involve the local people and to speak to a broader audience. This same principle was somehow reflected in the architecture design of the Foundation, which respectfully inserted contemporary buildings in a historical site.

I can hardly say I have any memory of Dubai, whilst Abu Dhabi presented to me not only a diverse artistic scene but also a more cosmopolitan feeling. To be introduced to the projects of the spectacular museums that are being built in that city was a high point. Nonetheless, despite all the explanations and justifications I heard, I confess that I remain a bit suspicious of these institutions, especially in regards to their link to a real estate development project. I can't tell obviously if I will ever have a chance to go back to the Emirates, but I would very much like to see what will become of those magnificent buildings and what sort of resonance they will generate in the years to come.



Magda Radu, Curator,
Art Historian, MNAC
National Museum of
Contemporary Art,
Bucharest, Romania

My participation at the CIMAM Annual Conference in Doha represented a great opportunity to meet with peers who work in contemporary art institutions worldwide.

More than that and apart from exercising one's networking qualities, the most satisfying thing about the conference has been listening to an heterogeneous set of opinions about a problematic issue which defines the contemporary art system nowadays –the unavoidable imbrication of public interest and private resources.

It is a topic which resonates with institutions and professionals working in big and small organizations alike, in widely different contexts and facing intensely dissimilar kinds of pressures.

I found particularly poignant Hito Steyerl inaugural keynote lecture, *The Secret Museum*, which set the parameters of the ensuing interventions and discussions. Steyerl claims that under the current

conditions of capitalism we must incessantly ask ourselves which are the conditions of possibilities for art.

The globalization of the art market triggers not only the accelerated circulation of art as commodity but it also entails a radical modification in the way we conceptualize space and time. The invisibility of art, stored in carefully hidden containers in tax-free zones, makes a case for a new, incomprehensible regime under which the act of collecting and art itself function. Another recurrent topic was that of the relation between small and big institutions, a power dynamic theorized in the illuminating talk given by Maria Lind, where she spoke about the fruitful dialectics between “brains” (small institutions) and “muscles” (big institutions). In her opinion, which I share, the innovative potential of small-scale organizations, which due to their ingenious flexibility are able to continuously test, research and redefine the relevance of art, should somehow be channeled— even if through deferred action —by the big contemporary art institutions which have a greater influence and power in the society.

One final word, the hospitability of the organizers in Doha was exemplary. I can only hope that the CIMAM gathering will play a role in the way in which the institutional landscape in the Middle East is currently being shaped.



Maija Rudovska,
Independent Curator,
Blind Carbon Copy,
Riga, Latvia

The opportunity to attend CIMAM's 2014 Annual Conference with its focus on the growth of institutions, their role, values and funding within the private and public perspective gave me an amazing experience to get acquainted with both CIMAM as organization, its board and members as well as Qatar, Doha city with its ambitious and growing art scene and institutions.

This was my first time attending CIMAM conference as well as Doha, Qatar. First of all I appreciate this priceless experience to meet with many high profile professionals coming from different –smaller and bigger– art institutions around the globe. For me as an independent curator who

represent a small organization from Latvia, Baltic States, the conference with its various presentations provided a chance to learn and listen from discussions which raised on different themes about institutional work and their role both in private and public sector. It gave a lot of thought to linger on afterwards because the speakers as well as the audience addressed many perspectives about the professional practices in various contexts and regions, pointing on obvious differences and the urgent needs in the field of art.

Secondly, Doha is definitely a very captivating space where one can see how art is approached within the growing institutional structures, how it is presented keeping the focus on locally important traditions and values and what role it plays in building the certain identity of a place and culture. It was interesting to see how the complex issues of institutional –particularly museum work– is addressed in such city as Doha which doesn't correspond to the common understanding and model of a Western city –in many aspects– being different in its own way.

Last but not least with this report I would like to express my deep thank you to the Getty Foundation which awarded travel fellowship in order to attend the CIMAM 2014 conference. I truly appreciate this chance to be present in the event and find it as an important step in my career in the art field.



Jekatierina Szczeka,
Researcher/Acquisitions
and Collection Manager,
Museum of Modern Art
in Warsaw, Poland

First of all, I would like to express my huge gratitude to the Getty Foundation for providing me with the opportunity to attend the Annual Conference and to the CIMAM team for organizing such a fantastic event.

In the recent decades we have seen an extreme commercialization of both state-funded and private museums, which were forced to become active agents in the competitive market struggle. Fighting for the viewers at any cost, the majority of them have turned themselves into touristic meccas and places of sheer entertainment. This condition had a huge negative impact on the quality of the exhibitions they show and the level of discussion they hold.

Hence paradoxically, despite the increasing frequency, which seems to stress the public satisfaction, these museums fail to deliver their public service. The shift of their focus from the local to the global community resulted in the inability of these cultural institutions to effectively support the development of an individual capable of interpreting the cultural heritage of society, producing contemporaneity, and acquiring an active civic position. What is even more frightening is that these museums are insatiable in their appetite for blockbuster events, even bigger and more spectacular buildings, and new branches across the globe.

To satisfy their financial needs they are increasingly hunting for new private and corporate sponsors overseas, notably in the GCC States, not only effectively pushing forward myopic cultural investments, but also diverting the attention and funds from the meaningful initiatives. On the other side of this coin there is whole new bright and exciting world of grassroots cultural organisations. Founded at the instigation of young generations of artists, activists and curators these organisations, dealing with contemporary art, experimental music, film, photography, performance and digital art, are the

real power station, the producers of new energy. Many of these particularly active organisations can be found today in the Middle East, Africa and Eastern Europe, where in the context of the strained political relationships their main concern is what art can accomplish for the education and emancipation of their citizens.

With funds incomparable to the budgets of the established institutions they managed to launch libraries, produce exhibitions and cultural educational programmes and many of them even have set up collections and amassed and worked out extensive archives from scratch. In Africa and many countries of the Middle East, for example, archives that could be used as the places of remembrance and could form basis of autonomous historical narrative simply did not exist until this new type of institutions have taken the initiative in their hands. In turn, in many countries of Eastern Europe, such archives and institutions that hold them were either completely forgotten and deprived of their social dimension or were and still are being used as tools of support for the official ideology of the nondemocratic states. And again the new institutions, usually lead by just a handful of passionate individuals,

are playing an instrumental role in bringing this archives back to life and suggesting alternative ways of exploration of the historical evidence and knowledge they contain.

These institutions are working closely with local communities on the terms of direct and equal involvement, raising important questions concerning politics, economy, education, ecology and the arts, and initiating open dialogue. And for this reason, being products of the environments, they are, equally, active agents capable of shaping their societies in turn. In the light of the above said, the staggering disproportion in the distribution of private, corporate or public funds between the established and the grassroots institutions seems not only unfair, but also short-sighted and unproductive in terms of social development.

It would be extremely naïve to address the established institutions with a proposal of scaling back their grandiose yet irrelevant ambitions, but perhaps they could at least, taking an example from the grassroots cultural initiatives, remind themselves what the definition of their social mission really is.



Giuliana Vidarte,
Independent Curator,
Charla Parásita, Lima,
Peru

The CIMAM Annual Conference, held in Doha this November, was a great opportunity to think around topics related to the Museums and the curatorial practice –such as What is public interest today?, or How an exhibition can engage and exchange with the public?– and also to address them in a more clear, deep and informed manner.

Some of these questions have accompanied me during all my professional development, as a curator and as an art teacher, so I have had the opportunity to discuss issues that will undoubtedly enrich my future practice.

The conferences of Hito Steyerl and Luiz Augusto Teixeira de Freitas, for example, were particularly inspiring and expanded the ways in which I understand the value of art as a commodity, the relationship between the collectors and the art market and the role of the museum, as an entity of validation and as a space to build discourses and share them with the public.

I'm looking forward to translate these questions to the classroom and that they become a fruitful source for future curatorial projects.

Within the program of the conference, the visit to Mathaf was also very enriching and made me recognize in the permanent collection a series of lines in common with the production of Latin American and Peruvian art, particularly from the nineteenth and twentieth centuries.

The contemporary art produced in the Middle East is almost completely unknown in my country, and when I found so many possibilities of dialogue I became aware of how important it is to start building bridges between seemingly unrelated and far contexts. It is a pending task now also consider ways of thinking new structures or contribute in building institutions that activate the exchange between these regions. Finally, it was very valuable seeing the exhibition *Afterwards* of Shirin Neshat and then witness the conversation between her and the curator, Abdellah Karroum. There, a space was activated to think about the representational capacity of art through different media, also how to address conflicts through art, gender issues in the

Middle East, and all after the great experience of work shared by Neshat.

For this, I am very grateful to the Getty Foundation for giving me the opportunity to participate in the conference and enrich my work with an inspiring experience, from various points of view, that will continue nourishing my work for projects and future initiatives.



Michelle Wong,
Researcher, Asia Art
Archive, Hong Kong,
China

I would like to begin by conveying my heartfelt gratitude to the Getty Foundation, Los Angeles and CIMAM for their generous support in the form of a travel grant, which allowed me to attend the CIMAM Annual Conference in Doha. The following paragraphs share some of my reflections on the various key points that were raised during the conference.

This year's conference took the theme of *Museums in Progress: Public Interest, Private Resources?*, which opens up a vast array of issues and discussions pertaining to the museum as an institution, ranging from patronage and public service, collec-

tion building and dissemination, to the building and outreach of publics and audiences. Coming from Hong Kong where the history of museums is relatively young (Hong Kong's first public art museum was founded in 1962 as the City Hall Art Gallery and Museum, which later split into the Museums of Art and History respectively in 1975), and with the new visual culture museum M+ due to open in 2018, the phrase "Museums in Progress" is perhaps the most resonant with the context from which I work.

Art museums in Hong Kong are in progress not only because they are breaking ground (M+) or will be undergoing renovation (Hong Kong Museum of Art, from 2015–2018). As such, both museums are facing up to the challenge that in the next few years, there will be no permanent site to conduct exhibitions and programming. They are also in progress in terms of the narratives they put forward as new collections are built, and existing ones expanded.

The vocabularies and modes of working that accompany such growth and volatility indeed differ drastically from the discussion of "disseminating" existing collection(s) and expanding reach, a predominant topic on the conference's third day, with speakers as Luiz Augusto Teixeira de Freitas (art

collector, Lisbon), Kate Fowle (Garage Museum of Contemporary Art, Moscow) and Bernard Blistène (Musée National d'Art Moderne, Paris). With reference to the exhibition *Magiciens de la terre*, held at Centre Pompidou in 1989, the speakers began to touch upon the relationship between museums and art history. Although the discussion focused mainly on collections (what makes a museum), it was beginning to address exhibition making (what a museum does).

Museum exhibitions have impact on multiple art ecologies in different geographies due to various reasons, whether they are the artists involved, the ideas put forward, or the validation system perpetuated. In some places, especially those where art historical scholarship is thin, these exhibitions become entry points from which art history can be written, windows that open up to a larger art ecology, as well as the forces at work. And nowadays we too see exhibitions assuming the role of being a vehicle for art historical research, a mode of inquiry. To me, it is therefore especially important to address both sides of the coin –after all, museums write art histories not only with the collections they build, but also the exhibitions they make.

Collaboration was also repeatedly raised throughout the conference as a way of working which museums can pursue and catalyze, though not with a note of caution from Antonia Alampi (Beirut, Cairo) that being merely a “platform” for smaller organizations is not enough. Indeed, collaborative projects can be opportunities to embark on more nuanced and shared examination of the relationship between museums and different publics and forces in a given context, and more interestingly into how one context speaks to another.

This mode of working is indeed what we are striving towards at Asia Art Archive, through the various collaborative projects with organizations big and small, including museums. And as Gabi Ngcobo herself noted earlier on in day 2 of the conference, museums nowadays are challenged to stay “cool and relevant.” In other words, how can museums become “not just a static compendium of objects, but also a repository of ideas that can be rearranged in infinite combinations to create new stories¹”?

Whether the challenge is in putting together a collection representative of the art history of a locale, or in increasing the circulation of 98% of the collection that is assembled but unseen, the signal is that the ways in which museums write (art) histories are changing. The architectonic plates are shifting –a reminder that the writing of (art) histories and the ways to do so, are also constantly in progress. And now may be the time to consider how we can craft this process into one that is open and collaborative in nature, one that produces not one definitive narrative, but multiple pockets of knowledge that can be further developed, enriched and complicated.

¹ Hammad Nasar, *Reimagining the Museum* from *Think Review*, issue 8, January 2014, 51–56.

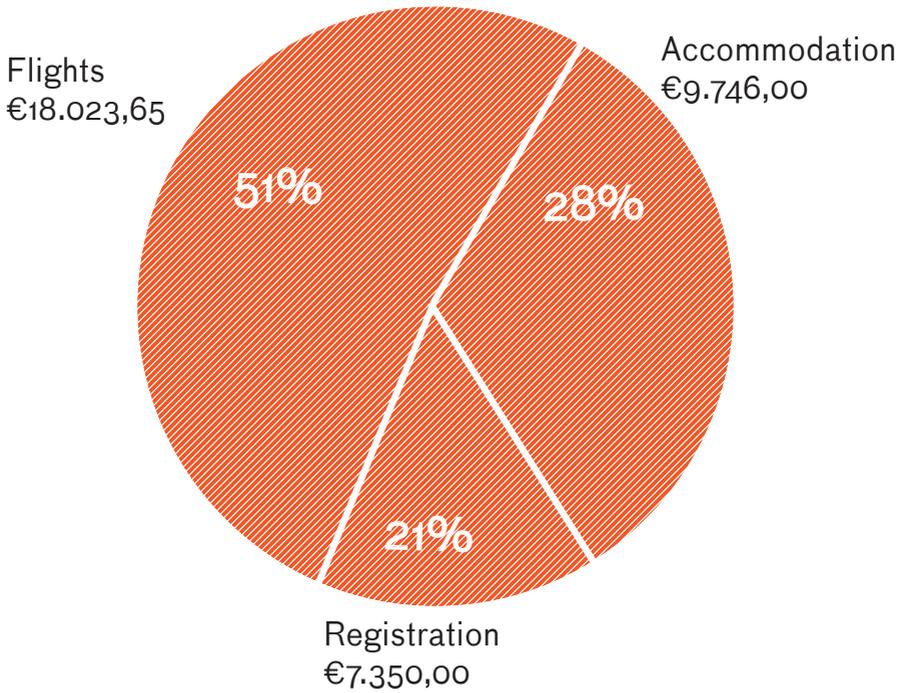
Grant expenditure report

In 2014 the total awarded amount by the Getty Foundation to CIMAM to carry out the Travel Grant Program was of €36.600,00. The funds have been used to cover travel, lodging and registration fees of 22 award recipients from 22 different countries to attend CIMAM 2014 Annual Conference. The total amount spent was €35.120,20. The unspent amount of €1.479,80 will be transferred back to the Getty Foundation.

The average awarded amount to each beneficiary has been of €1.596,37. The average travel cost from the beneficiaries' city of origin to Doha and return has been €819,25 and the average accommodation expenses has been of €443,02 per grantee. The reduced conference registration fee that applies for CIMAM Members and was covered with the grant is of €350,00 per beneficiary.

Please find the detailed expenses in the following pages.

The granted funds have been spent as follows



THE GETTY FOUNDATION

<i>Name</i>	<i>Regist.</i>	<i>Hotel</i>	<i>Flight</i>	<i>Total</i>
Antonia Alampi	350,00 €	400,00 €	369,00 €	1.119,00 €
Sona Asatrian	350,00 €	500,00 €	472,00 €	1.322,00 €
Leonid Bazhanov	350,00 €	300,00 €	551,00 €	1.201,00 €
Rachel Dedman	350,00 €	400,00 €	337,00 €	1.087,00 €
Pamela Desjardins	350,00 €	500,00 €	1.246,00 €	2.096,00 €
Andrick Caesar Francisco	350,00 €	400,00 €	926,00 €	1.676,00 €
Khatuna Khabuliani	350,00 €	400,00 €	465,65 €	1.215,65 €
Purity Senewa Kinaiyia	350,00 €	500,00 €	733,00 €	1.583,00 €
Boris Kostadinov	350,00 €	500,00 €	790,00 €	1.640,00 €
Juste Kostikovaite	350,00 €	500,00 €	935,00 €	1.785,00 €
Savita Kumari	350,00 €	500,00 €	555,00 €	1.405,00 €
Yameli Mera	350,00 €	500,00 €	1.130,00 €	1.980,00 €
Tihomir Milovac	350,00 €	500,00 €	546,00 €	1.396,00 €
Varda Nisar	350,00 €	400,00 €	386,00 €	1.136,00 €
Andrea Pacheco	350,00 €	400,00 €	1.395,00 €	2.145,00 €
Ilze Gabriela Petroni	350,00 €	500,00 €	1.310,00 €	2.160,00 €
Valeria Piccoli	350,00 €	400,00 €	1.010,00 €	1.760,00 €
Magda Radu	350,00 €	400,00 €	733,00 €	1.483,00 €
Maija Rudovska	350,00 €	400,00 €	765,00 €	1.515,00 €
Jekatierina Szczeka	350,00 €	400,00 €	773,00 €	1.523,00 €
Giuliana Vidarte	- €	400,00 €	1.720,00 €	2.120,00 €
Michelle Wong	350,00 €	500,00 €	876,00 €	1.726,00 €
<i>Bank transfer charges</i>		46,55 €		46,55 €
<i>Total</i>	7.350,00 €	9.746,55 €	18.023,65 €	35.120,20 €

CIMAM keeps a file of all expenses, including receipts, which documents how the Getty Foundation's funds have been spent. This information will be kept for a minimum of four years. I hereby certify that the above and attached statements are true and accurate.

A handwritten signature in black ink, appearing to read "Jenny Gil Schmitz". The signature is fluid and cursive, with a large initial "J" and "G".

Monday 15 December 2014
Jenny Gil Schmitz
CIMAM Executive Director

Fundación Cisneros/ Colección Patricia Phelps de Cisneros

Since 2005 Fundación Cisneros/Colección Patricia Phelps de Cisneros has been contributing to CIMAM's development by supporting the attendance of a total of 36 professionals from the Latin American region to CIMAM's Annual Conferences.

In 2014 the total awarded amount by Fundación Cisneros/Colección Patricia Phelps de Cisneros to CIMAM to carry out the Travel Grant Program was of €9.972,76. The funds have been used to cover travel, lodging and registration fees of 6 award recipients from 6 different countries in Latin America and the Caribbean to attend CIMAM 2014 Annual Conference.

Number of CIMAM Travel Grant beneficiaries funded by Fundación Cisneros/Colección Patricia Phelps de Cisneros.

2005 São Paulo	6
2006 London	0
2007 Viena	0
2008 New York	0
2009 Mexico	6
2010 Shanghai	4
2011 Ljubljana and Zagreb	4
2012 İstanbul	5
2013 Rio de Janeiro	5
2014 Doha	6

Selection process and criteria

Travel grants were evaluated and conferred by CIMAM's Travel Grants Committee and Fundación Cisneros/Colección Patricia Phelps de Cisneros based on their assessment of the professional's genuine financial need, the potential benefit to their development and/or research and relevance of field experience in relation to the objectives of CIMAM.

Grants were restricted to modern and contemporary art curators and museum directors who work in Latin America with priority to professionals residing in Central America and the Caribbean. Researchers and independent curators whose field of research and specialization is contemporary art theory and museums were also eligible.

While curators of all career levels were encouraged to apply, priority was given to junior curators (less than 10 year experience).

Application process

Each candidate completed the online application available at CiMAM's website including a CV and motivation statement, any additional available funds and two letters of recommendation before 1 July 2014. Applicants were notified of the decision by 22 July 2014.

Candidate applications were reviewed by the Travel Grant Committee of CiMAM constituted by 9 CiMAM Board Members. In 2014 they reviewed 92 applications. All grant recipients were first approved by the grant contributor.

The support was limited to conference registration, travel and accommodation expenses for the awarded beneficiaries. When accepting the grant, each successful candidate returned completed an online Acceptance Form with the grants' terms and conditions. This document contained information on travel insurance, registration to the conference, travel and accommodation arrangements, visa requirements, instructions to submit a written report and details as new members of CiMAM.

*Geographical distribution by country of residence of beneficiaries of the Fundación Cisneros/
Colección Patricia Phelps de Cisneros*



Grantees' reports



Holly Bynoe, Director and Editor, ARC Magazine, Belmont, Bequia, Saint Vincent and the Grenadines

Parallelisms: Intimacy in the Informal

The *Museums in Progress: Public Interest, Private Resources?* programming, panels and conversations highlighted and reinforced ideas prevalent within contemporary museum practices. Over the course of three days, it brought together museum directors, world-renowned curators, fine artists and fundamental cultural practitioners working actively worldwide in the formation and validation of the institution.

Focusing on various limitations and constraints from economies of scale, praxis, programming and possibilities of engaging with new audiences, along with ethical and practical codes deeply embedded in the ecosystems of institution, the conversations and discussions proved more pragmatic than I anticipated.

As the director of an autonomous art publication/platform and cultural instigator working across the wider Caribbean, the emerging status of both regions –the Middle East and the Caribbean– fell into a kind of mirroring where the articulation of new narratives need space and structure in order to enter the public arena with more legitimacy, veracity and tenacity.

German artist, Hito Steyerl, opened with a powerful keynote address around the future of museums and modes of confinement that indicate a new type of visibility and affirmation within the art world today. In a place like the Caribbean where the museum doesn't function to engage with the wider public, what systematic and structural re-workings and methodologies can lead to the dissemination of art? Would this be socially bent, focusing on collaboration and building local infrastructure? If not, then what is the regional suggestion? Who is leading this current charge, if not autonomous initiatives? Since there is more or less only invisibility, what can our containers, actions and agency look like if defined by the genuine needs and context of the space?

What other points of value arise from this historically privileged moment to maneuver the territory of First World established institutional paradigms? For a region that exists within embryonic/cyclic development, Steyerl's problematic introduced something more complicated; the act of removal, the act of emptying a space of its heritage, and the setting up of a quarantined vacuum of valued work for the wealthy and the franchise. Her introduction was elliptical and meandering, providing grounding for the real context of the hierarchies and visible powers that control the art production, market and distribution.

Gabi Ngcobo, curator and educator at Wits School of the Arts in Johannesburg, South Africa tied her practice to an act of constructing spaces and opportunities that combat isolation, while rearticulating her practice around vestiges of colonization. As someone invested in historical legacies and traumas birthed through this system, the issue of independence and its practiced mythology that framed Ngcobo's understanding of building institutions as a creative act to counter the ennui and dysfunction of nationalist agendas spoke strongly to my experience of working in the region.

The founding of liminal spaces can end up being a potent vehicle to confront lived and practical realities. The challenge lies in constructing the specific language to enter into first world narratives, and the pervasive struggles faced while trying to depart from reductive assumptions and singularities.

The informal network and the intimacy that it breeds are crucial to developing countries. Within the conference, sustainability, public engagement and new practices to reinvigorate the life of the institution were recurrent topics. This became especially apparent during moments where the discussion shifted from more prestigious museums to the work done by numerous independent working professionals. They voiced concerns about the catch 22 around funding and nationalistic cultural schemes, issues surrounding the market, the importance of collaboration and the creation of more open platforms –spaces of experimentation– piloted by the institution.

The sustainability of this cultural work seems to be hanging by threads and swaying. Finding new ways to counteract existing models that work in

opposition to institutionalization and with 'Post-Independence' rather than the contested and fraught 'post-colonial' discourse seems like the work of the future. The immobility of cultural workers, failure of government agendas and the limitations of adaptation were augmented as a plague to freedom.

The conversations weren't all dire, however, and far from pedantic, regimented and exclusive. The 32 travel grant recipients supported by the Getty Foundation, Qatar Museums/Mathaf: Arab Museum of Modern Art and Fundación Cisneros/ Colección Patricia Phelps de Cisneros broadened and infused the academic and practical dialogues. These meetings became the most fruitful point of interest, departure, and entrée into CiMAM's community.

During our evening sessions, we spoke comprehensively about parallel ecologies that could allow for collaboration across our spaces, leading to a healthier, dynamic structure intrinsically feeding into the culture and vibrancy of formal institutions. It was important for me to find a way to address cultural and collective infrastructure and think

about the prescriptions that we often deposit on our public and participants within the field. It was clear from the discussion that most of us had similar experiences working in our local areas, and that the problem laying at the center of our ecosystem is one of communication and embedded established value.

I came across a study presented by the Yams Collective back in August that stated that it will be another 130 years till the institution casts its eye on work that has been marginalized and undervalued; that is, work lying outside of the established canon. That is another century before work by people of color has the representation and support that it deserves. As a region that has suffered from various stereotypes –exoticization, primitivism etc.– how then do we think about diversity, public access and new ways of considering the museum, not as some stringent, bureaucratic entity, but as a space that will serve as repository of ideas?

Alternative models offer spaces of freedom and surprise to the public. Within the rapidly changing demographic, what are the contingencies being developed to ensure that evolving social trends,

reinforced hierarchies and shifts in cultural diplomacy could enter into the public sphere in dynamic ways? This perhaps is the notable question that is continuously being assessed internally.

I can't say that the CIMAM conference provided any definitive answers to the questions that it posed around the designated theme, but it certainly created the opportunity to understand the similitude that exists culturally in a first world arts industry, while providing its participants with fodder to consider the growth, expansion, immediacy and relevance of contemporary approaches to social practice.

Can museums ever be viable, valuable and relevant to the Caribbean region in the way that we need them to be? I don't know, but I do hope that with the birth of the industry, the rise of academia and social activism/consciousness that we can certainly see a change manifest in a way that works in tandem with our contexts, cultures and histories.

Many thanks to the board of the Fundación Cisneros/Colección Patricia Phelps de Cisneros for offering me a chance to further explore practices which will undoubtedly bolster the criticality of ARC's focus, and perhaps even point to future collaborations.



Amanda Coulson,
Director, National Art
Gallery of The
Bahamas, Nassau,
The Bahamas

It's both amusing and hurtful to me that the first definition of "insular" in Merriam-Webster's is "ignorant of or uninterested in cultures, ideas, or peoples outside one's own experience." Coming from an island this is something we battle with –both the reality of it and the stereotype –and this insularity is, of course, a direct result of the difficulty of sharing or connecting, logistics (after poverty)

being our biggest challenges. It's not easy getting around and so we stay put and focus on the internal.

To be awarded a grant to attend a conference somewhere as far afield and unknown as Qatar

was, already, a huge opportunity for me, but the bonus of being able to meet so many colleagues and to hear about problems and issues that I could relate to, despite the differences of scale or economy, was invaluable.

The lecture given by Graham Beal, from The Detroit Institute of Arts, was very inspirational because, while he is in a much bigger city and dealing with a much larger budget, we face similar problems. He stated that no-one comes to Detroit as a tourist; in the Bahamas we get a lot of tourists but they do not come here to look at museums. Ever. We share another similarity in the challenges inherent in the local audience, the larger percentage of whom are underprivileged. My building is situated on the edge of the ghetto but in an historic Villa, historically the property of the white ruling class; this does not make it very inviting to the average Bahamian, not dissimilarly to the demographic and structure in Detroit. We have also been making changes internally –as in Detroit– on how to communicate the permanent collection, how to make the temporary exhibitions more relevant or inviting and it was both satisfying to see that we had implemented some ideas that

had been successful in Detroit but also to get new ideas for other ways we can reach a wider audience.

For this reason, too, Gabi Ngcobo's talk was also fascinating for me as between The Bahamas and Johannesburg we face really very similar realities; how to cope with the severe social issues surrounding the institutions; how to make relevant to a population dealing with issues such as poverty, lack of education, tense racial histories, etc. and how to cope with our buildings which, in and of themselves, present us with problems both in terms of maintenance and accessibility.

It was not only the talks themselves that were worthwhile, however. The networking and sharing of stories, whether in the public forum or at the dinners and side events (or particularly on those bus rides) was wonderful and, for me, and invaluable opportunity to also communicate what my region is confronted with, what our art scene is like, and give a true picture of life in the Caribbean, which is so often misunderstood and stereotyped. I was also able to find people facing similar issues that are, by and large, not usual, such as how to

deal with hurricanes and typhoons and exchange information.

What struck me in particular was the realization that while my institution is broke, there is no resident collecting class, and the government doesn't really care for what we do, nonetheless I am in a very lucky position. Being in Qatar made me extremely grateful for what we do have here that being a very vibrant art scene that is organic and grass roots, generated by a very talented pool of local artists who feed the discourse. I also realized that though I receive very little financial support, I am however in an extremely privileged position in that I can operate with very little interference and make shows that are extremely challenging to the *status quo*.

After an intense three days, I returned home with a renewed sense of purpose and a feeling of belonging. It was an amazing experience and I thank the Fundación Cisneros/Colección Patricia Phelps de Cisneros for making it possible.



Mariana David, Director,
MUCA ROMA, UNAM,
Mexico D.F., Mexico

This year I had the pleasure of attending my first CIMAM Annual Conference in Doha, Qatar, thanks to a travel grant awarded by the Fundación Cisneros/Colección Patricia Phelps de Cisneros.

The opportunity to visit such a unique place like Qatar was extraordinary, taking into account the specificity of the nation as an absolute monarchy and the world's richest country per capita. The institutional projects taking place there are a clear example of the importance given to the cultural development of a region in terms of economic growth but also as a way of using art and architecture to reshape national Arab identity.

The questions addressed at this year's Annual CIMAM Conference become especially relevant in this context, where patronage of the Royal family such as the case of Qatar Museums aim to transform the country into a vibrant cultural center in the Middle East and beyond. In this sense, public interest is directed by a government that has a

deep understanding of how national and global discourses can become compatible.

Although the instrumentalization of culture and the arts for the legitimation of power is a topic that was not directly approached during the conference, the contrast of experiences in different countries and the level of institutionalization of different art projects did provide the grounds to think individually about these issues. Nonetheless, the following questions that were addressed do give way to relevant concerns: What is independent in a global context where public and private are ambiguous? What is the relation between museum and authorities? How does one transmit collective memory in a place of physical danger? How can museums preserve their criticality and their civil engagement?

After the panel discussions, the need to redefine the notions of “public” and “institutional” was evident, as well as the understanding that “making meaning” is a shared activity. An interesting idea that was brought in was the ethical codes in museums in the sense of who is writing history, together with the understanding of the ecosystem from

which these institutions feed. In the end, museums can be instruments for freedom or submission, like CIMAM'S President Bartomeu Marí reminded.

Projects like the Arab Image Foundation in Lebanon, the Khalid Shoman Foundation in Jordan and Beirut in Egypt provided an inspiration to reconsider the global south and to get to know specific ways of responding to the lack of institutions that question national narratives and reflect upon history as alternatives to Western discourse.

The tendency to search for non-object oriented spaces that provide more experience based projects together with the questioning of how can one instigate political discourse from a place of power were crucial to my current plans to reshape the institution where I work.

I am planning to redirect Muca Roma's public archive as one of contemporary art practices extending to different regions, starting with Latin America. We are currently in contact with other professionals that also attended the CIMAM 2014 Annual Conference in order to create a common editorial collection from various countries. Among

these colleagues are Pamela Desjardins (FLORA ars + natura, Bogotá, Colombia); Andrea Pacheco (Museum of Contemporary Art, Santiago, Chile); Ilze Gabriela Petroni (Curatoría Forense, Córdoba, Argentina); Giuliana Vidarte (Charla Parásita, Lima, Peru); Marta Mestre (Museu de Arte Moderna do Rio de Janeiro, Brasil) and Josefina Pichardo (Museum of Altigracia, Santo Domingo, Republica Dominicana). I would like to integrate the Middle East in a second stage of the project.

Together with Varda Nisar (ArtChowk–The Gallery, Karachi, Pakistan), Savita Kumari (National Museum Institute of History of Art, New Delhi, India) and Andrick Caesar Francisco (Lopez Museum, Quezon City, Philippines), we talked about the need to develop a collaborative research project that traces the horizontal line between Asia, America and Europe, taking the 16th Century trade route as a point of departure.

In conclusion, I feel that attending the CIMAM Annual Conference was a very constructive experience for me. It has been very useful beyond the expected networking and the institutional presence it may bring.



Josefina Pichardo,
Director, Museum of
la Altagracia, Santo
Domingo, Dominican
Republic

It's an honor for me to share my experience of CIMAM's 2014 Annual Conference held at the Mathaf: Arab Museum of Modern Art, in Doha, Qatar, from 9 to 11 November 2014.

First, I must say that since I saw the main theme of the conference was related to the improvement of the museums as a public interest, through private resources, I felt identified, due to the increase of the private actions on the public cultural agenda nowadays covering lengths such as sponsor and patron different artist and museums.

I considered Doha to be an interesting place to hold this Annual Conference, due to many reasons: the current actions of Qatar to become a global art and cultural city, where the Qatar authorities have been undertaking actions toward localizing the global and globalizing the local, and therefore the city be a key center space for the meeting of artist, academics, professionals, and the whole global cultural diasporas. The condition

of Qatar to hold the highest level of human and capital development on the Arabian World, reaching advancement, sustainability, and diversification; the rich ancient history of Qatar, religion practices diversity; and the commitment of Qatar to the human rights. This trip allowed me to witness the construction process of many institutions, which is being possible by the Qatar Foundation and also to visit some of my Qatari friends.

After a long trip I arrived to this impressive city. Doha captivated me from the first moment I saw it from the plane. I liked the Hamad International Airport's design and running into Urs Fischer's *Lamp Bear*. One of my Qatari friend, picked me up at the airport, she showed me all the different buildings and the Museum of Islamic Art (MIA), I saw the Richard Serra and how this coastal city is working together to become the future city of arts by the year 2030.

The same day, after my arrival I enjoyed visiting the Great Mosque, the staff received me with the traditional clothing, which I had to wear. They gave me a tour guided about the design and construction of the building, and also the uses of the

different spaces, along with some books and catalogs about the Quran and how to understand the İslam; which was very useful throughout the trip. After this wonderful experience I walked around and valued the beautiful *corniche* of Doha, with its skyline in the background. I saw the enormous mascot of the Asian games of 2006 and from there I went to see the skyline and its sculpture buildings with their well achieved lighting design in a boat, filled with lights and Arabic music.

During the first day of the meeting, we went to the Mathaf: Arab Museum of Modern Art, to initiate the well awaited CİMAM's 2014 Annual Conference. They greeted us with our ID's, bags, books, the booklet and what meant the most to me: the Qatar Museums Guide.

An amazing surprise to me happened at this moment when I ran toward a young lady, but I did not recognize her until she was called to give the welcome speech, she was the chairperson of Qatar Museums Her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani. It was an honor! In that moment I felt more grateful for every person who contributed on my participation to this event.

I also confirm why I was sitting there and realized that it had to do with the admirable labor of the Qatar Museums and their efforts.

The first speaker Hito Steyerl, *The Secret Museum*, her critical perspective of arts, made me question my concept of what I thought was used to be a museum and contemporary art, and led me to think if the arts really need a museum or if a museum needs a physical building. Hito said that art can be everywhere, and since that moment I started comparing art with religion, making an analogy where I extrapolated the museum with the church and arrived to understand why museums and church buildings are alike.

During the rest of the conference, the others speakers speeches and the different spaces for discussions were passing, always there where the same conclusion: "The necessity to regularize and redefine art and museums". Turning back to my beloved Qatar Museums Guide, on the three days of the conference with the intense program, we visited some of the art works and the special locations that appeared in the guide.

- First day: We visited the Mathaf: Arab Museum of Modern Art then we went to the Museum of Islamic Art (MIA) and the Souq Waqif market.

- Second day: We had the morning session at the University College of London Qatar. On our way there, I saw the Damien Hirst's *Miraculous Journey* unveiled at Sidra Medical and Research Center. We went back to the Mathaf, to enjoy the permanent exhibition collection and also the temporal exposition of Shirin Neshat: *Afterwards*. Then we parted to Katara, where we visited different exhibitions. After we conclude with the program for the day, I met some of my friends and they took me to the impressive artificial island, the Pearl.

- Third day: We went to the Qatar National Convention Center, where I collected my third Louise Bourgeois' spider, and we visited the construction of the Fire Station Artists in Residence.

Sadly, I missed the last visit to the Richard Serra: *East-west / West-east*, due to visa related issues. Nonetheless, I can say I witnessed one of the largest contemporary art events, where I had the opportunity to meet and share with some specialist

and technicians in the field of the world contemporary art.

Back in my country, the Dominican Republic, I considered that the involvement of the private sector behalf the cultural public interest on the redefinition of art and museums; could be a hot topic in discussion between art critics, historians, and other relevant actors.

- Might arts have to be diversified?
- Might the fact that art and culture is being seen as business, be the reason to this entire crisis?
- Might it be that galleries are the next museums for contemporary art?
- Might it be that times have changed so much that the technology era instead of favoring us is attacking us?

These were some of the questions that popped into my head, and that I still don't have answers for them.

Finally, I would like to congratulate the Qatar Museums Authorities, for the excellent job that

they're undertaking. I also want to thank the ICOM and Fundación Cisneros/Colección Patricia Phelps de Cisneros for giving the Dominican Republic arts diaspora the opportunity to participate in this museums and contemporary arts summit, which I'm glad to have represented and experienced.

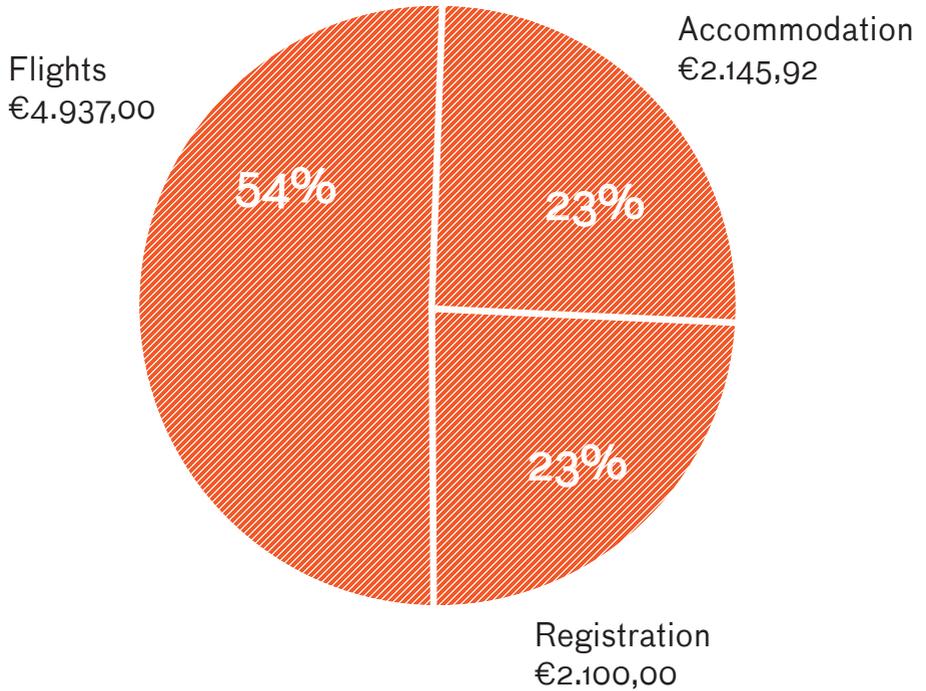
Grant expenditure report

The amount received from the Fundación Cisneros/Colección Patricia Phelps de Cisneros to spend on the approved candidates was of €9.972,76. The amount granted in 2014 was of €8.550 to which €1.451,76 of the remaining funds from 2013 were added. The funds have been used to cover travel, lodging and registration fees of 6 award recipients from 6 different countries to attend CIMAM 2014 Annual Conference.

The total amount spent on the 6 grantees was €9.182,92. The unspent amount of €789,84 will be transferred back to the Fundación Cisneros/ Colección Patricia Phelps de Cisneros.

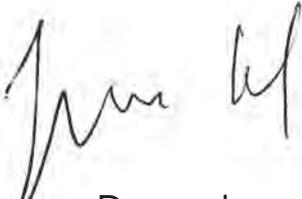
The average awarded amount to each beneficiary has been of €1.530,48. The average travel cost from the beneficiaries' city of origin to Doha and return has been €822,83 and the average accommodation expenses has been of €357,65 per grantee. The cost of the conference registration due to CIMAM was of €350,00 per beneficiary. Please find the detailed expenses in the following pages.

The granted funds have been spent as follows



<i>Name</i>	<i>Regist.</i>	<i>Hotel</i>	<i>Flight</i>	<i>Total</i>
Holly Bynoe	350,00 €	600,00 €	1.485,00 €	2.435,00 €
Amanda Coulson	350,00 €	500,00 €	1.312,00 €	2.162,00 €
Felipe Chaimovich	350,00 €	500,00 €	1.010,00 €	1.860,00 €
Mariana David	350,00 €	500,00 €	1.130,00 €	1.980,00 €
Josefina Pichardo	350,00 €			350,00 €
Giuliana Vidarte	350,00 €			350,00 €
<i>Bank transfer charges</i>		45,92 €		45,92 €
	2.100,00 €	2.145,92 €	4.937,00 €	9.182,92 €

CIMAM keeps a file of all expenses, including receipts, which documents how Fundación Cisneros/ Colección Patricia Phelps de Cisneros's funds have been spent. This information will be kept for a minimum of four years. I hereby certify that the above and attached statements are true and accurate.



Monday 15 December 2014
 Jenny Gil Schmitz
 CIMAM Executive Director



Travel grantees and CİMAM delegates during CİMAM 2014 Annual Conference at Qatar National Convention Center.

Qatar Museums

In 2014 CIMAM initiated a new collaboration with Qatar Museums and Mathaf: Arab Museum of Modern Art to support the attendance to CIMAM's Annual Conference in Doha of 5 contemporary art professionals from Africa, Qatar and the GCC countries and Brazil.

The total awarded amount by Qatar Museums/ Mathaf: Arab Museum of Modern Art to CIMAM to carry out the Travel Grant Program was of €10,000. The funds have been used to cover travel, lodging and registration fees of 5 award recipients from 4 different countries to attend CIMAM 2014 Annual Conference.

Grantees' reports

Qatari Artist .../... Artist from Qatar



Alanoud Al-Buainain
Curator, Public Art
Department,
Qatar Museums,
Qatar, Doha

Qatar today can be regarded as a 'melting pot community' consisting of people from diverse backgrounds, or at least that is my personal perspective. It is an ever growing and expanding population of expatriates, where the local population makes up a small percentage of the overall community. Over the past three years, my research has consisted of documenting and studying Qatari artists. My research involves exploring and understanding the art scene in Qatar, both as an artist and a curator. In principle art is liberating, however, this period has also shown me how art within the notion of nationality can in fact be restrained and contained within a defined framework.

What is Qatari Art, *exactly*? Qatar is a small country, Qatari nationals make up approximately ten percent of the total population, Qatari artists make up an even smaller portion of that small segment of society. Throughout my working history, I have wondered how nationality ties into art. This experience also made me question how nationality comes before the word 'art'. Can't an artist simply be labeled 'from' a certain nationality instead?

Whilst working in Qatar Museums, I have had opportunities to co-curate exhibitions, mainly segments that consist of Qatar made by Qatari Artists. *Here There*, an exhibition that opened in December 2014, is a showcase of works from both Qatar and Brazil as part of an initiative titled the *Years of Culture*, organized by Qatar Museums. Like many of the artists I research, I am an artist first. I was born here, many of us were, but some weren't. A question I keep asking myself is, what is the notion of 'Qatari Art'; does it have to focus on specific subjects, created with certain techniques? Does it document who we are today, or is it a representation of a platitude of things we associate Qatar with? Should Qatari Art be oriental, or ornamental?

To take that outside of what it is, this so-called 'box' we restrict ourselves within thinking that in order to be somebody related to somewhere, that would mean we have to conform to what should define us as humans as opposed to just *being*. With the new-generation of artists, a lot of the topics they cover refer to themes from nostalgia, to the changes occurring via the restructuring of the entire nation toward something new. They are a documentation of the inevitable change, yet somehow embracing elements in society that resonate with us, that perhaps future generations may slowly take for granted.

Another art exhibition I co-curated, that opened in November 2014, was a showcase of Yousef Ahmad's career, an established Qatari artist. Yousef's work has evolved significantly since his earlier work as a post-modern painter in the 1970s. Today, the artist's works revolve around utilizing the medium derived from raw materials found in his surroundings, whether it is local palm leaf paper or grains of sand. Yousef Ahmad's career illustrates the different ways in which an artist can in fact use nationality as a means of differentiation rather than a means of constraint.

Traditionally when we talk about “Qatari Art”, certain clichéd works of art run across our minds. Usually, it is paintings depicting scenes of nature, wildlife, pearl-diving, hunting, or figures in traditional garment. Perhaps some sculptures come to mind as well such as the Oryx roundabout, which has recently been demolished, or the pearl structure on the *corniche*. They are perhaps objects we associate with our culture, and some may consider them works of art

Can these monuments be considered public art, categorized along with sculptures present around the country by renowned international artists, such as Louise Bourgeois, or Richard Serra? They could be more relevant to Qatari culture in the eyes of the public, but Qatar is a place that connects people and cultures. Maybe this is how I see the place I was born and raised in, and my relationship with art grows and evolves more with the visibility of objects in surroundings that enhance the way my country looks, whether they are concerned with beauty, or are part of an ongoing discourse on contemporary art.



Reema Salha Fadda,
DPhil candidate in
Oriental Studies, The
University of Oxford,
Oxford, United
Kingdom

Hosting this year's Annual Conference on Museums in Progress in Doha, raised interesting questions around contemporaneity, the politics of locality, and the cultural economy. Given the interest in Doha as a new site of rapid arts investment and cultural exchange within the global arts market, the conference offered a unique opportunity to understand the city through its cultural and education platforms.

During the three-day conference the multiple venues across the city served as critical platforms to host a range of themes and debates on the future of institutions in the context of a shifting arts ecology. The presentations sparked lively debates regarding the important role museums can play in shaping national and transnational histories, whilst remaining vigilant to the pitfalls of neo-colonialism and elitist framings of exhibition narratives. The role of funding –both private and public– featured strongly in the first-panel titled *What is public interest today?*

in which Maria Lind spoke about the shifts towards bureaucratization in arts sector and the potential for small-scale creative-led initiatives to agitate how we think about funding and development of the arts.

For Graham Beal, the role of public engagement is vital to the development of institutions today; citing the evolution of Detroit Institute of Arts as an example, he argued it is not so much that public opinion should dictate art collections, but that institutions and museums should work in innovative and collaborative ways to engage the public and local communities in exhibitions. At the heart of the panel discussions, was an ethical responsibility for arts institutions to consider –around audiences, access to funding, to non-elite networks– as they confront an arts market that includes some, and excludes others.

As a researcher and writer on cultural development in the Arab world, the case studies presented on the second day was of particular interest to me. The panel titled *Building Institutions in the African and the Middle East contexts* served to remind us of importance of subjectivities and context for devel-

oping arts practices. Suha Shoman's presentation on development of Darat al Funun, as an important site of cultural intervention for collecting and showcasing the work of Arab artists at a time when no other organization in the region was doing so, was an important reminder of the role institutions can play in developing art histories. And Gabi Ngcobo's presentation on role of institutions in a post-independent context –here JAG in South Africa– offered a powerful case-study for regions that continue to be dominated by power-bound inequalities.

The presentations were supplemented by a highly engaged discussion around cultural policies, legal restrictions and socio-political uncertainties that problematize institutional development in certain regions, reminding us that arts institution today cannot be spoken on cohesively.

The global focus of the presentations offered a diversity of perspectives on artistic development, allowing us to see the affinities and stark differences between institutional building in different cultural, political and economic contexts.

As a discursive platform that works to critically engage audiences and panelists, CIMAM offers the potential for new political and aesthetic solidarities to be formed within a networked arts industry. I would like to thank Qatar Museums and Mathaf: Arab Museum of Modern Art, Doha, for selecting me for this year's travel grant award and for giving me the opportunity to forge new connections and solidarities with fellow participants.



Marta Mestre, Assistant Curator, Museu de Arte Moderna do Rio de Janeiro, Brazil

Interview with Marta Mestre conducted by Malak Hassan, Project Specialist at the Office of Strategic Relations at Qatar Museums.

From a public institution to a commercial gallery: does your curatorial philosophy match or is it different and how?

The work I've been conducting has for the greater part been given form at places of public vocation, wholly or partially managed with public money (museums, cultural centres, etc.). My curatorial practice has been shaped by this conjuncture according to the

vital principle of symbolic and critical thickening of a community (be it the general or the more expert audience, as is the case of the artistic community). I have a great interest in the collective construction of the senses and perceptions, and I believe that at a certain level curatorship in a commercial gallery is a paroxysm.

I find expressions such as “market curator” to be problematic, for instance.

In this sense, the “place of enunciation”, where we stand when we talk, write or curate, is what distinguishes our “philosophy”, to use your expression, and thus it is completely different to produce and share symbolic meanings in a commercial gallery or in a public museum, regardless of being in Brazil, Portugal or Doha.

In addition, I work at a museum that regularly purchases works for a public art collection. I believe that operating intensely in commercial galleries would weaken my work at MAM. Still, the reality in Brazil is challenging when it comes to traditional *modus operandi*. We’re always putting models we had taken for granted to the test, namely the idea

of public space. In Brazil, the uses and perceptions of public space and of what constitutes collective heritage are rather different from the meaning we commonly employ in Europe, not least because in Brazil art institutions are becoming ever weaker links compared to the galleries and private collectors leading the way.

For these reasons, to curate in public institutions or in commercial galleries gives rise to different political configurations of the sensible, different kinds of responsibility.

What kind of challenges you personally face as a curator within the current transforming age of museums?

I see Brazilian museums very little concerned with the progressive and increasingly fast degradation of life brought about by climate change, and I'd like to develop a kind of work that would be able to make those slow-digesting, big machines that are the museums more agile.

The world is full of "artistic" images and objects that do not necessarily contribute to the process of

heritage transmission. A sizeable number of them are produced aimed at the ever more visible and growing market and it truly hinders the museum's selection and validation process.

As a result of this problem, the exhibitions, biennials and fairs become gigantic, producing large amounts of material waste (by this I mean the amounts of wood, aluminium plate, industrial paint, prints, etc.). These personal concerns lead me to want to search for artists and to organise exhibitions that are not object and market-oriented, and that may rub against the idea of archive, which is familiar to the museum. Brazil has artists with strong views on this kind of approaches, and I'd point out Lygia Clark and Ricardo Basbaum.

CIMAM's 2014 Annual Conference in Doha raised discussions and focused studies about the effects of technological, economic, social, and political transformations within public museums. What is the impact of such transformations on museums in Brazil in general? Can you give us an example on such effect on your practices at the MAM Rio?

The next big challenge is to consolidate the role of the Brazilian state in the cultural public policies. One has to create something different to act as a counterpoint to the market, which has been growing remarkably over the last 5–6 years, and it necessarily involves restructuring the museums. MAM Rio needs to be prepared to assimilate such changes.



Visit to Qur'anic Botanic Garden in Sharjah during CĪMAM's 2014 post-conference tour. Photo: Inés Jover

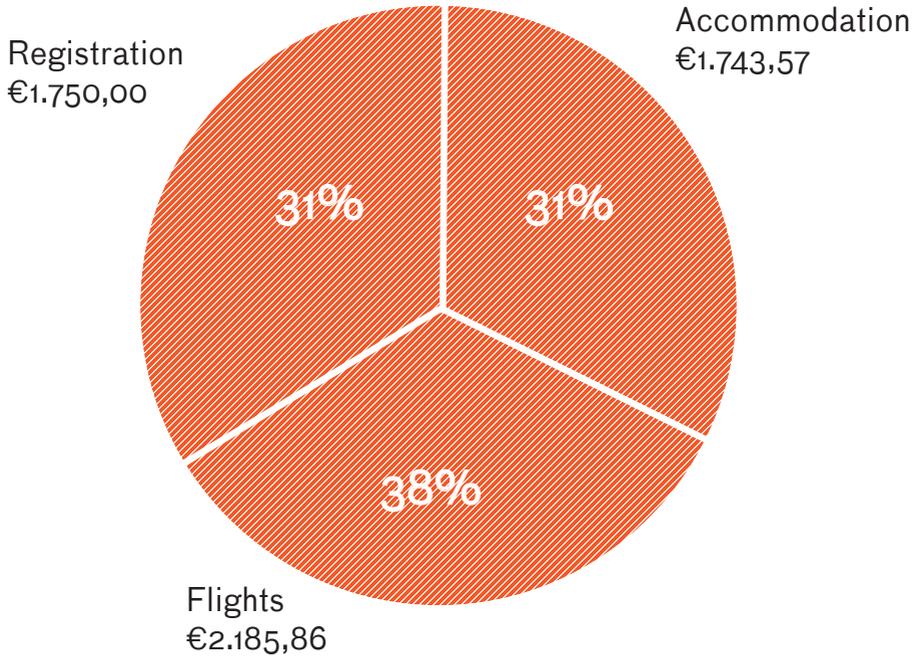
Grant expenditure report

The total amount spent to cover the attendance of 5 contemporary art professionals to CIMAM 2014 Annual Conference was €5.679,43. The unspent amount of €4.320,57 will be transferred back to Qatar Museums.

The average awarded amount to the 3 international beneficiaries has been of €1.659,81. The average travel cost from the beneficiaries' city of origin to Doha and return had been €728,62 and the average accommodation expenses has been of €581,19 per grantee.

The cost of the Conference registration due to CIMAM was of €350,00 per beneficiary. Please find the detailed expenses in the following pages.

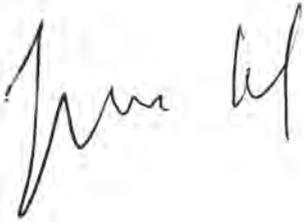
The granted funds have been spent as follows



QATAR MUSEUMS

<i>Name</i>	<i>Regist.</i>	<i>Flight+Visa</i>	<i>Hotel</i>	<i>Total</i>
Marta Mestre	350,00 €	1.195,00 €	600,00 €	2.145,00 €
Reema Fadda	350,00 €	547,11 €	600,00 €	1.497,11 €
Areej Zarrouq	350,00 €	440,00 €	500,00 €	1.290,00 €
Alanoud Al Buainain	350,00 €			350,00 €
Ghada Ali Al Khater	350,00 €			350,00 €
<i>Bank transfer charges</i>		3,75 €	43,57 €	47,32 €
Total	1.750,00 €	2.185,86 €	1.743,57 €	5.679,43 €

CIMAM keeps a file of all expenses, including receipts, which documents how Qatar Museums' funds have been spent. This information will be kept for a minimum of four years. I hereby certify that the above and attached statements are true and accurate.



Monday 15 December 2014
 Jenny Gil Schmitz
 CIMAM Executive Director



Visit to Dr. Sultan Al Qasimi Centre of Gulf Studies during CÌMAM's 2014 post-conference tour, Sharjah.

Communication and visibility

The CIMAM 2014 Annual Conference registration period was opened in July 2014. The open call for the Travel Grant Program was announced in May 2014. Announcements and communications about the CIMAM Travel Grant Program were published through CIMAM's mailing list (over 2.800 subscribers) and CIMAM's press office.

The call for applications and information about the Travel Grant Program was sent out on 19 May and 20 June. Deadline to receive applications for the Getty Foundation and Fundación Cisneros and Qatar Museums' grant schemes was 1 July 2014. Successful candidates were informed on 22 July and the list of grant beneficiaries was announced on 30 July.

Announcements and press releases were posted on the homepage of CIMAM's website, through CIMAM's Facebook page and Twitter accounts.

Information on CIMAM 2014 Annual Conference was present in the following media and online platforms.

Alserkal Avenue

ARC. Art Recognition Culture

Art in the City

Art Radar Journal

ArtClue

Artishock

Ashkal Alwan

Biennial Foundation

Brooklyn Art Project

Coalition pour la diversité culturelle

Contemporary &

Creative Jordan

Deutsche Kultur International

e-flux

Events Doha

Gimnasia, Ejercicios Contemporáneos

Gulf Times

H-AMCA. Humanities and Social Science Online

ICOM Austria

ICOM Bulgaria

ICOM España

ICOM Israel

iCOM New Zealand
International Institute for Conservation of Historic
and Artistic Works
Labforculture.org
Marhaba. Qatar's Premier Information Guide
On-the-move
Qatar Brazil 2014
Qatar is booming
Qatar Museums
Qatar News Agency
Qatar Tribune
Qulture
Sharjah Art Foundation (SAF)
Tumblr
Universes in Universe
VANSA. Visual Arts Network of South Africa
Varda writes!
XTRART

CIMAM's 2014 press clipping is available at
cimam.org



Visit to Sharjah Art Foundation during CĪMAM's 2014 post-conference tour, Sharjah. Photo: Inés Jover

Evaluation survey

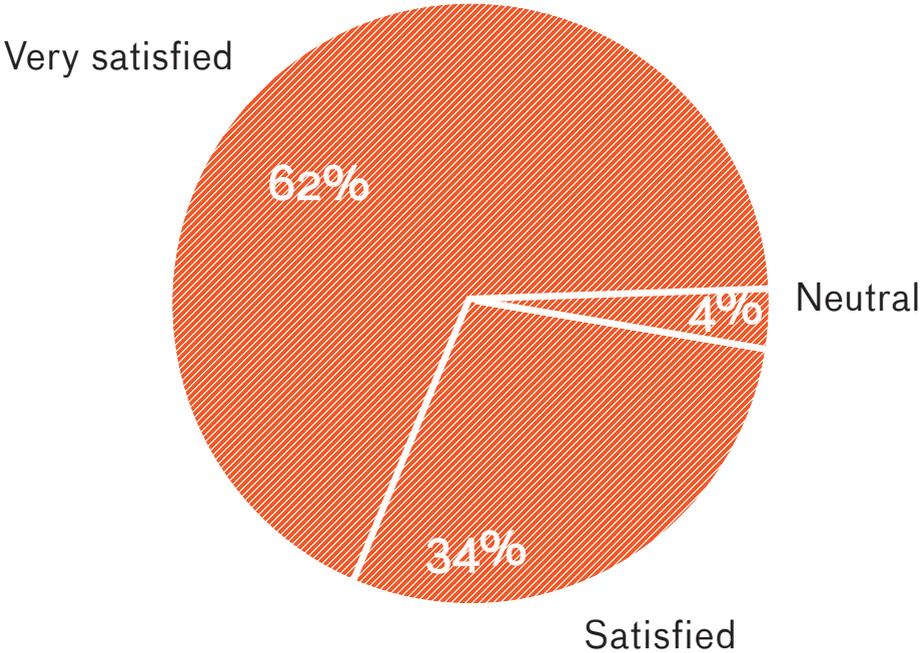
We are always interested in hearing from CIMAM's conference delegates; it helps us identify our strengths and weaknesses and to react accordingly. As every year, CIMAM sent an online evaluation survey to all the conference delegates. We have received 54 responses. This feedback is essential to us.

The overall summary of the evaluation survey shows a general satisfaction with the Conference topic, the speakers', the visits as well as the format of the sessions. Generally, we received positive feedback on the welcome kits, the general guidance and the transportation provided throughout the conference. Most delegates agreed that the cost with respect to the experience was worth it.

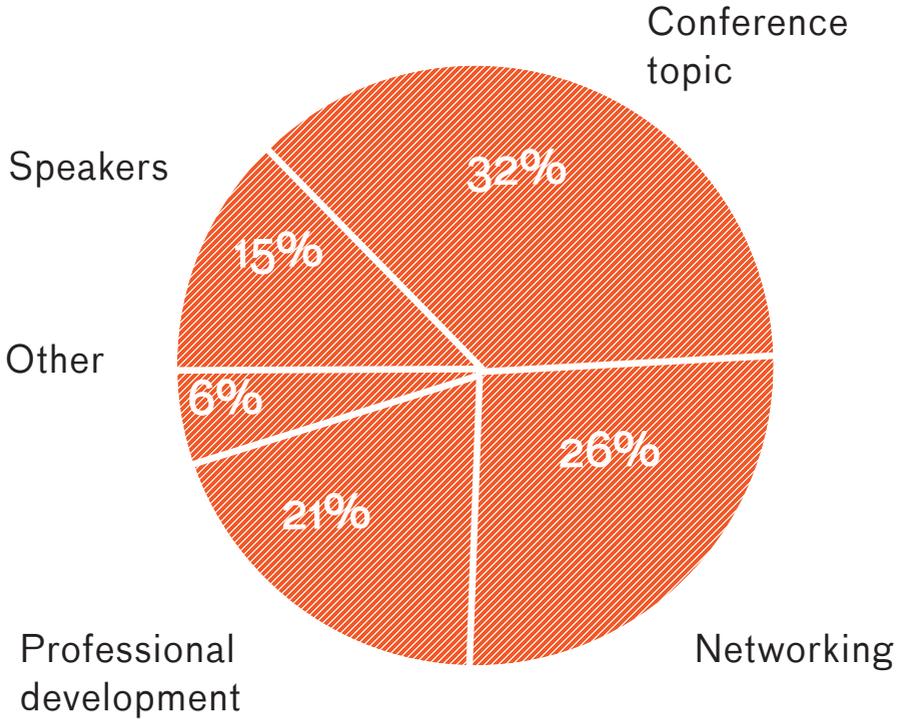
We much appreciate the feedback on the 2014 conference organization and will work hard to improve the forthcoming CIMAM conferences.

Below is a short overview of the evaluation survey. Complete evaluation report upon request.

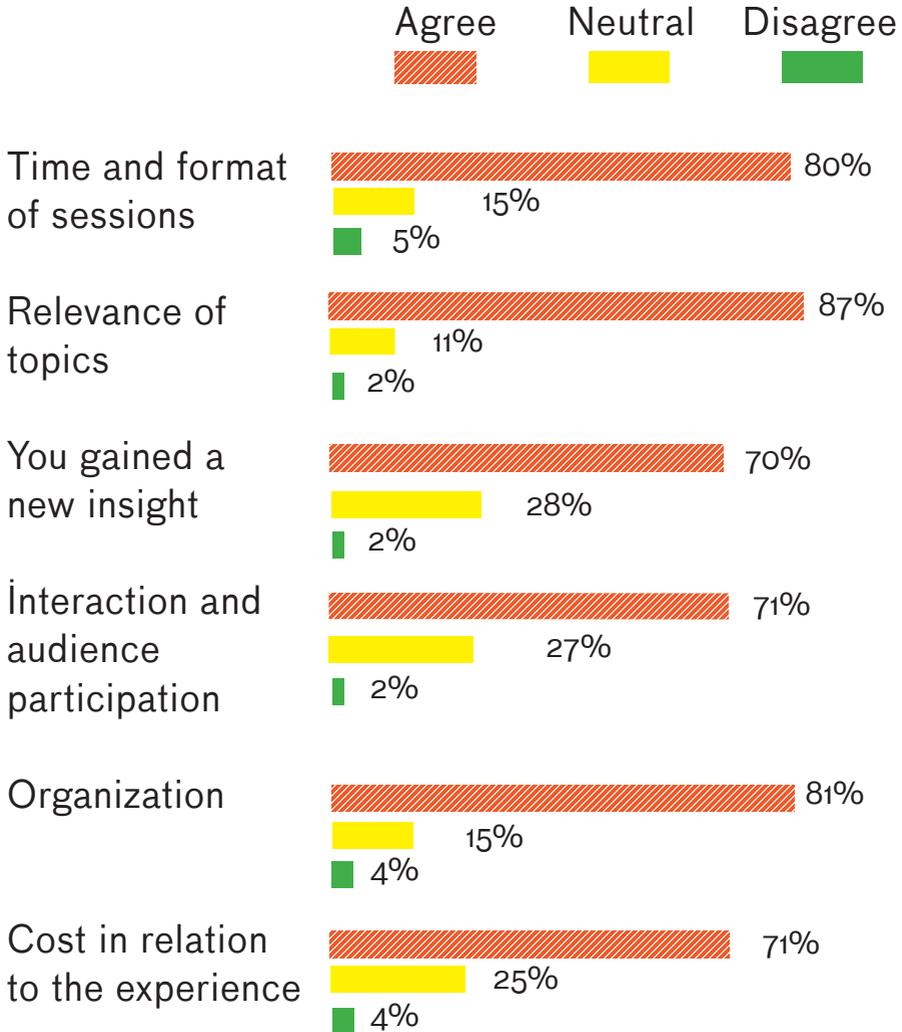
Evaluate the CiMAM 2014 Annual Conference



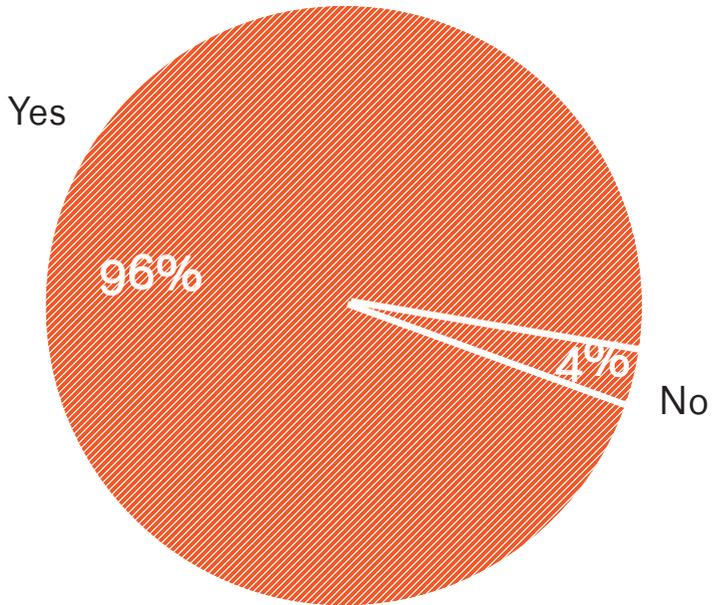
What was the main reason for attending this conference?



How satisfied were you with the CIMAM 2014 Annual Conference program?



Were your expectations met?



We would like to express our most sincere gratitude to our supporting members who contribute to CIMAM above and beyond their regular dues.

Founding patrons

Fundació “la Caixa”,
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CIMAM 2014 Annual Conference
*Museums in Progress: Public interest,
private resources?*
Mathaf: Arab Museum of Modern Art
9–11 November, Doha, Qatar

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CiMAM



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للفن الحديث modern art



CIMAM

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