

**THE  
MUSEUM**

**CIMAM 2016  
ANNUAL  
CONFERENCE**

**AND  
ITS**

**18-20  
NOVEMBER  
BARCELONA**

**RESPONSI  
BILITIES**

CIMAM 2016  
Annual Conference

*The Museum and its  
Responsibilities*

Barcelona  
18 – 20 November 2016

## CONTENTS

Welcome letter	1
The Museum and Its Responsibilities	7
Conference program	15
Speakers' abstracts and biographies	25
Visits and conference venues in Barcelona	65
Post-Conference tour	95
Who's who at CiMAM 2016	115
Practical information	161
Notes	167
About CiMAM	181
About the partners of CiMAM 2016	185
Acknowledgements	195

Welcome letter from  
Bartomeu Marí  
President of CIMAM

## WELCOME LETTER

Dear friends and colleagues,

As President of CIMAM, and on behalf of all the members of the Board, I am pleased to welcome you to Barcelona.

Since 1962, CIMAM has organized 47 conferences in over 30 different cities around the globe. After 15 years, we are delighted to return to Barcelona where the CIMAM Conference took place in 2001, under the Presidency of Mr. David Elliott and the Vice-Presidency of Ms. Tula Arkio. We are happy to celebrate CIMAM's 2016 Annual Conference in the city of Barcelona again today.

As we prepare for the 2016 Board elections to take place during this Conference, it is my pleasure to officially confirm CIMAM's status both as a legally independent not-for-profit and an ICOM Affiliated Organization, providing us with the necessary tools for the future growth of our institution. This process has been successfully achieved with the invaluable support of the ICOM Presidency and General Secretariat, based on our mutual commitment to the ICOM Code of Ethics for Museums as the guiding principle of CIMAM and its membership.

Over the last year, the seven members of the CIMAM Contents Committee have worked intensely to formulate the agenda of the 2016 edition. "The Museum and Its Responsibilities" expands the discussion on the pressing challenges and issues that the contemporary museum institution needs to address in order to build a coherent set of values for both the local and global outreach of our mission. On this occasion, we are honored with the participation of an outstanding group of speakers who will lead us through the many concerns that we encounter in the flux of the increasing

diversity of perspectives regarding museology and its practice world-wide.

I wish to give our heartfelt thanks to the Generalitat de Catalunya, the Barcelona City Council, Acción Cultural Española (AC/E)—Spain's Public Agency for Cultural Action, the Spanish Agency for International Development Cooperation (AECID), the Institut Ramon Llull—Promoting Catalan Culture Abroad, the Fundació MACBA, the CCCB: Center for Contemporary Culture of Barcelona, Around Art, the Han Nefkens Foundation and the University of Barcelona for being key partners and sponsors of this important meeting.

Also, I would like to express my deepest gratitude to MACBA Museu d'Art Contemporani de Barcelona; CaixaForum, Cultural Centre of "la Caixa" Foundation; the Fundació Joan Miró; the Fundació Antoni Tàpies; Hangar. Visual Art Production and Research Center; Fabra i Coats Barcelona Center of Contemporary Art; the Mies van der Rohe Pavilion; the MNAC: National Art Museum of Catalonia; La Virreina. Centre de la Imatge; the Blue Project Foundation; and the Foto Colectania Foundation in Barcelona.

A very special mention to Ferran Barenblit, Director of MACBA; Ignasi Miró and Nimfa Bisbe, Director and Deputy Director at the Cultural Area of "la Caixa"; Rosa Maria Malet, Director at the Fundació Joan Miró and Carles Guerra, Director at the Fundació Antoni Tàpies for their dedication and commitment to this project.

The post-conference tour to San Sebastián, Bilbao, and Santander has been made possible by San Sebastián 2016: European Capital of Culture, AZKUNA Zentroa, the Bilbao City Council, the Fundación Botín and the Santander City Council. We deeply appreciate their generous contribution.

## WELCOME LETTER

Many thanks also to Tabakalera Center for Contemporary Culture, the San Telmo Museoa and the Museo Chillida-Leku in San Sebastián; the Guggenheim Museum and the Museo de Bellas Artes of Bilbao, for welcoming the international community of contemporary art museum professionals represented by CÍMAM to their venues. Our special recognition goes to Benjamin Weil, Artistic Director of Centro Botín, and Lourdes Fernández, Director of AZKUNA Zentroa, for their energy and great help in organizing these visits.

Finally, I would also like to give my sincere thanks to the Getty Foundation and the Fundación Cisneros/Colección Patricia Phelps de Cisneros for their continuous involvement and generous grants, which have allowed 24 professionals residing in countries with emerging economies to take part in this conference. Their sponsorship of the Travel Grant Program is essential to the participation of a broader range of professionals in the international debate concerning contemporary art.

This year's meeting is attended by 230 delegates—directors and curators of museums and collections of modern and contemporary art—from over 50 countries. We are happy to continue bringing professionals together to ensure CÍMAM's leadership in the debate on the present and future of museums of modern and contemporary art as institutions dedicated to the public interest.

Wishing you a very stimulating and inspiring conference,

Bartomeu Marí,  
President of CÍMAM

# The Museum and Its Responsibilities



The global environment surrounding museums of modern and contemporary art is continuously complex and diverse. The CIMAM Annual Conference is one of the most important occasions for museum professionals to exchange ideas, discuss crucial issues, and question its roles today.

Following intensive debates generated by previous conferences, the CIMAM Annual Conference 2016 will be addressing The Museum and Its Responsibilities, a fundamental and ontological question for CIMAM, from different perspectives around the world.

With the growing number of biennales, art fairs, and other events of modern and contemporary art developing under respective political, economic, and social contexts in the last decades, should museums be aware of any changes in their fundamental role and responsibilities? What responsibilities do museums have for the different communities and their audiences, both locally and globally? What are the professional responsibilities in terms of the institutional and individual ethics within the given funding and operational models of the museum? Does the funding model of the museum influence its social and artistic responsibility? What is the responsibility of the curators within their respective institutions while supporting artists' freedom of expression? And what would be the responsibility of the museum when it comes to collection building, collection display, (re)writing Art History, and archiving materials that might otherwise be lost in time?

The Conference will break down these major questions into thematic areas of discussion around which the three daily sessions will rotate.

*Day 1: Friday, November 18  
Responsibility for the Community,  
Citizens and Society*

Museums are at a crossroads. On the one hand, the pressure to become agents of a system that prioritizes the “spectacular,” the generation of value, and an uncritical attitude that reinforces the idea that there are no alternatives, that our fate as individuals, organizations, and societies has little margin to move beyond the status quo. On the other hand lies their resistance to being a mere instrument. This is where the responsibility of the museum appears to multiply uncertainty, working with soft truths that oppose the great unquestionable narratives—ultimately—with the aim of reappropriating culture in order to serve its people. Recalling our responsibility to the community, citizenship, and society is to understand that art, in our case, is an intrinsic part of human life.

Thinking about this responsibility involves considering the role of the museum as a public arena where the yearnings and aspirations of society and its ability to establish a laboratory for new institutional practice become visible. The museum has proposed to imagine the future departing from critical views about the past and present. Throughout the day, we will consider the many challenges we face in order to perform this function responsibly.

*Day 2: Saturday, November 19  
Curators and Artists: New Parameters  
and New Responses*

With new models emerging in different countries and financial pressures leading to greater commercialization in others, the changing context for museums affects not just museum management but curatorial practice. Curators are increasingly expected to engage in fundraising and promotion in addition to working on collections and exhibitions. This raises ethical dilemmas and questions about the role of the curator within the institution.

Artists too are not immune to these pressures, especially in relation to work undertaken in response to the challenge of engaging new and diverse audiences. Moving outside the frame of the museum, how do artists respond to the social situations they encounter and how can they avoid tokenistic engagements to satisfy the funding parameters and the needs of the institution? Technology and social media also add a new dimension to museum practice and bring with them a whole new set of considerations. How curators and artists respond to the different pressures and the ethical dilemmas that arise will be the focus of this session.

*Day 3: Sunday, November 20  
Collections and Archives*

The number and type of art museums continue to grow across the world. Questions of what we collect, why we collect, and for whom we collect have never been more relevant and contested. Many collections were initiated as instruments for the celebration of local and national identity. Particularly in the West, many built their collections to reflect a supposedly universal art history, a master narrative of modernism, which is now widely considered as bound to the specificities of time and place. How are museums—old and new, Western and non-Western—creating new narratives of art history from different perspectives?

As public museums become, of necessity, more involved in the market place for private funds to support acquisitions and programs, and as private institutions grow their “public” ambitions to share their collections with audiences, do both sectors face the same or different responsibilities in relation to collecting and building archives of contemporary art? What is the relationship between ownership and public accessibility?

How is the existence of the Internet changing the role and responsibility of the museum in relation to collecting? How is the Internet changing the way knowledge is compiled and accessed? More and more independent organizations, including those at grass root levels, are taking responsibility for collecting materials relating to the visual arts, often in the absence of institutional support. How is this changing the nature of archival practice and what are the opportunities and challenges confronting the archives of the future?

*Members of the CIMAM 2016  
Contents Committee*

Ferran Barenblit, Director, MACBA Museu d'Art Contemporani de Barcelona, Barcelona, Spain

Mami Kataoka, Chief Curator, Mori Art Museum, Tokyo, Japan

Kian Chow Kwok, Program Leader Arts and Culture Management, Singapore Management University, Singapore

Elizabeth Ann Macgregor, Director, Museum of Contemporary Art, Sydney, Australia

Frances Morris, Director, Tate Modern, London, United Kingdom

Marcela Römer, Director, Castagnino+macro Museum, Rosario, Argentina

Jaroslaw Suchan, Director, Muzeum Sztuki Łódź, Łódź, Poland

# Conference program

## CONFERENCE PROGRAM

### *Eve of the conference: Thursday, November 17*

15:30 – 19:00 Registration at H10 Metropolitan Hotel

### *Day 1: Friday, November 18*

#### MACBA Museu d'Art Contemporani de Barcelona

08:30 – 09:00 Walking itinerary from Hotels to MACBA. Departure point: Ronda Universitat corner with Plaça Catalunya. In front of the Barça shop

09:00 – 09:30 Registration

09:30 – 10:00 Welcome speeches

10:00 – 11:00 Keynote speech 01 and Q&A. Marina Garcés, Philosopher and Professor, University of Zaragoza, Barcelona/Zaragoza, Spain

11:00 – 11:20 Coffee break at MACBA, Convent dels Àngels

11:20 – 11:50 Perspective 01. Călin Dan, General Director, National Museum of Contemporary Art – MNAC Bucharest, Bucharest, Rumania

11:50 – 12:10 Perspective 02. Alistair Hudson and Miguel Amado, Director and Senior Curator, Middlesbrough Institute of Modern Art, Teesside University, Middlesbrough, United Kingdom

12:10 – 12:50 Perspective 03. Dave Beech, Professor of Art, Valand Academy, Gothenburg, Sweden

## CÍMAM 2016 ANNUAL CONFERENCE

12:50 – 13:50	Panel Discussion with perspective speakers moderated by Ferran Barenblit, Director, MACBA Museu d'Art Contemporani de Barcelona, Spain
14:00 – 15:00	Lunch at MACBA, Convent dels Àngels
15:00 – 16:30	Visit of exhibitions MACBA
16:30 – 17:00	Walk to La Virreina Centre de la Imatge
17:00 – 18:00	Visit of exhibition La Virreina Centre de la Imatge
18:00 – 18:30	Coach to Hangar. Visual Art Production and Research Center. Departure point: Plaça Catalunya in front of Hard Rock café
18:30 – 20:00	Visit of artists' studios Hangar. Visual Art Production and Research Center
20:00 – 20:30	Coach to welcome reception at Valkiria Hub Space
20:30 – 22:00	Welcome reception at Valkiria Hub Space
22:00 – 22:30	Coach returns to Hotels. Stops at H10 Urquinaona and H10 Metropolitan



## CONFERENCE PROGRAM

### *Day 2: Saturday, November 19* CaixaForum, Cultural Center of “la Caixa” Foundation in Barcelona

09:00 – 09:30	Coach from Hotels H10 Metropolitan. Departure point: Ronda Universitat corner with Plaça Catalunya. In front of the Barça shop and H10 Urquinaona
09:30 – 09:45	Registration and welcome coffee
09:45 – 10:00	Welcome speeches
10:00 – 11:00	Keynote speech 02 and Q&A. Carolyn Christov-Bakargiev, Director, Castello di Rivoli, Museum of Contemporary Art — GAM Galleria Civica d’Arte Moderna e Contemporanea, Turin, Italy.
11:00 – 11:20	Coffee break
11:20 – 11:50	Perspective 04. Sylvie Blocher, Visual Artist, France
11:50 – 12:10	Perspective 05. Ticio Escobar, Director, Centro de Artes Visuales/Museo del Barro, Asunción, Paraguay
12:10 – 12:30	Perspective 06. Michael Dagostino, Director, Campbelltown Arts Centre, Campbelltown, Australia
12:30 – 13:50	Panel Discussion with perspective speakers moderated by Elizabeth Ann Macgregor, Director, Museum of Contemporary Art, Sydney, Australia
14:00 – 15:00	Lunch at CaixaForum Restaurant
15:00 – 16:00	Visit of exhibitions CaixaForum
16:00 – 16:30	Visit to Mies van der Rohe Pavillion

## CÍMAM 2016 ANNUAL CONFERENCE

16:30–17:00	Walk to MNAC. Museu Nacional d'Art de Catalunya
17:00–18:00	Visit of exhibitions MNAC. Museu Nacional d'Art de Catalunya
18:00–18:30	Transport to Fundació Joan Miró
18:30–19:30	Visit of exhibitions Fundació Joan Miró
19:30–21:00	Reception at the Fundació Joan Miró
21:00–21:30	Coach returns to Hotels. Stops at H10 Urquinaona and H10 Metropolitan

## CONFERENCE PROGRAM

### *Day 3: Sunday, November 20* CCCB Theatre: Centre de Cultura Contemporània de Barcelona

- 08:30 – 09:00      Walking itinerary from Hotels to the CCCB Theatre at Joan Coromines Square. Departure point: Ronda Universitat corner with Plaça Catalunya. In front of the Barça shop
- 09:00 – 10:00      CÍMAM General Assembly
- 10:00 – 11:00      Keynote speech 03 and Q&A. Mari Carmen Ramirez, Ph.D., The Wortham Curator of Latin American Art & Director, International Center for the Arts of the Americas, Museum of Fine Arts, Houston, United States of America
- 11:00 – 11:20      Coffee break
- 11:20 – 11:50      Perspective 07. Kuan-Hsing Chen, Executive Director of Inter-Asia School (NPO), Professor of the Institute for Social Research and Cultural Studies (Chiao Tung U, Taiwan), Co-Director Of the Bandung Institute for Africa-America-Asia-Caribbean (China Academy of Arts, Hangzhou), Professor of the School of Marxist Studies (Nanjing U), Cultural Studies Dept (Shanghai U), College of Humanities (Yonsei U, Seoul), the Makerere Institute for Social Research (Makerere U, Uganda), Diplomat Institute (U of Addis Ababa, Ethiopia); Editor, Inter-Asia Cultural Studies: Movement and Renjian Thought Review (Taipei)
- 11:50 – 12:10      Perspective 08. Marysia Lewandowska, Artist, London, United Kingdom
- 12:10 – 12:30      Perspective 09. Yuliya Sorokina, Curator, Asia Art+PF, Almaty, Kazakhstan

## CÍMAM 2016 ANNUAL CONFERENCE

12:30 – 13:00	Panel Discussion with perspective speakers moderated by Frances Morris, Director, Tate Modern, London, United Kingdom
13:00 – 14:00	Lunch at MACBA, Convent dels Àngels
14:00 – 14:30	Coach to Fabra i Coats. Centre d'Art Contemporani. Departure point: Ronda Sant Antoni and Joaquim Costa street
14:30 – 15:30	Visit of exhibitions Fabra i Coats. Centre d'Art Contemporani
15:30 – 16:00	Coach to the Blue Project Foundation
16:00 – 17:00	Visit of exhibitions the Blue Project Foundation
17:00 – 17:30	Coach to Fundació Foto Colectania. Departure point: Passeig Picasso
17:30 – 18:30	Visit of exhibition Fundació Foto Colectania
18:30 – 19:00	Coach to Fundació Antoni Tàpies. Departure point: Travessera de Gràcia
19:00 – 20:00	Visit of exhibition Fundació Antoni Tàpies and presentation of the Han Nefkens Foundation.
20:00 – 21:30	Farewell reception at Fundació Antoni Tàpies

# Speakers' abstracts & biographies

SPEAKERS' ABSTRACTS & BIOGRAPHIES

*Friday, November 18*

Marina Garcés	29
Călin Dan	31
Alistair Hudson and Miguel Amado	34
Dave Beech	38

*Saturday, November 19*

Carolyn Christov-Bakargiev	40
Sylvie Blocher	42
Ticio Escobar	45
Michael Dagostino	48

*Sunday, November 20*

Mari Carmen Ramírez	51
Kuan-Hsing Chen	54
Marysia Lewandowska	57
Yuliya Sorokina	60

# Marina Garcés

*Friday, November 18, 10:00–11:00*  
*Keynote speech 01,*  
*MACBA Museu d'Art Contemporani de*  
*Barcelona*

*Philosopher and Professor,*  
*University of Zaragoza, Spain.*

*The Force of Hunger.*  
*The Radicality of Cultural Commitment*

The world of culture today is in disarray. It does not know where or in what direction the economic, personal, and collective efforts that it requires are pointing. It lives apart from academia and is attached to the markets and industry. It turns its back on the universities, while being funded by the same ministry as sport. Enshrined in small privileged circles, it looks for society without knowing where to find it. More than a lack of resources, it suffers from a scarcity of ideas.

In 1821 Hegel wrote: "Culture, in its absolute determination, is liberation and the work of higher liberation." Culture is liberation because it is a transformation of subjectivity that allows us to move from the immediacy of the particular point of view to the perception of a meaning that exceeds and surpasses it. Without the hard work of culture, says Hegel, we become slaves to the mere subjectivity of behavior, the immediacy of desire, the subjective vanity of

feeling and the arbitrariness of suiting oneself. It seems that with these words Hegel is describing what today is promoted, precisely, by the world of culture.

The debate about the reproduction, adaptation and sustainability of the cultural infrastructures has already been exhausted. We must take a leap and return to the roots: Culture for what? Art for and with whom? These are questions that cannot be solved with studies about targets and publics, but on ethical, political and aesthetic grounds driven by commitment and necessity. Artaud said that we need a culture that has the force of hunger. For what do we hunger today?

### *Biography*

Born in Barcelona in 1973, she is a philosopher and lecturer at the Universidad de Zaragoza. Her work focuses on the field of politics and critical thinking, and the need to articulate a philosophical voice capable of questioning and commitment. Her philosophy is based on an extensive experimentation with ideas, learning and forms of intervention in today's world. She is the author of the books *En las Prisiones de lo posible* (2002), *Un mundo común* (2013), *El compromiso / Commitment*, Colección Breves, CCCB (2013), *Filosofía inacabada* (2015), and *Fora de classe / Fuera de clase. Textos de filosofía de guerrilla* (2016).

Since 2002 she has promoted and coordinated the project "*Espai en Blanc*," a collective effort for a practical, committed and experimental relationship with philosophical thought.



# Călin Dan

*Friday, November 18, 11:30–11:50*  
*Perspective 01,*  
*MACBA Museu d'Art Contemporani de*  
*Barcelona*

General Director, National Museum Contemporary Art —  
MNAC Bucharest, Rumania.

## *Donkey's Dilemma*

The National Museum of Contemporary Art — MNAC Bucharest was established in 2001 after years of vivid debates about the necessity and opportunity of such an institution in a country that was painfully recovering from almost fifty years of communist rule and from at least fifteen years of dictatorship. The debates expanded to an international level after the opening in 2004 of MNAC's new venue in a wing of the Palace of the Parliament, better known under the infamous name of "*Ceaușescu's Palace*." The battle between the realists and the moralists, between those who considered this move as an opportunity for change, and those who castigated the political and historical compromise has burdened the activities and stained the image of MNAC for at least the next ten years.

Slowly but predictably, a new generation grew without memories about the history of abuse that resulted in the Palace. This generation, educated in the visually immersive

environment of the media age, perceives Ceaușescu's architecture as a background for techno parties and texture-mapping festivals. The same generation is the most consistent public for MNAC's programs, although the shift in public image didn't come with a significant shift of faith. The profiling of Rumania's economy in the context of global economic crisis and the overall neo-liberal attitude of policy makers across the political spectrum are jeopardizing the development of the cultural sector. The emergent new upper class is not prepared to invest in the niche market of contemporary art. Simultaneously, and perhaps paradoxically, hyperactive independent art groups occupy the cultural scene, claiming their rights to visibility and funding. Stuck between political power, private money, and the civil society, MNAC Bucharest is crossing a complex period of institutional reform. How to deal with those forces is the Donkey's Dilemma.

### *Biography*

With a background in Art History and Theory, Călin Dan has been active for over twenty years as an art critic, curator, and historian, and as a visual artist. He worked as a member of the post-Conceptual group subREAL, and is currently conducting the long-term art-&-research project "Emotional Architecture". He acted as advisor to the Mondrian Fund and Pro Helvetia, and as a leader to cultural institutions such as Arta magazine, and the Soros Centre for Contemporary Art, before becoming director of the National Museum of Contemporary Art — MNAC Bucharest. He was involved with

the creative industries as art director for the Dutch media company Lost Boys.

His writing, curatorial, and academic work (at the Art Universities of Budapest and Bucharest, and the New Europe College, Bucharest) define him both as a thinker and creator, with a special concern for the role of contemporary art institutions today. At MNAC, Călin elaborated strategies of recuperation, giving a platform to local Conceptual artists from the 1970s and 1980s, and starting a regional network meant to generate a significant cultural pole for active artists and curators from the former communist countries. His most recent curatorial work involved solo shows and textual analysis focusing on the work of Horia Bernea, Liviu Stoicoviciu, Alexandru Chira, Deimantas Narkevicius, and Jiri Kovanda.

# Alistair Hudson and Miguel Amado

*Friday, November 18, 11:50–12:10*  
*Perspective 02,*  
*MACBA Museu d'Art Contemporani de*  
*Barcelona*

Alistair Hudson, Director, Middlesbrough Institute of Modern Art, Teesside University, Middlesbrough, United Kingdom.

Miguel Amado, Senior Curator, Middlesbrough Institute of Modern Art, Teesside University, Middlesbrough, United Kingdom.

*If all Relations were to Reach*  
*Equilibrium, then this Building would*  
*Dissolve: The Useful Museum*  
*in Post-Artistic Times*

Middlesbrough Institute of Modern Art, founded in 2007, was created as a beacon of regeneration in Middlesbrough, Teesside, in the northeast of England. Once a region at the heart of the Industrial Revolution, today it is a nexus of economic and political instability and acute social deprivation, exemplified by the great support for the recent pro-Brexit vote.

Alistair Hudson, appointed Director in October 2014, brought a new vision for the Institute, based on a civic agenda focused on use value, community building, activism, and making. He proposes the institution as a testing ground for new cultural methodologies, responding to the specific urgencies of its context—for instance, the closure of the steel works that once dominated the town, or the fact that it has the highest proportion of asylum seekers in the UK—and positions it away from the uniform, globalized narratives of art history.

This repurposing of the Institute is carried out under the rubric and provocations of *Arte Útil* and the longer, subaltern history of art as a mechanism for societal transformation. It offers a working, real-time model that applies the emerging principles of the decolonized and the post-artistic.

In this presentation, Hudson and Senior Curator Miguel Amado outline the thinking behind this approach and narrate the story of the journey so far. They also detail a recent project to effect change in the conditions and understandings of migrants, *If all Relations Were to Reach Equilibrium, Then This Building Would Dissolve*.

This project explored the experience of exile and displacement, and focused on human rights, governmental policies, xenophobia, identity, and trauma, among other themes. It was generated with a service provision mentality through consultation and engagement with a number of local charities, and included opportunities for learning and discussion such as communal lunches, awareness-raising sessions, ESOL classes, and workshops.

## *Biographies*

### *Alistair Hudson*

Alistair Hudson was appointed the new Director of Middlesbrough Institute of Modern Art in October 2014.

His new vision for Middlesbrough Institute of Modern Art is based on the concept of the Useful Museum, as an institution dedicated to the promotion of art as a tool for education and social change. You can read more about his vision at [www.visitmima.com/about/vision-for-2015-2018](http://www.visitmima.com/about/vision-for-2015-2018)

For the past decade he was Deputy Director of Grizedale Arts in the Lake District, which gained critical acclaim for its radical approaches to working with artists and communities, based on the idea that art should be useful and not just an object of contemplation.

Key projects in this time include *Romantic Detachment*, PS1/MoMA, New York; *Happystackings, China*; *Instituto Mechanicos, São Paulo Bienal*; *the development of the Coniston Mechanics Institute, Cumbria*; and *Confessions of the Imperfect: 1848–1989–Now, at the Van Abbe Museum, Eindhoven*.

He was educated at Goldsmiths College (1988–91) and has previously worked at the Anthony d'Offay Gallery London (1994–2000) and The Government Art Collection (2000–04) where, as Projects Curator, he devised a public art strategy for the new Home Office building with Liam Gillick.

He is co-director of the Asociación de Arte Útil with Tania Bruguera and was a jury member for the 2015 Turner Prize.

*Miguel Amado*

Miguel Amado is Senior Curator at Middlesbrough Institute of Modern Art, England. He was the curator of the Portuguese Pavilion at the 2013 Venice Biennale. He has been a curator at Tate St Ives, England, and the Centro de Artes Visuais in Coimbra, Portugal, among other institutions.

He has been a curatorial fellow at Rhizome at the New Museum and Independent Curators International in New York. Also in New York, he has been a curator-in-residence at the International Studio and Curatorial Program and the Abrons Arts Center.

As a freelancer, he has curated exhibitions and projects at various institutions and events. These include apexart, New York; Museu Coleção Berardo, Lisbon; Frieze Projects at Frieze, London; and No Soul for Sale: A Festival of Independents, X Initiative, New York, and Tate Modern, London.

He is a contributor to Artforum and has been a lecturer and symposium organizer for organizations such as the Instituto Europeo di Design, Venice, and ARCO, Madrid. He is attending the MRes in Curatorial/Knowledge at Goldsmiths, University of London, and is a graduate of the MA in Curating Contemporary Art at the Royal College of Art.

# Dave Beech

*Friday, November 18, 12:10–12:50*  
*Perspective 03,*  
*MACBA Museu d'Art Contemporani de*  
*Barcelona*

Professor of Art, Valand Academy, Gothenburg.

## *Protesting the Museum*

My case study is the protest campaign by “Liberate Tate” against BP’s funding of the Tate galleries in two related inquiries. First, I will provide a brief historical background to the introduction of corporate sponsorship to Tate as part of the neoliberal assault on the public funding of art that persists in the culture of cuts. What are the economic assumptions of this neoliberal attitude to art? How effective has the neoliberal reconfiguration of the funding of art been? What does corporate sponsorship do to the public art museum? Second, I will raise questions about how the politics of “Liberate Tate” reveals and obscures the economics and politics of today’s public art institutions. How does “Liberate Tate” compare with the recent campaigns against the funding of the Sydney Biennale, the São Paulo Bienal and Manifesta in St Petersburg? What are the historical conditions for the emergence of the new critical attention being paid to art’s funding? What kind of funding is objectionable, and what kind of funding is being called for by



a new generation of protesters? Does the new phase of protest in art signify a radical critique of art or a conservative preservation of its established privileges? Are the boycotts of art's institutions, which continue to spread and to which "Liberate Tate" belongs historically, forms of strike or riot, and how does it relate to the occupy movement? Should we expect an increase in the frequency and intensity of protest against art's institutions?

*Biography*

Dave Beech is a member of the art collective Freee, a writer and Professor of Art at Valand Academy, Gothenburg. His recent book *Art and Value*, published by Brill (2015), was shortlisted for the Deutscher Memorial Prize. His work has been exhibited at the Istanbul Biennial and the Liverpool Biennial as well as Centro Cultural, Montehermoso, Vitoria, Spain, the Collective Gallery, Edinburgh, International Project Space, Birmingham, and 100000omph Gallery, London. He co-authored the book *The Philistine Controversy*, Verso (2002; with John Robert), edited the MIT/Whitechapel book *Beauty*, and is a founding co-editor of *Art and the Public Sphere* journal.

# Carolyn Christov-Bakargiev

*Saturday, November 19, 10:00–11:00*  
*Keynote speech 02,*  
*CaixaForum. Cultural Center of "la*  
*Caixa" Foundation, Barcelona*

Director, Castello di Rivoli, Museum of Contemporary Art —  
GAM, Galleria Civica d'Arte Moderna e Contemporanea,  
Turin.

*The circus mistress and mastering the*  
*ceremony — A lecture*

The Ethics of working in Art is the Art of fruitful misunderstandings able to create situations where contrasting goals of different individuals forge temporary and provisional alliances, independently of whether they are artists or curators or dealers or critics or editors or museum directors. The apparent obsolescence of the public museum and thoughts on eternity versus gain.

## *Biography*

Carolyn Christov-Bakargiev is an author, an organizer of events and exhibitions, and a researcher of artistic practices, the histories of art, and the politics of aesthetics. She is the Director of Castello di Rivoli Museum of Contemporary Art and GAM — Galleria Civica d'Arte Moderna e Contemporanea

in Turin, Italy, and she is Distinguished Visiting Professor in Art Theory and Practice at Northwestern University. She drafted the 14th edition of the Istanbul Biennial in 2015 (*SALTWATER: A Theory of Thought Forms*) and was the artistic director of documenta 13, which took place in 2012 in Kassel, Germany, as well as in Kabul, Afghanistan; Alexandria and Cairo, Egypt; and Banff, Canada. Previously, she was the Artistic Director of the 16th Biennale of Sydney, *Revolutions — Forms That Turn* (2008); and senior curator at P.S.1 Contemporary Art Center, a MoMA affiliate in New York, from 1999 to 2001.

# Sylvie Blocher

*Saturday, November 19, 11:20–11:50*

*Perspective 04,*

*CaixaForum. Cultural Center of "la  
Caixa" Foundation, Barcelona*

Visual artist, Saint-Denis, France.

## *Invent Yourself Anew*

Felix Gonzalez-Torres once said that artists were not social workers. This means that museums are neither shelters nor community centers, churches, banks... Chen Zhen, on the other hand, once told me you could go to the museum to be healed.

You can also go to the museum to invent yourself anew, that is, to imagine other scenarios of the world, scenarios that have nothing to do with religious faith or formal contemplation, other relationships to the self and others. Otherness necessarily builds upon the experience with the other. And "on touch," whether real or symbolic.

Therefore we have to rid ourselves of our authoritarian reflexes, provoke a letting-go, conjure the wonderful and the tragic. This is not just a theoretical exercise or a matter of affiliation with a religious power or a political or aesthetic promise. It's a form of ethical and aesthetic responsibility. A means of emancipation.

As an artist, I share my authority with the participants of my videos. The result is disturbing. It brings forth

speeches, memories, and gestures they didn't know were theirs. I will present video installations based on shared responsibility: *What Is Missing?*, made with a Western Sydney community at the Museum of Contemporary Art in Sydney; *Color of Confusion*, made with a local Latin-American community at the San Antonio Museum of Art; and *Dreams Have a Language*, made with inhabitants from the Greater Region at Mudam in Luxembourg.

### *Biography*

Sylvie Blocher lives in Saint-Denis, France. Her work—since the beginning of her video series “Living Pictures” in 1991—is based on “human material,” fragile and unpredictable, but endowed with an extreme presence. Found all around the world through advertising in local papers, volunteers are invited to share the artist's authority. Her purpose is to invite the image and the voice of the Other—neither seen nor heard elsewhere, because simply non-existent within the communicational processes in today's world order—and to bring them on another level of perception. Dealing with the imagination of others, Sylvie Blocher's work on video commits itself to a “poetics of the relation.” It advocates another distribution of places and voices within contemporary society. She questions identities, gender, skin colors, codes of representation in a global world where Otherness is wounded. In 1997 she and the architect—urban planner François Daune founded the architectural action group Campement Urbain, which received the National Urban Planning 2012 prize of Australia. They redesigned with the architect Tim Williams the master plan of the Western city

of Penrith with the words of the inhabitants. She has shown her work in numerous international museums and biennials. Collections: SFMoma, MUDAM, Center Georges Pompidou, AGO, among others.

# Ticio Escobar

*Saturday, November 19, 11:50–12:10*

*Perspective 05,*

*CaixaForum. Cultural Center of "la  
Caixa" Foundation, Barcelona*

Director, Centro de Artes Visuales / Museo del Barro,  
Asunción, Paraguay.

*The Contemporary Museum:  
Other Responsibilities*

The concept of the “responsibility of the museum” began under the modern model when the latter challenged the elitism of the nineteenth-century museum and assumed projects of cultural democratization and social and community development: in that direction, it delineates cultural policies, outreach and education programs, and promotes research, documentation, and archiving practices.

Therefore, the contradictions faced by the democratizing project of the contemporary museum are of modern origin: basically the opposition between the public (massification) and that which is public (the public sphere, the space of citizenship), as well as the conflict between the market regime (pure instrumental reason) and poetic density, the critical edge and the conceptual baggage that continues to define art.

These contradictions are exacerbated in the context of contemporary art: the digitization of cultural

industries—which radicalizes the processes of massification and the global economy of the spectacle and entertainment—seems to lead to a choice between the mausoleum of the traditional museum or the shopping center of the contemporary.

Confronted with this dangerous disjunction, today's museums face the ethical challenge of rethinking their formats. My lecture will address two alternatives regarding the museum's social responsibility, but also its commitment to the concept of art. On the one hand, it contemplates the delimited modalities of the museum, based on diagonal paths and specific, and even provisional, articulations. It also considers the critique of the autonomy of modern art and consequentially promotes the contamination of the museum, forced to confront the ravages of history and the infiltration of disciplines, problematics and concepts, previously outside the strict domain of art. This opening should take place without the sacrifice of a proper aesthetic dimension, and this requires a return to the question of the limits of art (and therefore the definition of its concept). This task involves, in turn, an ethical approach based not only on social commitment, but on the politics of the gaze.

### *Biography*

A lawyer from the Catholic University of Asuncion, he is a curator, lecturer, art critic, and cultural promoter. Director of Culture for the Municipality of Asuncion (1991–96), he was Minister of Culture for Paraguay (2008–12) and President of the Paraguay section of the International Association of Art Critics (2004–08). He is currently President of the



Carlos Colombino Lailla Foundation, Center for Visual Arts/ Museo del Barro in Asuncion. Author of the *National Law of Culture of Paraguay* (Law Escobar 3051/08), he has published over a dozen titles on art theory. He was made Doctor Honoris Causa by the National University of Arts, UNA, Buenos Aires, and has been awarded many international distinctions.

# Michael Dagostino

*Saturday, November 19, 12:10–12:30  
Perspective 06,  
CaixaForum. Cultural Center of  
“la Caixa” Foundation, Barcelona*

Director, Campbelltown Arts Centre,  
Campbelltown, Australia.

*Communicating the Unspeakable —  
Our Role in the 21st Century*

Contemporary art has profound capacities to impact upon people’s lives, particularly when established upon the social history of place and changing paradigms of ownerships, as we use the museum to engage, give voice to, and to challenge these parallel histories and the aftermath of tragic events. Questioning conventional frameworks for curating exhibitions fosters the creation of artworks that can be considered milestones, enacting real statements that resonate international perspectives.

Campbelltown Arts Centre is located southwest of Sydney (NSW, Australia), a territory rich in cultural diversity, thriving social communities, and independent voices. With a constantly changing physical landscape and imminent impacts ahead, this environment creates a platform to question points in time and shifting momentums. Considering these changes and the cultural diaspora, we understand much of our history is constructed on tragedy. With its

foundations laid upon a colonized history, Campbelltown as a city mirrors changing demographics across the world, and we are obliged to respond with stewardship, relevance, and place making in a manner that is driven by consultation, partnerships, and participation. We operate to foster local identity, cultural production through socially relevant issues, and understand the importance of profiling legacy.

These ideas will be discussed with reference to certain key exhibitions: *With Secrecy and Despatch*, curated by Tess Allas and David Garneau, an exhibition commemorating the 200th anniversary of the Appin Massacre, with new works from Australian Aboriginal and Canadian First Nation artists in partnership with Canada Council; *Untold Stories from a Distant World*, curated by Michael Dagostino and Ben Quilty, an upcoming exhibition responding to the death penalty and profiling human rights through global social justice systems, featuring works by Myuran Sukumaran; *Towards the Morning Sun*, curated by Keren Ruki, an exhibition exploring Pacific culture through community-engaged projects; *The List*, curated by Megan Monte, a multifaceted exhibition celebrating youth culture while combating current issues of today through socially-engaged projects.

### *Biography*

Michael Dagostino is dedicated to collaborating with contemporary artists and curators to challenge historical, economic, and social frameworks. He has been the Director of the Campbelltown Arts Centre (Sydney, Australia) since 2011, where he has established an innovative

interdisciplinary vision with a focus on long-term engagement and participation through an artist-led program that has local, national, and international relevance and partnerships. He has commissioned many exhibitions and projects including: *Towards the Morning Sun* (2013); *Temporary Democracies* (2011–13), an intensive three-year live art program based in the heart of a social housing suburb in Campbelltown; *The List* (2014); *TV Moore's Rum Jungle* (2014), a solo exhibition with leading Australian artist TV Moore; and *With Secrecy and Despatch* (2016). He began his career in partnership with fellow artist Michael Lindeman, developing a strong curatorial approach for emerging practices. In the last ten years he has been the inaugural Director of Parramatta Artists Studios, where he developed an innovative hub for emerging artists. He is currently on numerous boards, and has been chair of Artspace (Sydney). He is a current board member of FBI Radio (Sydney).

# Mari Carmen Ramírez

*Sunday, November 20, 10:00–11:00*

*Keynote speech 03,*

*CCCB: Centre de Cultura*

*Contemporània de Barcelona*

The Wortham Curator of Latin American Art & Director, International Center for the Arts of the Americas, Museum of Fine Arts, Houston, United States of America.

## *Politics and the Production of Knowledge in the Museum Context*

The last fifteen years have seen a surge of interest in archives and research in the museum context. Beginning with the MFAH (Museum of Fine Arts, Houston), a number of institutions have sought to dedicate resources to gathering, cataloguing, and displaying the texts, documents, and supporting materials of artists and individuals who have dedicated their lives to creative pursuits. This phenomenon has taken place at a time when museums everywhere have been forced to become centers of entertainment for massive audiences in order to stay relevant and, in some cases, “survive.” Such a situation poses an ironical contradiction as, in its slow and deliberate pace, archival preservation and research (insofar as they involve mediation) are the opposite of the immediate gratification that characterizes current museum experience.

Proceeding from my experience as founding director of the ICAA (International Center for the Arts of the Americas) and that of its extensive team, this talk will focus on outlining the challenges and paradoxes these initiatives raise in the museum landscape today. Among the main issues to be addressed are: What is the value of archives and research for modern and contemporary art museums? How can these institutions reconcile the demands of these activities with the present instrumentalization of museums? What are the challenges at stake? Within this framework, the presentation will delve into some possible answers.

### *Biography*

Mari Carmen Ramírez is the Wortham Curator of Latin American Art and founding Director of the International Center for the Arts of the Americas (ICAA) at the Museum of Fine Arts, Houston. Prior to that, she was curator of Latin American Art at the Jack S. Blanton Museum of Art and adjunct lecturer in the department of art and art history, both at The University of Texas at Austin. Ramírez also served as director of the Museo de Antropología, Historia y Arte de la Universidad de Puerto Rico, Río Piedras campus. She received a Ph.D. in Art History from the University of Chicago in 1989.

Ramírez has curated numerous exhibitions of Latin American art including *Inverted Utopias: Avant-Garde Art in Latin America* (with Héctor Olea, MFAH, 2004), awarded by the International Association of Art Critics as the “Best Thematic Museum Show Nationally” in the USA. More recently, New York Times art critic Holland Cotter declared

Inverted Utopias one of the two most important exhibitions of the past decade.

At the ICAA, Ramírez conceptualized and oversees the continental initiative Documents of 20th Century Latin American and Latino Art: A Digital Archive and Publications Project consisting of the recovery and digitalization of primary sources related to the artistic production of the region.

In 2005 she was the recipient of the Award for Curatorial Excellence granted by the Center for Curatorial Studies at Bard College. That same year TIME magazine named her one of the twenty-five most influential Hispanics in America. She is also the recipient of the 2014 Latino Influencer Award and that same year made the 100 Most Powerful Women in the Arts list.

Ramírez has been widely published on a broad range of topics such as the relationship of Latin American art to identity politics, multiculturalism, globalization, and curatorial practice.

# Kuan-Hsing Chen

*Sunday, November 20, 11:20–11:50*

*Perspective 07,*

*CCCB: Centre de Cultura*

*Contemporània de Barcelona*

Executive Director of Inter-Asia School (NPO), Professor of the Institute for Social Research and Cultural Studies (Chiao Tung U, Taiwan), Co-Director of the Bandung Institute for Africa-America-Asia-Caribbean (China Academy of Arts, Hangzhou), Professor of the School of Marxist Studies (Nanjing U), Cultural Studies Dept (Shanghai U), College of Humanities (Yonsei U, Seoul), the Makerere Institute for Social Research (Makerere U, Uganda), Diplomat Institute (U of Addis Ababa, Ethiopia); Editor, *Inter-Asia Cultural Studies: Movement and Renjian Thought Review* (Taipei)

*We are all Foreigners...*

*Decolonizing Contemporary Art Museum*

Posing critical questions on the museum's responsibilities and its archiving work, my presentation centers on the projects initiated by the Inter-Asia School (IAS). Since 2000, IAS has been involved in creating new "arts" spaces to link contemporary arts with intellectual thought and cultural movement, and calls for a "return" to local communities (where temple and market operate on a lunar year calendar) so as to bridge the gaps between the arts and popular life.



These programmatic endeavors include: The West Heaven on India-China Social Thought Dialogues (2010 –); Asian Circle of Thought Summit (2012 –); the formation of the Inter-Asia School (2012 –); Inter-Asia Biennale Forum (2014 –); Bandung/Third World 60 Years (2015); Putian-Xianyou project on temple and popular beliefs (2016); and the Third World Action Project, eventually leading to the launching of the Bandung Institute of Africa-America-Asia-Caribbean under the rubric of Decolonizing the Earth (with the aim to build five institutions). This presentation centers on the Bandung and Putian-Xianyou projects, and will draw on fieldwork at different Asia-Africa sites. I will argue that “we are all foreigners...” (Choi Wanshik) and, to liberate ourselves, we need to decolonize our one hundred years of Europeanization. This applies to all levels and social-political modes of life, including liberation from the self-colonizing understanding of the museum, art, and the work of archiving.

### *Biography*

Kuan-Hsing Chen is Professor at the Graduate Institute for Social Research and Cultural Studies, Chiao Tung University, Taiwan, and the Chair of the board of trustee for the Inter-Asia School (an international NPO). He has taught at Tsing Hua University (1990 – 2008) and has held visiting professorships at universities in Korea, China, Japan, Singapore, the U.S., and Hong Kong. His current affiliations as visiting professor include Cultural Studies, Shanghai University; College of Humanities, Yonsei U; School of Marxism Nanjing U; Local History, Center Xiamen U; Makerere Institute for Social Research, Makerere University;

School of Diplomacy, U of Addis Ababa, Ethiopia; Graduate School of Global Studies, Doshisha U, Kyoto; International Institute for Cultural Studies, Ritsumeikan U, Kyoto; EMP Program, University of Tokyo; Critical Asian Humanities, Duke U; Cowdwell College, UC of Santa Cruz.

His recent publication *Asia as Method—Towards De-imperialization* (Duke University, 2010) has Chinese, Korean, and Japanese editions. He has edited volumes in English, including *Stuart Hall: Critical Dialogues in Cultural Studies* (Routledge, 1996) and *Trajectories: Inter-Asia Cultural Studies* (Routledge, 1998); and *Inter-Asia Cultural Studies Reader* (Routledge, 2007). Publications in Chinese include: *Cultural Studies in Taiwan* (2000) and *The Partha Chatterjee Seminar—Locating Political Society* (2000); *Chinese Revolution Reconsidered: Mizoguchi's Mode of Thought* (2010); *Paik Naik-chung: Division System and National Literature* (2010); *Chen Yingzhen: Thought and Literature* (2011). Founding chair of Taiwan's Cultural Studies Association; founding member of the Inter-Asia Cultural Studies Society (and its Consortium); and a core member of Taiwan: A Radical Quarterly in Social Studies. He is a co-editor of the journal, *Inter-Asia Cultural Studies: Movements* (2000–) and *Renjian Thought Review* (Mandarin edition; 2010–).

In recent years he has been involved in the West Heavens Project and in establishing the Inter-Asia School to launch the Modern Asian Thought project. With these involvements, he and other members of the Inter-Asia School have organized the Indian-China Social Thought Forum (2010), Asian Circle of Thought Shanghai Summit (2012), Inter-Asia Biennale Forum (since 2014) and Bandung/Third World 60 Years Series (2015): “Decolonizing the Earth (2016).”

# Marysia Lewandowska

*Sunday, November 20, 11:50–12:10*

*Perspective 08,*

*CCCB: Centre de Cultura*

*Contemporània de Barcelona*

Artist, London, United Kingdom.

## *On the Museum's Commons*

My interest lies in encouraging a discussion around social and ethical responsibility for creating cultural conditions, through exhibitions, films, and publishing, leading towards a radicalized practice of public engagement, marked by disclosure and openness. Such practice, as the basis for its relevance, requires sustained enquiry and research, an inventive approach to economic models, different forms of dissemination, acknowledgement of collaborative efforts as well as exchanges across disciplines. It is an open model often characterized by its ability to adapt, build networks, nourish friendships, work across generations and across various fields of expertise, adopt improvisatory tactics and insist on self-institution.

Recent changes in terms of use and access to physical and digital archives invite questions regarding ownership, by exposing the limits of proprietary regimes. What is the involvement of artists in setting up a counter agenda to market-driven concerns, by actively participating in nourishing the public domain? How profoundly are we committed

to imagining the future of the museum and of the archive as open and common resources? In resisting the promotional logic of an administered culture, are artists able to reemphasize an engagement with the world as a vital, challenging, awkward, critical experience and not merely as a representation of those experiences? Recent projects will be discussed, including *Tender Museum*, *The Women's Audio Archive*, *How Public is the Public Museum?*, all exploring modes of negotiation, distribution, and generosity.

### *Biography*

Marysia Lewandowska is a Polis-born, London-based artist who through her collaborative projects has explored the public function of archives, collections, and exhibitions in an age characterized by relentless privatization. Her practice critically explores the property of others. Recent projects include: the film *Museum Futures: Distributed*, (2008; with Neil Cummings); *Tender Museum*, Muzeum Sztuki, Łódź (2009); *How Public is the Public Museum?*, Moderna Museet, Stockholm (2010); *Re-Distributed Archive*, Studio Voltaire, London (2012); *Undoing Property?* (with Laurel Ptak), Sternberg Press (2013); *Property, Protest, Commons and the Alternative Economies of Art in Asia*, (with Esther Lu), Asia Art Archive, Hong Kong, and TCAC, Taipei, Taiwan (2015); *Triple C. Editing the Century*, Vienna Biennale, MAK Vienna (2015); *Re-Negotiation*, Artspace, Auckland, NZ (2015); *Comment is Free*, Institute of Modern Art, Brisbane (2016); *Cinema Island* (with Colin Fournier), K11, Hong Kong (2016). She was Professor of Art in the Public Realm at

Konstfack in Stockholm (2003 – 13) and Visiting Professor at the Chinese University of Hong Kong (2014 – 15).  
[www.marysialewandowska.com](http://www.marysialewandowska.com)

# Yuliya Sorokina

*Sunday, November 20, 12:10–12:30*

*Perspective 09,*

*CCCB: Centre de Cultura*

*Contemporània de Barcelona*

Curator, Asia Art+ PF,  
Almaty, Kazakhstan.

## *Just Making?*

When talking about museum collections on post-soviet territories I always have a desire to cite the famous Russian writers and philosophers of the mid-nineteenth century who put the questions: “Who is guilty?” (Gertsen) and “What is to be done?” (Chernyshevskiy). After over 100 years these two questions are still relevant in any tricky situation in the territory between the Baltic Sea, the Kamchatka peninsula, and the Pamir mountains. It is also interesting that everyone can use one of these phraseologies as an answer to any problem in our region.

Thinking of the strategies for the creation of contemporary art collections under the totalitarian regimes and emerging democracies within post-Soviet Central Asia, it is pertinent to ask whether local museums are responsible for presenting their art collections? Are there any strategies for overcoming corruption and making judgments based on one’s personal predilections? How do you avoid propaganda issues during museum events? Who decides what is art here?

Do museums fulfill their mission in the region? (Please choose one of above phraseologies to answer these questions.)

Kazakhstani and Central Asian officials with post-communist and post-Komsomol backgrounds still mainly acknowledge propagandistic art. Such a propagandistic approach is evident in the official policy for museum collecting. For example, the Ministry of Culture recently forced the National Museum of RK to purchase the gigantic series of canvases dedicated to the patriot act “Mengilik el” by one of the superficial “court painters,” Erbolat Tulepbay, for 130,000,000 tenge (400,000 USD). As a result, the museum is unable to buy the work of the first contemporary artists of the region.

At the same time, the Kazakhstani government is dissatisfied with the museum executives and is planning to replace them with managers invited from abroad. Functionaries believe that it might be a prescription for positive change in the system, under which foreign executives will simply carry out the will of the ministry.

Meanwhile, contemporary artists exist as an underground/unofficial community. Independent artists and curators organize local and even international events, initiate archives, publish journals and books, and organize schools for young artists. All these activities exist without the involvement of the state structures, or as an intervention into those governmental institutions that are loyal to innovation.

This situation coincides with the philosophical advice given by one of the main contemporary culture theoreticians, Boris Groys, at a seminar with the marvelous name Zeitmaschine Museum. To the artists' question “What is to be done?” he answered that artists should just perform their

artistic job, create new meanings, and try to preserve what has been done. And time will do its own job with the museums and cultural policy...

### *Biography*

Yuliya Sorokina is a curator and lecturer, based in Almaty, Kazakhstan. She has curated several projects of Central Asian contemporary art, such as: *Art Dubai Marker 2014*, International Art Fair, Kazakhstani Department, Dubai, UAE (2014); *In-between Past and Future. Archeology of Actuality*, exhibition dedicated to the 20th anniversary of the collapse of USSR and former Kazakh Republic Independency, Goethe Institute Project "Minus Twenty," State Museum of Fine Arts, Almaty, Kazakhstan (2011); *Muzykstan: Media generation of contemporary artists from Central Asia*, Central Asia Pavilion, 52nd Venice Biennale (2007; commissioner and curator); *UK+CA/ Exchange Project Almaty-Astana-Shymkent-Byshkek, Kazakhstan-Kyrgyzstan, Central Asian Project* (2006–07; co-curator). Further exhibitions at: SPACE, London; Cornerhouse, Manchester; and Almaty, Bishkek, and Tashkent.

She regularly publishes articles, including: "The Ghost of the Garden-City," in *Soviet Modernism 1955–1991* (2012; exh. cat.) and "Almagul Menlibayeva: Wanderings and Incarnations," *Afterall* #31 (2012).

She is currently doing Ph.D. research and working on ASTRAL NOMADS, a Digital Archive/Resource of Central Asian Contemporary Art, [astralnomads.net](http://astralnomads.net)



# Visits and conference venues in Barcelona

## VISITS AND CONFERENCE VENUES IN BARCELONA

### *Friday, November 18*

MACBA Museu d'Art Contemporani de Barcelona	70
La Virreina Centre de la Imatge	73
Hangar. Visual Art Production and Research Center	75

### *Saturday, November 19*

CaixaForum. Cultural Center of "la Caixa" Foundation, Barcelona	77
Mies van der Rohe Pavilion	80
MNAC: Museu Nacional d'Art de Catalunya	81
Fundació Joan Miró	83

### *Sunday, November 20*

Fabra i Coats. Centre d'Art Contemporani	85
Fundació Foto Colectania	87
Blue Project Foundation	89
Fundació Antoni Tàpies	91

## Walking itineraries in Barcelona

*Friday, November 18*

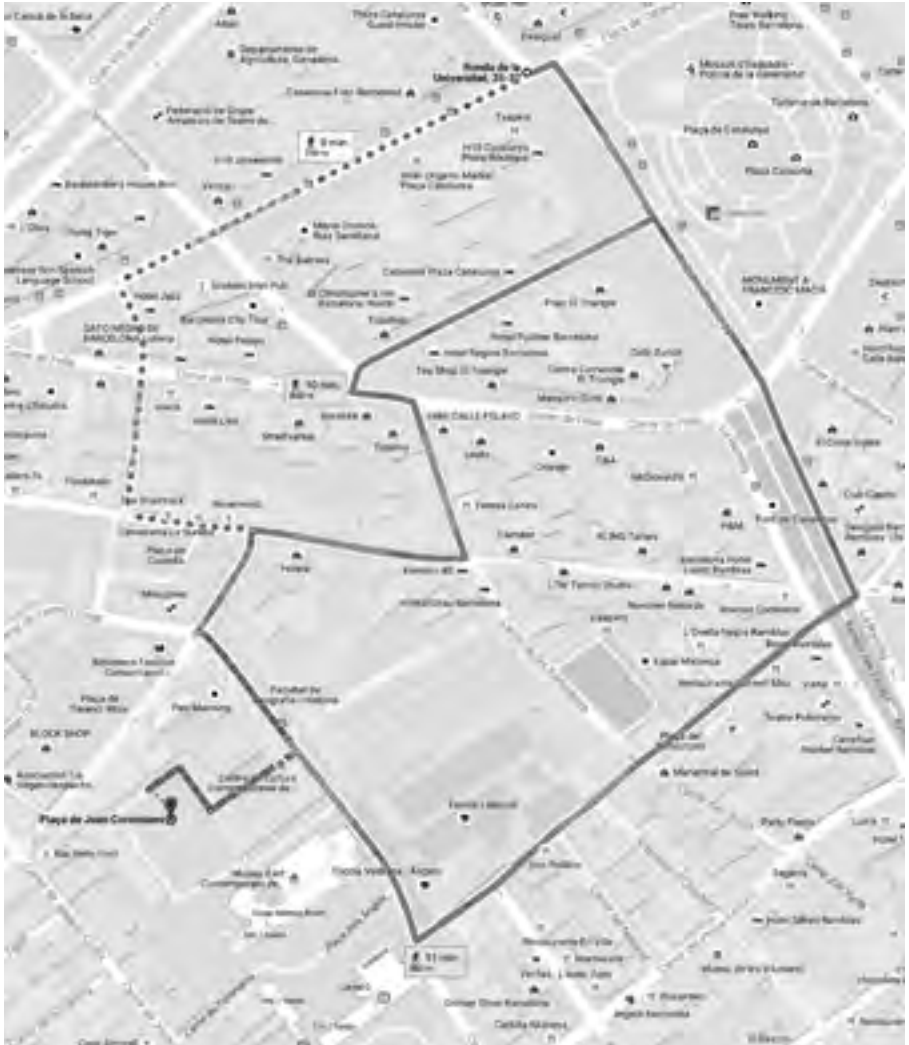
From Rambla Catalunya/Ronda Universitat to MACBA



## VISITS AND CONFERENCE VENUES IN BARCELONA

*Sunday, November 20*

From Rambla Catalunya/Ronda Universitat to CCCB



*Friday, November 18*

# MACBA Museu d'Art Contemporani de Barcelona

The MACBA Museu d'Art Contemporani de Barcelona has responsibility for disseminating contemporary art, offering a range of visions and generating critical debates on art and culture, while aspiring to reach increasingly diverse audiences. MACBA is an open institution that prioritizes education and innovation in its field. MACBA is managed by a consortium composed of Barcelona City Council, the Government of Catalonia, the Spanish Ministry of Culture, and the Fundació MACBA. In 1995, it opened in a new building in the heart of the Raval, designed by architect Richard Meier.

MACBA is a public service that brings critical culture to the city, combining its responsibility to examine recent art history with that of generating multiple, non-hegemonic narratives about the past, present, and future. It embodies the idea that museums play an essential role in reinforcing the impulse of individuals and collectives to activate positive social change. The museum can be seen as a site to stimulate

awareness of contemporary conflicts, provide an alternative understanding of them, and cultivate a necessary coexistence in our society. MACBA views this function to be as important as its role in disseminating contemporary art.

MACBA aspires to be a platform for the production of knowledge, to stimulate critical thinking and examine exchange between art and the socio-political context, both locally and internationally. It does so through the museum's various endeavors including the collection, temporary exhibitions, publications, public programs, education, and study center and archive.

### *Temporary exhibitions*

*Miralda. MADEINUSA*

*Curator: Vicent Todolí*

With a career spanning five decades, Antoni Miralda has turned something as universal as food into a creative universe. He has pioneered an artistic practice that centers on the collective rituals that celebrate the ceremonial act of eating by using color and its symbolism. Employing a non-conformist language, baroque and full of humor, that celebrates the senses and brings art close to life, he also undertakes an ethnological exploration of human behavior in his work. *Miralda. MADEINUSA* will document for the first time and in a comprehensive manner the fourteen projects made by Miralda in the United States from the mid-seventies to the late nineties. The most significant installations have been reconstructed for this occasion and are complemented by sculptures, drawings, photographs, visual recordings,

sketches, and other material that highlight the complexity of his projects and the collective nature of the artist's methodology.

### *MACBA Collection 31*

*Curators: Ferran Barenblit and Antonia M. Perelló*

A museum's collection is essential in the configuration of its identity and determines its capacity to interact with the present. The 31st presentation of the MACBA Collection is structured around three main themes: experience, time and conflict. The works in the exhibition explore the various forms of conflict in today's world, while reflecting on the relationship of art with itself and its potential for interrogating reality. Emphasis is also placed on works that engage with natural elements and processes, sensory experimentation, corporeality and the experience of time as fundamental conditions for artistic practice. The exhibition includes 85 works by 50 artists of different generations from around the world, representing a period of works created over five decades, from 1959 up to the present.

### *Hard Gelatin*

*Curator: Teresa Grandas*

Hard Gelatin reflects on the role of art and culture within a series of socio-political events that took place during 1977–92 in Spain, the critical years of the country's transition from dictatorship to democracy. The exhibition features the work of cultural activists and artists who went against the grain by embodying attitudes that had formerly been symbols of refutation, irony and political dissent. These movements examined the democratic regeneration of the

country by questioning the political parties' desire to 'turn a new page' and forget the years of dictatorship, without a due process of political accountability and an analysis of the social consequences. Films, documentaries, television programs, journals, comics, fanzines, and artworks are presented, mixing the aesthetic, the social, and the political in an attempt to reveal alternative accounts of a fascinating period of our recent history and of our present.

## La Virreina Centre de la Imatge

The Barcelona Culture Institute is a public body set up by Barcelona City Council to support and promote cultural activities in the city, including the program of events at La Virreina Centre de la Imatge (Center for the Image) at the Palau de la Virreina.

Since 1980 La Virreina has shown exhibitions of contemporary art featuring a great diversity of subjects and formats.

In 2007, La Virreina exhibition center began a new stage as a Center for the Image. Its program has since included photography, audiovisual works, election broadcasts, book publishing, literary festivals, talks, digital documentation, and expanded literature in the age of the image.

La Virreina aims to explore the notion of the image as knowledge and also as a way of sparking new cultural experiences. Its key mission is to forge its own identity within the



network of spaces in Barcelona, in terms of its programming and its contents and formats, as well as working closely with other centers for visual creation.

*Temporary exhibitions*

*Copi. The Time of Monsters*

*Curator: Patricio Pron*

Like a letter of safe conduct, the name of Copi (1939 – 1987) has for years guaranteed entry to a club that is not necessarily restricted but certainly select, a club for whose members the work of the Franco-Argentinean author is one of the most unusually radical reading experiences in recent decades.

Copi's work combines cruelty and tenderness, the absurd and irony, aestheticism, theatricality, and the subversion of genders and genres in a device presided over by serialization, supposedly "bad" drawing, and unchecked vertigo. Filled with transvestites, women who talk to snails, rats that write letters, lewd little old women and chickens, his work tests our capacity for wonder, but also the borders between the artistic disciplines the author worked with—playwriting, acting, fiction, illustration and comics—and other borders that have no place in his work: those that exist between men and animals and animals and objects, men and women, homosexuals and heterosexuals, life and death, sleep and wakefulness. Copi's stories are tales of monsters and fables with no moral or with an uncomfortable moral: that of his short stories, his novels, and his extraordinary plays, whose origin, however, lies in the radical creative act of these comics.

*Alexander Kluge. Gardens of Cooperation*

*Curators: Neus Moyano, Valentín Roma, Gillermo Zuaznabar*

Gardens of Cooperation is the first exhibition on Alexander Kluge in Spain and the only museum retrospective to date to cover his entire oeuvre in an international context. Kluge has overseen the show himself and provided a large amount of previously unseen materials, from both his personal archives and the documentary resources of his production company, Kairos-Film. All the audiovisual works on display have been specifically created by Kluge for La Virreina.

Alexander Kluge (Halberstadt, 1932) has had an astonishingly multifaceted career. With fifty-five short and feature films, almost three thousand television programs, a vast literary oeuvre, and highly influential essays on political theory and film history under his belt, he has outgrown the epithet of cult creator to become a kind of multi-limbed institution. Be it championing the filmmaking industry, influencing parliamentary debates, giving controversial interviews or writing polemical articles, Kluge has been shaking up public life in Germany for over half a century.

## Hangar. Visual Art Production and Research Center.

Hangar is a center for art research and production, offering support to artists. Hangar's mission is to support visual artists and creators during the different phases of their art production processes as well as to contribute to the

development of their projects. In doing so, Hangar provides equipment, facilities, production assistance, and a suitable context for experimentation and the transfer of free knowledge.

The center offers an array of services and a framework that allows for the research and development of art productions in their entirety, or partially. Hangar follows up on the results by including the projects in various networks and platforms, or by detecting possibilities for their incorporation within other fields.

Hangar's headquarters are in a building loaned by the Barcelona City Council that is located in the Can Ricart complex, an industrial environment within the Poblenou neighborhood in Barcelona. The architecture is from the mid-nineteenth century, and was originally designed for the textile industry. Until the closure of industrial activity in 1991, different companies established themselves in the building that Hangar now occupies.

Furthermore, Hangar offers services such as equipment rental, technical assistance, consulting, and production follow-up. Hangar also develops art research projects, and runs its own activities program, which includes presentations, workshops, and other learning activities for artists.

Hangar is mainly funded by the Regional Government of Catalonia and the Barcelona City Council, and enjoys the specific collaboration of the Banc de Sabadell Foundation for resident artists' activities, the Ministry of Culture and the European Commission for the development of specific projects. The Visual Artists' Association of Catalonia Private Foundation is in charge of running its management, and a program commission, renewed every two years, oversees

its art direction. Hangar's management model and its vision as a public service focused on production and research makes Hangar a space that specializes in providing support for artists.

*Saturday, November 19*

## CaixaForum: Cultural Center of 'la Caixa' Foundation, Barcelona

*'La Caixa' Foundation*

'La Caixa' Foundation implements philanthropic programs in areas of social, cultural, and educational development, as well as in scientific research. In the cultural field, the Foundation organizes art exhibitions in Spain's main cities, besides a wide range of music programs, humanities conferences, and drama projects. The Foundation also owns an important collection of international contemporary art that comprises works by currently relevant artists.

### *CaixaForum Barcelona*

CaixaForum Barcelona is one of the seven cultural centers which "la Caixa" Foundation operates in major Spanish cities. Inaugurated in 2002, it brought new life to an old textile factory located at the foot of Montjuïc hill, which had been commissioned to Josep Puig i Cadafalch (emblematic architect of Catalan modernisme, along with Antoni Gaudí and Domènech i Montaner). In 1913, Puig i Cadafalch's design was awarded the Annual Prize for Artistic Buildings and in 1976, the factory was declared a Monument of Historical and National Interest. After having remained empty for a number of years, "la Caixa" purchased the building with the intention of giving it new social, cultural, and educational functions. Providing it with the infrastructure befitting a modern cultural venue without changing its essential features, renowned architects Arata Isozaki, Francisco Javier Asarta, Roberto Luna, and Robert Brufau took on the project to refurbish and enlarge CaixaForum. In this unique example of early twentieth-century industrial Catalan architecture, past and present, tradition and modernity come together.

Culture is disseminated to all kind of audiences throughout the 12,000 square meters of the center's surface area. Exhibitions of ancient, modern, and contemporary art, concerts and musical events, debates and talks, literature, film, and critical thinking sessions, and school and family-oriented educational programs are just some of the activities held regularly at CaixaForum, spread throughout its four exhibition galleries, auditorium, multipurpose classrooms, and workshops.

*Temporary exhibitions*

*Balsam and Fugue. Artistic Creation in Penitentiary Institutions*

*Curator: Mery Cuesta*

Balsam and Fugue examines the existential dilemmas that individuals face when they enter prison environments, and the role that creativity can play in such situations. The show brings together works by artists represented in the "la Caixa" Contemporary Art Collection, such as Matt Mullican, Jorge Barbí, Antonio Saura, and Miquel Barceló, and those by inmates in Catalan penitentiary centers. Balsam and Fugue reveals the parallels between these two contexts, while demonstrating art's enormous liberating potential to make our lives more bearable. The exhibition features two murals painted by the artists and inmates, and audio and video recordings by artists, supervisors and inmates.

*A Thyssen Never Seen*

*Curator: Guillermo Solana, artistic director of the Thyssen-Bornemisza Museum in Madrid*

In 2017, Madrid's Thyssen-Bornemisza Museum will commemorate the twenty-fifth anniversary of its opening. Kicking off the program of celebratory events, a large selection of masterpieces from the museum is displayed outside Madrid for the first time since the Spanish government acquired the Thyssen-Bornemisza Collection.

The exhibition will enable visitors to discover the Thyssen Museum as it has never been seen before, based on an original reading of the great masterpieces in the

Thyssen-Bornemisza Collection, grouped into five genres: religious painting, portraiture, still life, landscape, and cityscape. The exhibition will feature 63 works, including eight paintings on loan from the Museu Nacional d'Art de Catalunya (MNAC). In short, A Thyssen Never Seen is an anthology of masterpieces by major artists including Fra Angelico, Raphael, Memling, Rubens, Rembrandt, Canaletto, Pissarro, Cézanne, Kandinsky, Picasso, Chagall, Hopper and O'Keeffe.

## Mies van der Rohe Pavilion

The Fundació Mies van der Rohe was set up in 1983 by the Barcelona City Hall with the initial purpose of reconstructing the German Pavilion, designed by Ludwig Mies van der Rohe (1886 – 1969) for the 1929 Barcelona International Exhibition.

Besides conserving and disseminating knowledge about the Mies van der Rohe Pavilion, the Fundació today also fosters debate on and awareness of themes related to contemporary architecture and urban planning, as well as encouraging studies on the work of Ludwig Mies van der Rohe and on the Modern Movement. In accordance with these objectives, the Fundació organizes awards, congresses, conferences, exhibitions, workshops, and installations.

Outstanding among these activities is the organization, jointly with the European Commission, of the European Union Prize for Contemporary Architecture—Mies van der Rohe Award, one of the most prestigious of all European architecture prizes.

# MNAC.

## Museu Nacional d'Art de Catalunya

The Museu Nacional d'Art de Catalunya (National Museum of Catalan Art) is located in Barcelona in the Palau Nacional of Montjuïc, constructed for the International Exposition of 1929. In 1934 it opened its doors as the Museu d'Art de Catalunya, bringing together the medieval collection. Subsequently, in 1995, then as the Museu Nacional d'Art de Catalunya, the new rooms of Romanesque art were inaugurated, and in a successive way the public presentation of the collection was extended, a process that ended in 2004, expanding in that way a thousand years of European art, from the tenth to the twentieth century, including Romanesque and Gothic art collections, Renaissance and Baroque art and Modern art collections showing rich and varied examples of painting and sculpture, art objects, drawings, posters, prints, and photographs.

### *The Romanesque Art collection*

The Museu Nacional houses the finest collection of Romanesque art in the world, thanks to a unique series of groups of fresco paintings from Romanesque churches in the Pyrenees that include those from Sant Climent in Taüll, a masterpiece of universal art and those from Santa Maria de Taüll, the most important example from the interior of totally painted Catalan Romanesque church that has survived to the



present day. Most were purchased and moved to the Museum between 1919 and 1923 to avoid their leaving the country.

The exhibition is completed with a rich collection of panel paintings, the largest and oldest series from Romanesque Europe, woodcarvings, stone sculpture, and metal work.

Wooden sculptures includes a typological variety of crucifixes, Madonnas, and Descents from the Cross, some of which are fundamental works of European Romanesque art, as in the case of the Batlló Majesty.

The visit ends with the items of metalwork, mostly produced in Limoges, which were treasures of the medieval churches. These objects had a liturgical function, but at the same time they made up the churches' material heritage, a way of accumulating wealth.

### *The Modern Art collection*

The Modern Art collection contains a selection of the finest Catalan art from the early nineteenth century until the 1950s, including the movement Dau al Set (the first post-Second World War artistic movement in Catalonia).

After a process of renovation, the display now offers a new critical and complex narrative that avoids the mere succession of styles and names and includes all the artistic productions of the period—sculpture and painting, drawings and prints, photography, posters, cinema, architecture, and the decorative arts—helping the visitor to understand the social, historical, and artistic context, and highlighting the international connections of artists and movements of Barcelona and Catalonia.

The collection's strong points are the Modernista works of art, dating from an extraordinarily fruitful period in Catalan art. Besides paintings and sculptures from this period, the museum possesses exceptional pieces of furniture and examples of the decorative arts, designed by Antoni Gaudí, Josep M. Jujol, Gaspar Homar, and Josep Puig i Cadafalch for some of the most famous Modernista buildings in Barcelona such as Casa Milà or Casa Batlló. The museum is a center of reference with regard to Modernisme for both local and international visitors.

## Fundació Joan Miró

The Fundació Joan Miró is a living center, where visitors can discover and explore the work of Joan Miró and other artists. A place for participation and for dialogue based on ideas and artistic disciplines.

### *Joan Miró Collection*

The Fundació Joan Miró is a remarkable space created by Joan Miró himself with the idea of making art accessible to all.

The collection of paintings, drawings, sculptures, and works on paper displayed at the Fundació is one of the most comprehensive selections of Miró's oeuvre, offering a thorough overview of all the stages of his life and career. Eight distinct but interconnected sections allow visitors to explore all aspects of the work and personal language of one of the

most influential artists of the twentieth century: “The Land”; “Beyond Painting”; “Violence”, “Escape”; “Anonymity”; “Poetry and Silence”; “Anti-Painting”; “Sobreteixims”, and “Art and Everyday Life” illustrate the key concepts in Miró’s thinking and his oeuvre, and show his desire to transcend conventional painting. The paintings related to Surrealism and the works based on the Spanish Civil War are particularly noteworthy due to their artistic and poetic significance. Other important pieces include the large canvases Miró produced from the late seventies onwards, which are characterized by large fields of color and free gesture.

*Temporary exhibitions*

*Endgame: Duchamp, chess, and the avant-garde*

*Curator: Manuel Segade*

Endgame. Duchamp, chess and the avant-garde is an account of twentieth-century avant-garde movements up to the beginning of Conceptual art, told from the perspective of what appears to be a minor anecdote: the game of chess. By revealing its ongoing presence throughout a variety of different currents, we are able to observe the shift from the pleasure of playing to the analysis of language. It is the path that leads from the Fauvist figuration of the 1910s to the symbolic tradition of Surrealism and, finally, to its culmination in art as idea in the Conceptual movement, by way of the leading artists of the modern era. Follow this exhibition on social media: #Fidepartida

*Espai 13*

*One Foot Out. Expeditions and Diasporas*

*Curator: Jordi Antas*

The exhibition program *One Foot Out. Expeditions and Diasporas* explores aspects of belonging to and breaking away from an artistic context. Projects that begin with a voluntary dispersion based on processes and questions: what is generated in the distance, and what can be brought back. Six separate solo shows that are all grounded in uncertainty and explore the relationships that form around them, in order to offer a more plural, liberated vision. The participating artists move between performativity and audience involvement, fiction, and unexpected situations. A diasporic view.

*Sunday, November 20*

Fabra i Coats

Centre d'Art Contemporani  
de Barcelona

Fabra i Coats Centre d'Art Contemporani de Barcelona is a multidisciplinary institution that has the aim of producing, disseminating, and exhibiting contemporary art projects. It is a space of dialogue and experimentation addressed to all

audiences. It aims to develop proposals beyond the big museum structures and to work with creators from different contexts and generations, languages, and disciplines. It does not have a collection.

The Art Center presents the works of artists from the local and international art scenes and creates spaces of collaboration with the “Creative Factories,” the universities, the art faculties, the galleries, other Catalan art centers and institutions from all over the world.

It is located on the front wing of the old textile factory Fabra i Coats in the Sant Andreu district. It occupies a space of four floors with 2,450 m<sup>2</sup> dedicated to exhibitions and activities together with an auditorium, offices, workshops, and social spaces located at the “creative factory.”

### *Temporary exhibition*

#### *In Transition-Work*

Artists: Francesc Abad, Friends of Fabra i Coats, Octavi Comerón, Marion Cruza, Raquel Fiera, Pablo Marte and Miren Jaio, Rogelio López Cuenca, Julia Montilla, Montserrat Moliner, Marc Pataut, Left Hand Rotation, FAAQ, María Ruido, Allan Sekula, Jacobo Sucari, Soy Cámara.

Curators: The collective composed of Idensitat, LaFundició, Transductores, Sinapsis

In Transition-Work is a foray into a broad and complex subject, which is structured here around a limited selection of works and projects that have been completed or are in progress. All have been produced by artists that proposed a specific approach to the contemporary dimensions of the work. These multiple dimensions are currently in the midst of

the transformation process, both of their own nature and of everything surrounding them. And the fact is that in a country where the unemployment rate is the second highest in the European Union (19.6% in July 2016), any reflection, any element that contributes towards exposing the causes, consequences, and effects of this imbalance becomes a political action, due to its potential both as a criticism and as a proposal.

This exhibition aims to juxtapose urban and territorial transformations with different forms of work organization, understanding that the two completely overlap. How spaces are put to new uses is the result of foregoing conquests and fights, but also of the future projections planned around them.

# Fundació Foto Colectania

## *The Foto Colectania Foundation*

Foto Colectania is a non-profit organization founded in Barcelona in 2002 with the aim of spreading photography and making it known in the social, artistic, and educational environment of our country. The programs that are carried out, from exhibitions to activities and publications, rely on the creation of an innovative, participatory, and inclusive project that focuses on thinking around the image and its suitability to generate critical thinking. Foto Colectania

works on two levels: firstly, in the context of the city of Barcelona, presenting a cultural offering of quality that strives for excellence; and secondly, in the international context, producing and disseminating projects by Catalan and Spanish artists worldwide.

Foto Colectania has a photography collection that includes more than 3,000 works by Spanish and Portuguese photographers from 1950 to the present. It also has a free access library and a conservation area where photographic archives are kept, such as the Paco Gómez's Archive (donated by the family of photographer Francisco Gómez in 2001).

### *Temporary exhibitions*

#### *I Wanted to be a Photographer*

Artists: Laurence Aegerter, Antoine d'Agata, Roger Guevas, Mishka Henner, Jan Hofer & Severin Zaugg, Sherrie Levine, Michael Mandiberg, Doug Rickard, Thomas Ruff, Oliver Sieber & Katja Stuke, Stéphanie Solinas.

Curators: Fannie Escoulen and Anna Planas

This exhibition approaches the question of what it means to be a photographer today and how the status of the image is changing in contemporary creation. Through thirteen International artists selected by curators Fannie Escoulen and Anna Planas, the show explores the deep changes that are taking place in the definition of photography itself.

When machines are able to produce images by themselves, what is the photographer's status today, if he/she is no longer the author of the pictures? Can we still talk about

photography when the works are made of images from archives, the Internet, and from history are manipulated and appropriated by a collective impetus or produced by new techniques?

The variety of projects included in the exhibition offers us different approaches to the question, using political, poetical, vernacular or collective gestures, but always paying tribute to photography, to its techniques, ethics, and aesthetics; and therefore, showing the increasingly open limits of creation itself.

This exhibition is part of Foto Colectania's annual program, which is focused this year on the question "Well, What is Photography?", and is coproduced by the Banc Sabadell Foundation.

## Blue Project Foundation

The Blueproject Foundation is a non-profit contemporary art foundation from Barcelona, a multidisciplinary art space aimed primarily at offering a respectful and in-depth vision of the contemporary artistic creation. The Blueproject Foundation was inaugurated in September 2013 in an old building in the Born district of Barcelona. Thanks to its 500 m2 spread over two floors, the building presents unique collective art exhibitions, from private collections, as well as ambitious personal projects carried out by renowned artists of the contemporary art scene. This space dedicated to art stands as a place for reflection and debate, around currently



intellectual and aesthetic issues, which enlarges the vision on art and leads to a better understanding of contemporary culture. The Blueproject Foundation offers a lively and direct approach to great works of art in an environment that functions both as an experimental lab for new ideas and as a production platform for young artists, through the annual open call for artists in residency followed by an exhibition.

*Temporary exhibitions*

*The Great Invisible Battle*

*Abdelkader Benchamma*

Abdelkader Benchamma (France, 1975) intervenes directly on the Sala Project walls creating a large-scale installation in which he also places some of his drawings on paper. The artist continues the research begun in a previous project, departing from a photograph and a short film published in 1942 in the United States, under the title of *The Los Angeles Battle*. These documents show the American army opening fire for several hours against what they believed to be, according to some witnesses, a luminous object in the sky. One of the photographs of the incident was quickly retouched before being published, emphasizing the presence of a supposed luminous object among the other lights. Between the collective hallucination due to the stress caused by a Japanese aerial attack and the celestial apparition, Benchamma questions the veracity of the images, as well as their constant modifications and interpretations throughout the years.

*Pieter Vermeersch*

This solo exhibition by the renowned Belgian artist Pieter Vermeersch presents a new installation designed in situ for the foundation in which he thinks about what he calls “the zero-degree images” and the primary architecture. Through his pictorial creations, Vermeersch always explores a fundamental abstraction whose analytic value highlights the potential that holds the painting, delving into the illusion of the image through the use of color. We also find this analysis in the architectural elements that the artist has imagined to create and manipulate the exhibition room. “Space is stripped of its narrative,” as the artist says, that is its practicality, functionality, or utility, to reach the “zero degree” in which the image and the space accept their conventions, while standing as initiators of any potential story.

## Fundació Antoni Tàpies

The Fundació Antoni Tàpies opened its doors in 1990 in the heart of the city of Barcelona. A former publishing house designed by Catalan architect Domènech i Montaner was remodeled to become the museum that would host Antoni Tàpies legacy. With more than three hundred major works donated by the artist and his wife, the Fundació Antoni Tàpies has become a reference for one of the most important Spanish artists of the second half of the twentieth century. The Library, which sits at center of the space and

originated with the collection of books that were part of the library of the artist, is a sign of the critical modernity for which Antoni Tàpies became the icon early in the 1950s. However, the institution conceived by Antoni Tàpies himself was never meant to function as monographic museum. Since its inception, the Fundació Antoni Tàpies has produced and presented a long list of exhibitions devoted to artists that might be framed as belonging to a critical paradigm. Louise Bourgeois, Marcel Broodthaers, Hans Haacke, Krzysztof Wodiczko, Lygia Clark, Hélio Oiticica, James Coleman, Renée Green, Alejandra Riera, Ana Maria Maiolino, Xavier Le Roy, Harun Farocki, and many others have made of the Fundació Antoni Tàpies a landmark among European institutions. For twenty-five years this private foundation has performed a public service that continues to be its main motto today, when the main challenge invites us to rethink participation and the role of culture in a city given over to the tourist industry.

### *Temporary exhibitions*

*1989. After the Conversations of Algiers. Delirium and Truce*  
Curator: Carles Guerra

This is a “case study” exhibition within the Peace Treaty project organized as part of San Sebastian 2016, European Capital of Culture. It is hosted by the Artium in Vitoria-Gasteiz and by Fundació Antoni Tàpies in Barcelona. Adopting the Conversations of Algiers as an axis for this case study involves rejecting the iconization of the historic event. If the said image or icon does not exist, it is because informational obscurity has gotten in the way in terms of the

interactions between the Spanish Government authorities and ETA representatives. As we do not have images of the Conversations of Algiers, what we have before us is an exception that we cannot ignore. Given these conditions, what this case study tries to present is a set of cultural artifacts whose meaning has undergone traumatic distress. The formal logic of these alterations is susceptible to being exhibited—and even dissected—with a reduced set of objects, which, as is common in case studies, must bear the weight of representing the multiple facets of a conflict that lasted too long. Far from portraying violence with the political and ethical perspectives that violence itself has generated, the project presents the effects of terrorism on the art produced in that historical period.

Post-conference tour

# November 21–22, 2016

## San Sebastián, Bilbao and Santander

### *Monday, November 21*

05:00	Coach departs to the Airport from Hotel H10 Metropolitan (Ronda Universitat corner with Plaça Catalunya. In front of the Barça shop)
07:00	Barcelona T1 El Prat
08:10	San Sebastián, Vueling 2486
08:30–9:00	Coach to Tabakalera Center for Contemporary Culture and time for a coffee before the visit
09:30–10:30	Visit Tabakalera. Center for Contemporary Culture
10:30–11:00	Coach to San Telmo Museoa
11:00–12:00	Visit exhibitions San Telmo Museoa
12:00–12:30	Coach to Museo Chillida-Leku
12:30–13:30	Visit Museo Chillida-Leku
13:30–15:00	Lunch in San Sebastián
15:00–16:30	Coach to Bilbao
16:30–17:00	Check-in at Gran Hotel Domine Bilbao, leave luggage

## CÍMAM 2016 ANNUAL CONFERENCE

17:00 – 17:05	Walk to Museo de Bellas Artes de Bilbao
17:05 – 18:00	Visit exhibitions Museo de Bellas Artes de Bilbao
18:00 – 18:15	Walk to AZKUNA Zentroa
18:15 – 19:30	Visit exhibitions AZKUNA Zentroa
19:30 – 21:00	Dinner at Yandiola Restaurant hosted by AZKUNA Zentroa and the Bilbao City Council
21:00 – 21:15	Walk to Gran Hotel Domine Bilbao

### *Tuesday, November 22*

09:30 – 09:45	Hotel check-out, participants leave luggage in the coach
09:50 – 10:00	Walk to Guggenheim Museum Bilbao
10:00 – 11:30	Visit Guggenheim Museum Bilbao
11:30 – 12:30	Coach to Santander
12:30 – 13:00	Meeting with Íñigo de la Serna, Mayor of Santander and Miriam Díaz, Councillor for Culture, Santander City Council
13:15 – 14:15	Lunch at the Fundación Botín
14:15 – 15:00	Visit exhibitions Fundación Botín
15:00 – 16:30	Visit exhibitions Centro Botín. Building, designed by Renzo Piano, awarded with Pritzker Architecture Prize
16:30 – 17:30	hrs Coach to Bilbao Airport
19:11 – 20:20	hrs Flight to Barcelona El Prat T1, Vueling 1423

The post-conference tour is generously supported by San Sebastian 2016: European Capital of Culture, AZKUNA Zentroa, the Bilbao City Council, Fundación Botín and the Santander City Council.

# POST-CONFERENCE TOUR

## Walking itinerary in Bilbao

*Monday, November 21*

Gran Hotel Domine Bilbao — Museo de Bellas Artes de Bilbao — Azkuna Zentroa — Gran Hotel Domine Bilbao





# Visits to San Sebastián, Bilbao and Santander

## Tabakalera. Center for Contemporary Culture

Tabakalera is an international center for contemporary culture that has two purposes: to be a place of production and to offer a program of public activities. These two aims run through every part of the project, which revolves around creating, training based on reflection, and exhibiting. As well as being a place that helps artists and creators turn professional, it also puts together a program for different audiences and makes outreach tools available for the general public.

The main goal of Tabakalera's cultural project is to promote the creation of contemporary culture in different creative fields and in all its stages (research, production, exhibition), as well as generating and sharing knowledge. With this aim in mind, it focuses on four lines of work that make up its program: contemporary artistic practices (exhibitions, artists' space, cinema and audiovisual, and public programs), mediation, digital culture laboratories (Hirikilabs), and Tabakalera's creation library (Ubik).

*Temporary exhibitions*

*Agency of Living Organisms*

Artists: Lara Almarcegui, El Conde de Torrefiel, Anne Duk Hee Jordan, Tue Greenfort, Iratxe Jaio and Klaas van Gorkum, Esther Kokmeijer, Nader Koochaki, Maider López, Gerard Ortín, Tere Recarens, Koenraad Van den Driessche, Iain Ball and Emilija Skarnulyte  
Curator: Pauline Doutreluingne

Agency of Living Organisms is devoted to the project developed by Pauline Doutreluingne during her residency in Tabakalera in the fall of 2015 as a result of the first open call for curators. The exhibition observes the interaction and communication between phenomena within different ecosystems throughout the lithosphere, atmosphere, biosphere, and hydrosphere. In response to the theme, the project proposes an exhibition with interconnected commissioned and existing works as a social living sculpture, an expanding format that opens the walls of the Tabakalera's exhibition halls onto the urban, natural, and "online" environments.

## San Telmo Museoa

San Telmo is the oldest museum in the Basque Country. First opened in 1902, in 1932 it finally settled in its current location, a sixteenth-century Dominican monastery that has been recently renewed and enlarged with a new building.

San Telmo focuses on the Basque Society from their origin to the present day, exploring our society's collective memory by presenting and interpreting different objects. The discourse is articulated and presented through a modern design and layout that makes use of both objects themselves and new technologies, and the permanent exhibition is divided into four main areas:

**History and Challenges:** the history of the building and its successive uses, as well as the challenges of the Basque society today.

**Memory Traces:** footprints, traditions, historical figures, myths, episodes, and events that occurred at different moments in the history of the Basque Country and which played a part in shaping different societies.

**The Awakening of Modernity:** The nineteenth- and twentieth-century section focuses largely on the principal keys to understanding society as we know it today. Although traditional models survived, this period saw the dawn of modern society, with the consequent uprooting of ancient customs and lifestyles.

**Fine Art:** The museum's Fine Art collection provides, on one hand, an insight into the work of Basque painters of the nineteenth and twentieth centuries. On the other, it charts the key figures of the period ranging from the fifteenth to the twentieth century, including Rubens, Madrazo, and Haes.

*Temporary exhibitions*

*A singular modernity*

*Curator: Peio Aguirre*

The temporary exhibition program of the museum encompasses different types of exhibitions. In November 2016, we will have two running exhibitions. One of them is a photography exhibition with 48 works by Lucia Moholy. The second, entitled *A singular modernity*, curated by Peio Aguirre, centers on the current revision of modernism and its narratives. Its content relates to a decisive period of the twentieth century, the 1930s, and its geographical context is in and around the city of San Sebastian. It was a decisive period in both the artistic and cultural sphere; historically it marked a founding moment in Basque art and it was also one of key importance in the development of the Spanish avant-garde. Here one can clearly see the iconic embryo of modernism, characterized by urban phenomena and by a coming-together of artists, poets, and architects who championed the new, responding to an international exchange of ideas and forming a component part of a Western community off which they fed. Important contributing factors included the city's place as a venue for monarchist tourism and the rise of a leisured bourgeoisie. This age of splendor was to come to an abrupt end with the outbreak of the Civil War in 1936.

# Chillida-Leku

An enchanted forest unites art and nature, a unique magical space in which majestic solemn sculptures mingle with beech trees, oaks, and magnolias in green, wide-open welcoming fields. Chillida-Leku is a different kind of museum, a work of art in itself, an island of peace and reflection that, in thirteen hectares and a sixteenth-century farmhouse, tells the story of one of our great twentieth-century sculptors.

Situated in the Zabalaga estate, in the municipality of Hernani and only a dozen kilometers from the centre of San Sebastian, Chillida-Leku is the culmination of a lifelong dream and one of the most important cultural venues in the Basque Country. This museum unveils itself as visitors take a journey through art and nature, a journey that begins with the feet and eyes and ends up in the soul. The key to understanding the artwork and world of Eduardo Chillida lies in a space that is not unlike the sculptor's own personality: simple and humble in appearance but intense and big in its deepest interior.

# Museo de Bellas Artes de Bilbao

The origins of the present museum lie in the first Fine Arts Museum that was founded in 1908, and which opened its doors in 1914, and the Modern Art Museum that opened in

1924. Both museums and their respective collections became one in 1945, when the first, original building was built. The modern, new wing was added in 1970 and profound renovations and improvements in 2001 have given the museum its current appearance. With the slogan of “100 Years of History, 10 Centuries of Art,” the Fine Arts Museum of Bilbao celebrated its first Centennial in 2008. Over its entire life, the museum has developed an exemplary model in which the general public, local artists, and public institutions have all determined its configuration and growth thanks to important purchases and donations of works of art that have made up the main nuclei and later growth of the Museum Collection.

### *Temporary exhibitions*

*1937. On Guernica. War and civitas*

*Curator: Pedro G. Romero*

The Peace Treaty project, devised by Santiago Eraso and curated by Pedro G. Romero, includes exhibitions, contemporary artistic productions, and publications that focus on depictions of peace in art history, culture, and law. Starting last year, and throughout the course of this year, numerous activities associated with this project have been presented in around twenty venues, from Bilbao to Barcelona, Baiona, and Salamanca.

*Carmelo Ortiz de Elgea: RETROSPECTIVE (1963–2016)*

*Curator: Javier Viar*

This retrospective devoted to the painter Carmelo Ortiz de Elgea (born Vitoria-Gasteiz, 1944) will feature nearly 50

works that offer an almost complete survey of the career of this artist, known for his distinctive vision of figuration and landscape, generally in large formats. Curated by Javier Viar, the director of the Bilbao Fine Arts Museum, the exhibition is divided into six sections corresponding to the different phases of Ortiz de Elgea's career.

### *Salzillo's Nativity Scene*

This presentation in The Guest Work series is a unique one: the celebrated Nativity Scene by the sculptor Francisco Salzillo (Murcia, 1707 – 1783), comprising nearly 300 polychrome figures. Each measures around 30 cm high and is modeled in clay or carved in wood using a highly detailed technique characteristic of the Rococo period. Made by Salzillo between 1776 and 1783, it was completed by his pupil Roque López and his studio. It was finished around 1800.

## AZKUNA Zentroa

According to Philippe Starck, Azkuna Zentroa emerged from a fact and a need: the fact of having a large unused building in the city center and the need to create a contemporary cultural space.

The large building was the Alhóndiga, Bilbao's old wine storehouse. A construction designed in the early twentieth century by architect Ricardo Bastida, from Bilbao. Bilbao City Council commissioned designer Philippe Starck to breathe new life into this space, the façades of which have been maintained and refurbished, and where the

exterior classicism contrasts with the singular, innovative, and sober interior.

The need was none other than to complement Bilbao's cultural offerings with contemporary art and culture projects that have now been materialized in an agenda linked to the most up-to-date creations. Proposals where art, design, science, literature, and knowledge converge, in addition to a variety of physical activities, adapted to the needs of citizens.

### *Temporary exhibitions*

*Teresa Lanceta: Adiós al rombo*

*Curator: Nuria Enguita Mayo*

Azkuna Zentroa is pleased to present *Adiós al rombo* (Farewell to the Rhombus), an exhibition that features the work of Teresa Lanceta. A coproduction with Fundación Montemadrid's La Casa Encendida, curated by Nuria Enguita Mayo. The show offers a tour of this artist's personal universe, where geometric designs and folk art intertwine with the emotional nuances and complexities of an investigation centered on communities of women weavers in the Middle Atlas. The exhibition features woven fabrics, paintings, drawings, a text, and several videos compiled from her interviews with both women of that region and relatives who migrated to Spain.

In addition to Lanceta's work, the exhibition includes that of six young artists interested in traditional craftsmanship and migration. There are also two collaborations: Nicolas Malevé, who created a digital map of patterns and objects of the Middle Atlas, and Lot Amorós, producer of an interactive audio-visual installation based on a binary code.



# Guggenheim Museum Bilbao

*Masterpieces from the Guggenheim Museum Bilbao  
Collection*

*Curator: Lucía Agirre*

*Galleries 301, 302, 303, and 304*

Since its inception, the Guggenheim Museum Bilbao has worked to assemble a collection of significant works of art from the mid-twentieth century to the present day. Many of the pieces that now comprise this collection stand out as icons of the contemporary era and over the years they have become veritable landmarks in the history of contemporary art. This presentation of collection juxtaposes Rothko's luminous Untitled with the unmistakable bright blue tone patented by Klein that dominates his Large Blue Anthropometry (ANT 105), or Warhol's repeated use of the iconic image of Marilyn Monroe in One Hundred and Fifty Multicolored Marilyns with Rauschenberg's highly expressive Barge. Sculpture is present in the form of notable pieces by Basque masters Chillida and Oteiza, set in their international context. Other major European and American artists like Kiefer, Richter, Still, and Basquiat are also represented in this show.

*The Matter of Time*

*Curator: Carmen Giménez*

*Gallery 104*

The Matter of Time (1994 – 2005) is Richard Serra's most complete rumination on the physicality of space and the

nature of sculpture. Permanently installed in the largest gallery of the Frank Gehry-designed museum, seven commissioned sculptures join Serra's Snake (1994 – 97). Freed from the traditional pedestal or base and introduced into the viewer's space, this sculpture forges a new relationship with the spectator, whose experience of an object becomes crucial to its meaning. The Matter of Time enables audiences to perceive the evolution of the artist's sculpted forms, from his relatively simple double ellipses to the more complex spiral. Shifting in unexpected ways as viewers walk in and around them, these sculptures create a dizzying, unforgettable sensation of space in motion.

*Francis Bacon: From Picasso to Velázquez*

*Curator: Martin Harrison*

*Galleries of the second floor*

The exhibition presents fifty of Francis Bacon's most compelling paintings, including many rarely exhibited pieces, as well as nearly thirty works by different old and modern masters who influenced his career. While a fervent Francophile, the artist was also well versed in the work of Spanish masters like Diego Velázquez, and the exhibition explores the influence of both cultures on his art. Bacon, who became a painter after seeing the exhibition *Cent dessins par Picasso* at Paul Rosenberg's gallery in Paris, was a great connoisseur of French literature and painting. Aside from his initial contact with Picasso's work, the clearest evidence of Bacon's connection with Spanish culture is his obsession with Velázquez's *Portrait of Pope Innocent X* painted in 1650. In addition to Velázquez, Bacon was fascinated by Francisco de Zurbarán, El Greco,

Francisco de Goya, and other old masters, whose works he was able to admire on several visits to the Museo Nacional del Prado, Madrid.

*Sam Taylor-Johnson: Sigh*

*Curator: Lucía Agirre*

*Film & Video Gallery*

The Film & Video Gallery is a permanent space of the Guggenheim Museum Bilbao devoted to video art and the moving image. From September through December 2016, the Museum presents *Sigh* (2008) by Sam Taylor-Johnson (b. 1967, Croydon, UK). Since the 1990s, the photographs and video installations of British artist Sam Taylor-Johnson have explored the rawest human emotions, isolating and presenting them in fragmented form by either deconstructing the narrative or, as in her work *Sigh*, altering our perception of image and sound. Featuring an original score by renowned composer Anne Dudley, this audiovisual installation stars members of the BBC Concert Orchestra who appear to be playing their instruments but are merely miming the gestures and movements of the musical performance.

*Albert Oehlen: Behind the Image*

*Curator: Petra Joos*

*Gallery 105*

One of the most influential painters of the past few decades, Albert Oehlen (b. 1954, Krefeld, Germany) is also among the most controversial artists of postwar Germany. His contemporary pictorial style is an amalgam of methods borrowed from the advertising industry, Expressionist brushwork, Surrealist action, and computer-generated images.

Determined to add complexity to a medium that is periodically declared obsolete, Oehlen uses his work to fuel the debate. In recent years, his paintings have attained what he identifies as his main subject matter: freedom. This liberty is evident in the way he approaches each canvas with fearless abandon, using new techniques with old vocabularies to create the uncanny, paradoxical sensation of familiar novelty. Oehlen is a conceptual artist who uses painting as a medium, and on this topic he has declared: "Think whatever you like. It is boring to talk about meaning. I'm not looking for the public's connection or understanding. They are all free to feel."

*The Collection of Hermann and Margrit  
Curators: Susanne Friedli and Petra Joos  
Galleries 305, 306, and 307*

Hermann Rupf was one of the most interesting personalities of twentieth-century Switzerland. After working alongside Daniel-Henry Kahnweiler in the banking industry, Rupf arrived in Paris at the dawn of the 1900s with no knowledge of the art market. However, thanks to his open mind and predilection for culture, he soon acquired a personal taste for art. He became one of the first to purchase works by Braque, Derain, Picasso, and other cutting-edge artists. After returning to Bern, Rupf continued to cultivate an interest in the art of his time. During the First World War the couple welcomed Kahnweiler into their home and became close friends with numerous artists, including Kandinsky and Klee. In 1954 Hermann and Margrit Rupf donated their extraordinary collection to a foundation created at the Kunstmuseum Bern that bears their name.

Honoring the Rupfs' intentions, since then the foundation has invested primarily in the acquisition of works by contemporary artists.

## Fundación Botín

The Fundación Marcelino Botín was created in 1964 by Marcelino Botín Sanz de Sautuola and his wife, Carmen Yllera, to promote social development in Cantabria. Fifty years later, having kept its primary focus on Cantabria, the Fundación Botín operates all over Spain and Latin America, contributing to the development of society by exploring new ways to uncover and support creative talent, in order to create cultural, social, and economic wealth.

The Botín Foundation organizes programs in the realms of the arts and culture, education, science and rural development, and supports social institutions in Cantabria, serving those most in need. It also offers a space for reflection, where it can develop programs to detect and develop new talent.

### *Centro Botín*

The Centro Botín, designed by architect Renzo Piano, is a private art center, point of reference in Spain, and one of the leading art centers on the international art scene that will contribute in Santander to the development of creativity as a way to stimulate economic and social growth.

The Centro Botín will extend and strengthen the Fundación Botín's Visual Arts program, which it has been running for over 25 years. Its Visual Arts Committee, in

charge of programming the venue, is led by Vicente Todolí, former director of Tate Modern, and Benjamin Weil will be in charge of the artistic direction.

The Visual Arts program consists of three main areas: training in the form of grants for artists and international workshops led by renowned artists; research into the genre of drawing by Spanish masters from all historical periods; and international exhibitions either directly produced by the Fundación or arising from its research and training programs.

The Centro Botín aims to be a pioneering place in the world for the development of creativity and emotional intelligence. The program “Arts, Emotions, and Creativity,” in collaboration with Yale University, a world reference in this area, will be the germ of the training Centro Botín provides for children, young people, adults, and families.

### *Temporary exhibitions*

*Joan Jonas: caudal o río, vuelo o ruta*

*Curator: Benjamin Weil*

Joan Jonas (New York, 1936) is a pioneer in the practice of performance, experimental film and video installation. The exhibition *Jonas: caudal o río, vuelo o ruta*, currently on show in the gallery of the Fundación Botín, Santander, has been curated by Benjamin Weil, artistic director of the Centro Botín. The American creator presents a new multimedia installation, conceived specifically for the Fundación Botín, in which the artist explores her research into the complex relationship between human beings, nature and the environment, a constant theme throughout her career. This is a previously unseen work shown alongside a selection of five major performances made in the last fifteen years.

Who's Who  
at CIMAM 2016

WHO'S WHO

CiMAM Board  
Members  
attending  
the CiMAM  
2016 Annual  
Conference



Bartomeu Marí, Director,  
MMCA, National Museum of  
Modern and Contemporary  
Art Korea, Seoul, Republic  
of Korea



Patricia Sloane, Associate  
Curator, Museo Universitario  
de Arte Contemporáneo  
(MUAC), Mexico City,  
Mexico



Mami Kataoka, Chief  
Curator, Mori Art Museum,  
Tokyo, Japan



Kian Chow Kwok, Program  
Leader Arts and Culture  
Management, Singapore  
Management University,  
Singapore, Singapore



Elizabeth Ann MacGregor,  
Director, Museum of  
Contemporary Art Australia,  
Sydney, Australia



## CÍMAM 2016 ANNUAL CONFERENCE



Frances Morris, Director,  
Tate Modern, London, United  
Kingdom



Marcela Römer, Director,  
Museo de Bellas Artes Juan  
B. Castagnino, Rosario,  
Argentina



Jaroslaw Suchan, Director,  
Muzeum Sztuki in Łódź,  
Łódź, Poland

## CÍMAM Honorary Members attending the CÍMAM 2016 Annual Conference



Manuel Borja-Villel, Director,  
Museo Nacional Centro de  
Arte Reina Sofía MNCARS,  
Madrid, Spain



María de Corral, Director  
of the Asociación Colección  
Arte Contemporáneo, on  
secondment to the Museo  
Patio Herreriano (Valladolid);  
Co-Director of Expo Actual,  
Madrid, Spain

## WHO'S WHO



Margit Rowell, Independent  
Curator, Paris, France

## CiMAM Founding Patrons attending the CiMAM 2016 Annual Conference



Josée Gensollen, Founder,  
La Fabrique, Marseille,  
France



Marc Gensollen, Founder, La  
Fabrique, Marseille, France



Ignasi Miró Borrás, Director,  
Cultural Area, Fundació "la  
Caixa", Barcelona, Spain

CÍMAM  
Sustaining  
Member  
attending  
the CÍMAM  
2016 Annual  
Conference



Albert M. A. Groot, Director  
and Founder, Collectors  
House fnd / Collection G+W  
fnd, Sittard, Netherlands

## WHO'S WHO

### Speakers at the CIMAM 2016 Annual Conference



Miguel Amado, Senior Curator, Middlesbrough Institute of Modern Art, Middlesbrough, United Kingdom



Dave Beech, Professor of Art, Valand Academy, Gothenburg, Sweden



Sylvie Blocher, Artist, Paris, France



Kuan-Hsing Chen, Taipei, Taiwan



Carolyn Christov-Bakargiev, Director GAM Torino and Castello di Rivoli, Rivoli, Torino, Italy

## CIMAM 2016 ANNUAL CONFERENCE



Michael Dagostino, Director,  
Campbelltown Arts Centre,  
Campbelltown, Australia



Călin Dan, General Director,  
MNAC National Museum  
of Contemporary Art,  
Bucharest, Rumania



Ticio Escobar, Director,  
Centro de Artes Visuales /  
Museo del Barro, Asunción,  
Paraguay



Marina Garcés, Philosopher  
and Professor, University  
of Zaragoza, Barcelona /  
Zaragoza, Spain



Alistair Hudson, Director,  
Middlesbrough Institute of  
Modern Art, Middlesbrough,  
United Kingdom



Marysia Lewandowska,  
Artist, London, United  
Kingdom

## WHO'S WHO



Mari Carmen Ramírez, The Wortham Curator of Latin American Art & Director, International Center for the Arts of the Americas, Houston, USA



Yuliya Sorokina, Curator, Asia Art+PF, Almaty, Kazakhstan

## Sponsors and Partners of the CIMAM Annual Conference 2016



Sofía Barroso, President, Around Art, Madrid, Spain



Jaume Collboni, Deputy Mayor, Barcelona City Council, Barcelona, Spain

## CÍMAM 2016 ANNUAL CONFERENCE



Manuel Forcano, Director,  
Institut Ramon Llull,  
Barcelona, Spain



Ainhoa Grandes, President,  
Fundación MACBA,  
Barcelona, Spain



Cristina López, Director,  
Fundación MACBA,  
Barcelona, Spain



Elvira Marco, Chief Executive  
Director, Accion Cultural  
Española, Madrid, Spain



Han Nefkens, Founder,  
Han Nefkens Foundation,  
Barcelona, Spain



Jorge Peralta, Head of the  
Department of Cooperation  
and Cultural Promotion,  
The Spanish Agency for  
International Development  
Cooperation, (AECID),  
Madrid, Spain

## WHO'S WHO



Julieta Rafecas, Director,  
Around Art, Madrid, Spain



Marta Rincón, Manager  
for Visual Arts, Design and  
Architecture, AC/E Accion  
Cultural Española, Madrid,  
Spain



Eva Soria, Visual Arts  
Coordinator, Institut Ramon  
Llull, Barcelona, Spain



Hilde Teerlinck, President  
and Artistic Director,  
Han Nefkens Foundation,  
Barcelona, Spain



Santi Vila, Counsellor of  
Culture, Generalitat de  
Catalunya, Barcelona, Spain



Members of  
the CÍMAM  
Executive  
Committee of  
2016 Annual  
Conference



Ferran Barenblit, Director,  
MACBA Museu d'Art  
Contemporani de Barcelona,  
Barcelona, Spain



Nimfa Bisbe, Deputy  
Director, Cultural Area,  
Fundació "la Caixa",  
Barcelona, Spain



Carles Guerra, Director,  
Fundació Antoni Tàpies



Rosa Maria Malet, Director,  
Fundació Joan Miró,  
Barcelona, Spain

## WHO'S WHO

### Hosts of the CÌMAM 2016 Annual Conference in Barcelona



Òscar Abril, Director  
of Cultural Sectors and  
Innovation, Institut de Cultura  
de Barcelona, Barcelona,  
Spain



Pepe Font de Mora, Director,  
Fundació Foto Colectania,  
Barcelona, Spain



Anna Ramos, Director,  
Fundació Mies van der Rohe,  
Barcelona, Spain



Vanessa Salvi, Founder,  
Blue Project Foundation,  
Barcelona, Spain



Linda Valdés, Public Programs and Web Coordinator, Fundació Antoni Tàpies, Barcelona, Spain

## Hosts of the CÍMAM tour 2016 to San Sebastian, Bilbao and Santander



Lourdes Fernández, Director, AZKUNA Zentroa, Bilbao, Spain



Ane Rodríguez, Director, Tabakalera, San Sebastián, Spain

## WHO'S WHO



Benjamin Weil, Artistic  
Director, Centro Botín,  
Santander, Spain

## University of Barcelona



Anna Maria Guasch,  
Professor of Global Art  
History and Art Criticism,  
University of Barcelona,  
Barcelona, Spain

Members of  
the CÍMAM  
Executive Office



Inés Jover, Manager and  
Programs Coordinator,  
CÍMAM, Barcelona, Spain



Ainhoa González, Staff,  
CÍMAM 2016 Annual  
Conference, Barcelona,  
Spain



Nuria Hernández, Director's  
Office, MACBA Museu d'Art  
Contemporani de Barcelona,  
Barcelona, Spain



Julia Petterson Salom,  
Staff, CÍMAM 2016 Annual  
Conference, Barcelona,  
Spain

WHO'S WHO

Travel Grants  
sponsored  
by The Getty  
Foundation



Priscila Arantes, Chief curator and Artistic director, Paço das Artes, São Paulo, Brazil



Sofía Dourron, Curator and Curatorial Department Coordinator, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina



Pily Estrada, Director, Centro Cultural Metropolitano de Quito, Quito, Ecuador



Soledad Garcia Saavedra, Curator, Centro de Documentación Artes Visuales (CeDoc), Santiago de Chile, Chile



Helen Harris, Curator, The National Art Gallery of Namibia, Windhoek, Namibia

CIMAM 2016 ANNUAL CONFERENCE



Elif Kamisli, Exhibition Coordinator, Istanbul Foundation for Culture and Arts, Istanbul, Turkey



Vikash Kumar, Curator, The National Gallery of Modern Art, Noida, India



Ali Louguet, Director, The National Museum Burkina Faso, Ouagadougou, Burkina Faso



Alisa Lozhkina, Deputy Director, Curator of Contemporary Art Laboratory, Mystetskyi Arsenal, Kiev, Ukraine



Adrianna Matczak, Registrar, Museum of Modern Art in Warsaw, Warsaw, Poland



Antonio Montalvan, Mindanao Association of Museums, Cagayan de Oro City, Philippines

## WHO'S WHO



Christian Nana, Director and Curator, Blacktitude Museum and Art of God Gallery, Yaoundé, Cameroon



Christoforos Pavlakis, Independent curator, SaSsa Bassac Contemporary Art Gallery, Phnom Penh, Cambodia



Snježana Pintarić, Director, Museum of Contemporary Art Zagreb, MSU Zagreb, Zagreb, Croatia



Robin Riskin, Co-Curator, blaxTARLINES KUMASI, Kumasi, Ghana



Virginia Roy, Curator, MUAC, Museo Universitario de Arte Contemporáneo, Mexico City, Mexico



Suvdaa Sampil, Curator, Museum of Tuv province, Mongolia, Zuunmod, Mongolia





Tayeebeh Golsabahi, Head of Painting Collection, Cultural Institute of Bonyad Museums, Tehran, Iran



Randel Urbano, Curator, Vargas Museum, Quezon City, Philippines

Travel Grants sponsored by the Fundación Cisneros/ Colección Patricia Phelps de Cisneros



Marly Joseph Desir, Contemporary Art Curator, College La Renaissance, Port-au-Prince, Haiti



Magali Méndez de Castellón, Masters in Education and Museums, Museologist and Designer, San Salvador, El Salvador

## WHO'S WHO



Stephanie Noach,  
Independent Curator,  
Havana, Cuba



Melissa Ramos Borges, Art  
Historian and Curator, San  
Juan, Puerto Rico.

## International delegates attending the CIMAM 2016 Annual Conference



Marian Abboud, Artist,  
Granville, Australia



Sylvia Amar, Head of  
Production Department,  
MuCEM (Musée des  
civilisations d'Europe et de  
la Méditerranée), Marseille,  
France

CIMAM 2016 ANNUAL CONFERENCE



Ana Anacleto, Curator,  
MAAT, Museum of  
Art, Architecture and  
Technology, Lisboa, Portugal



Max Andrews, Independent  
Curator, Latitudes,  
Barcelona, Spain



Nik Apostolides, Deputy  
Director, United States  
Capitol, Museum & Visitor  
Center, Washington, DC,  
USA



Nekane Aramburu, Director,  
Es Baluard Museu d'Art  
Modern i Contemporani de  
Palma, Palma de Mallorca,  
Spain



Ziba Ardalan, Founder/  
Director, Parasol  
Unit Foundation for  
Contemporary Art, London,  
United Kingdom



Sara Arrhenius, Director,  
Bonniers Konsthall,  
Stockholm, Sweden

## WHO'S WHO



Bart de Baere, General and Artistic Director, MUHKA - Museum van Hedendaagse Kunst Antwerpen, Antwerp, Belgium



Tanya Barson, Chief Curator, MACBA Museu d'Art Contemporani de Barcelona, Barcelona, Spain



Temür Basak Doga, Curator, ARTER, İstanbul, Turkey



Katia Baudin, Director, Kunstmuseen Krefeld, Krefeld, Germany



Emre Baykal, Chief Curator, ARTER, İstanbul, Turkey



Helle Behrndt, Director, Kunstforeningen GL STRAND, Copenhagen, Denmark

CÍMAM 2016 ANNUAL CONFERENCE



Ralf Beil, Director,  
Kunstmuseum Wolfsburg,  
Wolfsburg, Germany



Eneas Bernal, Coordinator,  
MUSAC, Museo de Arte  
Contemporáneo de Castilla y  
León, León, Spain



Olena Bezkorovaina, Art  
Critic, The Historical and  
Ethnographical Museum,  
Kosazki semli Ukrainy, Kyiv,  
Ukraine



Tobia Bezzola, Director,  
Museum Folkwang, Essen,  
Germany



Daniel Birnbaum, Director,  
Moderna Museet, Stockholm,  
Sweden



Jo-Anne Birnie-Danzker,  
Director Emerita, Frye Art  
Museum, Seattle, USA

## WHO'S WHO



Saskia Bos, Curator and  
Art Historian, Amsterdam,  
Netherlands



Gregory Burke, Executive  
Director/CEO, Remail  
Modern, Saskatoon, Canada



Mariana Cánepa Luna,  
Independent Curator,  
Latitudes, Barcelona, Spain



David Capra, Artist, St Johns  
Park, Australia



Ísa Casanellas, Production  
Manager, LOOP Barcelona,  
Barcelona, Spain



Inma Casas, Director,  
Cultural Adviser, Barcelona,  
Spain

CIMAM 2016 ANNUAL CONFERENCE



Doryun Chong, Deputy Director and Chief Curator, M+, West Kowloon Cultural District Authority, Hong Kong, China



Goran Christenson, Director, NoCo, Malmö, Sweden



Hiuwai Chu, Curator, MACBA Museu d'Art Contemporani de Barcelona, Barcelona, Spain



Carolina Ciuti, Curatorial Team, LOOP Barcelona, Barcelona, Spain



Piet Coessens, Conservator, Roger Raveelmuseum, Astene-Deinze, Belgium



Carolina Cooper, Coordinator of Sala de Arte Contemporáneo / Designer, Corporación Cultural de la Municipalidad de Las Condes, Santiago, Chile

## WHO'S WHO



Pilar Cortada, Co-founder,  
ArtCollisions, Barcelona,  
Spain



Suzanne Cotter, Director,  
Serralves Museum of  
Contemporary Art, Porto,  
Portugal



Mads Damsbo, Director,  
Brandts, Odense C, Denmark



Beatriz Escudero,  
Communication, MACBA  
Museu d'Art Contemporani  
de Barcelona, Barcelona,  
Spain



Paolo Falcone, Artistic  
Director, Fondazione  
Sambuca, Palermo, Italy



Alex Farquharson, Director,  
Tate Britain, London, United  
Kingdom



CÍMAM 2016 ANNUAL CONFERENCE



Elena Febrero, Press  
Officer, Fundació Joan Miró,  
Barcelona, Spain



João Fernandes, Deputy  
Director, MNCARS Museo  
Nacional Centro de Arte  
Reina Sofia, Madrid, Spain



Branko Franceschi, Director,  
Galerija umjetnina, Split,  
Croatia



Maria Fratelli, Director,  
Comune di Milano, Milano,  
Italy



Blair French, Director,  
Curatorial and Digital,  
Museum of Contemporary  
Art Australia, Sydney,  
Australia



Gabriela Galcerán, Co-  
Founder, ArtCollisions,  
London, UK

## WHO'S WHO



Ann Gallagher, Director of Collection (British Art), Tate, London, UK



Martin Germann, Senior Curator, S.M.A.K. (Stedelijk Museum voor Actuele Kunst), Ghent, Belgium



Marta Gili, Director, Jeu de Paume, Paris, France



Michelle Goh, Assistant Director (International Programmes and Director's Office), National Gallery Singapore, Singapore, Singapore



Teresa Grandas, Curator, MACBA Museu d'Art Contemporani de Barcelona, Barcelona, Spain



Menene Gras, Director for Culture and Exhibitions, Casa Asia, Barcelona, Barcelona, Spain

CIMAM 2016 ANNUAL CONFERENCE



Carolina Grau Rahola,  
Independent Curator,  
Barcelona, Spain



Judith Greer, Director,  
International Programs,  
Sharjah Art Foundation,  
Sharjah, United Arab  
Emirates



Catherine Grenier, Director,  
Fondation Alberto et Annette  
Giacometti, Paris, France



Leevi Haapala, Director,  
KIASMA Museum of  
Contemporary Art, Helsinki,  
Finland



Tone Hansen, Director,  
Henie Onstad Kunstsenter,  
Høvikodden, Norway



Jorge Helfft, President,  
Fundación San Telmo,  
Buenos Aires, Argentina

## WHO'S WHO



Albert Heta, Artistic Director,  
Stacion - Center for  
Contemporary Art Prishtina,  
Prishtina, Kosovo



Helen Hirsch, Director and  
Chief Curator, Kunstmuseum  
Thun, Thun, Switzerland



Stine Høholt, Chief Curator,  
ARKEN Museum of Modern  
Art, Ishøj, Denmark



Lucas Huang, Manager  
(Curatorial Programmes &  
International Partnerships),  
National Gallery Singapore,  
Singapore, Singapore



Richard Julin, Artistic  
Director, Accelerator,  
Stockholm University,  
Stockholm, Sweden



Pilvi Kalhama, Director,  
EMMA - Espoo Museum of  
Modern Art, Espoo, Finland

CIMAM 2016 ANNUAL CONFERENCE



Kai Kartio, Amos Anderson Art Museum, Helsinki, Finland



Christina Kennedy, Senior Curator: Head of Collections, Irish Museum of Modern Art, Dublin, Ireland



Gordon Knox, Director, ASU Art Museum, Tempe, USA



Sanja Kojic Mladenov, Director, Museum of Contemporary Art Vojvodina, Novi Sad, Serbia



Mika Kuraya, Chief Curator of the Department of Programs Development, The National Museum of Modern Art, Tokyo, Tokyo, Japan



Viviana Kuri, Director/Chief Curator, Museo de Arte de Zapopan, Guadalajara, Mexico

## WHO'S WHO



Taina Lammassaari,  
Director, Hämeenlinna Art  
Museum, Hämeenlinna,  
Finland



Agar Ledo, Chief Curator,  
MARCO, Museo de Arte  
Contemporánea de Vigo,  
Vigo, Spain



Young-in Lee, International  
Affairs Manager, MMCA,  
National Museum of Modern  
and Contemporary Art  
Korea, Republic of Korea



Kira Liano Sacarello,  
Director of the Development  
Department, Moscow  
Museum of Modern Art,  
Moscow, Russia



Ivy Lin, Curator, Leisure  
and Cultural Services  
Department, Hong Kong,  
China



Jienne Liu, Senior Curator,  
MMCA, National Museum of  
Modern and Contemporary  
Art Korea, Republic of Korea

CIMAM 2016 ANNUAL CONFERENCE



Sze Wee Low, Director  
(Curatorial, Collections &  
Education), National Gallery  
Singapore, Singapore,  
Singapore



Malgorzata Ludwisiak,  
Director, Center for  
Contemporary Art -  
Ujazdowski Castle, Warsaw,  
Poland



Enrico Lunghi, Director,  
Musée d'art Moderne Grand  
Duc Jean, Luxembourg,  
Luxembourg



Rosa Lleó, Curator, The  
Green Parrot, Barcelona,  
Spain



Friedemann Malsch,  
Director, Kunstmuseum  
Liechtenstein, Vaduz,  
Liechtenstein



Yasmin Martin Vodopivec,  
Assistant Director,  
International Center of  
Graphic Arts (MGLC),  
Ljubljana, Slovenia

## WHO'S WHO



Pablo Martínez, Head Public Programs, MACBA Museu d'Art Contemporani de Barcelona, Barcelona, Spain



Lorena Martínez de Corral, Curator of Collection, Coca-Cola Foundation, Madrid, Spain



Martina Millà, Head of Programs and Projects, Fundació Joan Miró, Barcelona, Spain



Arja Miller, Chief Curator of Collections, KIASMA Museum of Contemporary Art, Helsinki, Finland



Teresa Millet, Curator, IVAM, Centre Julio González, Valencia, Spain



Mikael Mohamed, Head of International Relations, MuCEM (Musée des civilisations d'Europe et de la Méditerranée), Marseille, France



CÍMAM 2016 ANNUAL CONFERENCE



Teija Mononen-Honkanen,  
Curator, Helsinki City Art  
Museum, Helsinki, Finland



Teresa Montaner, Curator,  
Fundació Joan Miró,  
Barcelona, Spain



Megan Monte, Curator,  
Campbelltown Arts Centre,  
Wollongong, Australia



Gloria Moure Cao,  
Independent curator,  
Ediciones Polígrafa,  
Barcelona, Spain



Luz Muñoz, Consultant,  
Curator and Visual Arts  
Researcher, Museum of  
Fine Arts, Houston, USA/  
University of Barcelona,  
Barcelona, Spain



Judith Nesbitt, Director of  
National & International  
Programmes, Tate, London,  
UK

## WHO'S WHO



David Neuman,  
Director, Magasin III  
Museum & Foundation  
for Contemporary Art,  
Stockholm, Sweden



Anna Noëlle, Director of  
Communications, Fundació  
Joan Miró, Barcelona, Spain



Abbas Nokhasteh, Founder/  
Director, Openvizor, London,  
UK



Ann-Sofi Noring, Co-  
Director, Chief Curator,  
Moderna Museet, Stockholm,  
Sweden



Santiago Olmo, Director,  
CGAC, Centro Galego  
de Arte Contemporánea,  
Santiago de Compostela,  
Spain



Patricia Ong, Head (Adult  
Learning & Curatorial  
Programming), National  
Gallery Singapore,  
Singapore, Singapore

CÍMAM 2016 ANNUAL CONFERENCE



Marialaura Parma,  
Independent Curator,  
Accademia Carrara / Gamec,  
Barcelona, Spain



Cecilia Pereira Marimon,  
Board Member, Fundación  
ÍCO, Fundación RAC,  
Madrid, Spain



Antònia Maria Perelló,  
Curator and Head of the  
Collection, MACBA Museu  
d'Art Contemporani de  
Barcelona, Barcelona, Spain



Agustín Pérez Rubio, Artistic  
Director, Malba, Museo de  
Arte Latinoamericano de  
Buenos Aires, Buenos Aires,  
Argentina



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



Carrie Pilto, Independent  
Curator, Amsterdam,  
Netherlands

## WHO'S WHO



Oscar Pina, Collection  
Departament, "la Caixa"  
Foundation, Barcelona,  
Spain



Tessa Praun, Senior  
Curator, Magasin III  
Museum & Foundation  
for Contemporary Art,  
Stockholm, Sweden



Jean Marc Prévost, Director,  
Carre d'Art - Musée d'Art  
Contemporain, Nîmes,  
France



Sara Puig, The Feuerle  
Collection, Berlin, Germany



Suhanya Raffel, Executive  
Director, M+, West Kowloon  
Cultural District Authority,  
Tsim Sha Tsui, Hong Kong,  
China



Marta Ramos-Yzquierdo,  
Curator, LOOP Barcelona,  
Barcelona, Spain

CIMAM 2016 ANNUAL CONFERENCE



Sylvie Robert, Vice President, Fundacion San Telmo, Buenos Aires, Argentina



Paloma Rodera, Research Consultant, Guirado Estate, Madrid, Spain



Stella Rollig, Director, Lentos Kunstmuseum Linz, Linz, Austria



Mercé Sabartés, Audiences development, Fundació Joan Miró, Barcelona, Spain



Charlotte Sabroe, Director, Sorø Kunstmuseum, Sorø, Denmark



Marja Sakari, Chief Curator, KIASMA Museum of Contemporary Art, Helsinki, Finland

## WHO'S WHO



Sabine Schaschl, Director and Chief Curator, Museum Haus Konstruktiv, Zurich, Switzerland



Esther Schlicht, Head of Exhibitions, Schirn Kunsthalle Frankfurt, Frankfurt, Germany



Britta Schmitz, Curator, Nationalgalerie Berlin, Berlin, Germany



Manuel Segade, Director, CA2M Centro de Arte Dos de Mayo, Móstoles — Madrid, Spain



Janne Siren, Director, Albright-Knox Art Gallery, Buffalo, USA



Nevenka Sivavec, Director, International Center of Graphic Arts (MGLC), Ljubljana, Slovenia

CIMAM 2016 ANNUAL CONFERENCE



Peter Stohler, Director and Senior Curator, Kunst(Zeug) Haus, Zurich, Switzerland



Rosa Maria Subirana, Director, Arxiu Subirana: Arquitectura+Art, Barcelona, Spain



Krisztina Szipócs, Deputy Director / Chief Curator, Ludwig Museum - Museum of Contemporary Art, Budapest, Hungary



Eugene Tan, Director, National Gallery Singapore, Singapore, Singapore



Kiem-Lian The, Managing Partner/Consultant, ToornendPartners, Haarlem, Netherlands



Anne Thurmann-Jajes, Director, Center for Artists' Publications, Bremen, Germany

## WHO'S WHO



Blanca de la Torre,  
Independent Curator, Leon,  
Spain



Pedro Torres, Independent  
Curator / Visual Artist,  
Barcelona, Spain



Vasili Tsereteli, Director,  
Moscow Museum of Modern  
Art, Moscow, Russia



Carla De Utra Mendes, Phd  
Candidate, FCT Portugal/  
USJ Macao, London, United  
Kingdom



Christine Van Assche, Chief  
Curator at Large / Chris  
Marker Curator, Centre  
Pompidou / Cinémathèque  
Française, Paris, France



Phillip Van den Bossche,  
Director, Mu.ZEE.  
Kunstmuseum aan Zee,  
Oostende, Belgium



CIMAM 2016 ANNUAL CONFERENCE



Sabrina van der Ley,  
Director of Contemporary  
Art, The National Museum of  
Norway, Oslo, Norway



Gilbert Vicario, The Selig  
Family Chief Curator,  
Phoenix Art Museum,  
Phoenix, AZ, USA



Sonia Villegas, Curator,  
Fundació Joan Miró,  
Barcelona, Spain



Roland Wetzel, Director,  
Museum Tinguely, Basel,  
Switzerland



Naoki Yoneda, Associate  
Curator, The National Art  
Center, Tokyo, Tokyo, Japan



Giorgiana Zachia, Research  
Developer, Akademin  
Valand, Gothenburg, Sweden

# Practical information

## PRACTICAL INFORMATION

*How to get from Barcelona El Prat Airport to Barcelona city center:*

### *By Taxi*

It will take around 20 to 40 minutes to get from Barcelona el Prat Airport to the city center. The Price will range from 20€ to 40€ dependent on the terminal and the destination.

### *By Bus*

The company “Aerobús” is in charge of the shuttles from the city to the airport. The ride is approximately 35 minutes and there is a bus leaving every 5 minutes. The price is 5.90€. There are four stops: Plaça Catalunya, Plaça Espanya, Gran Via — Urgell, and Plaça Universitat.

You can buy the tickets at the bus or online: [www.aerobusbcn.com/es/buy-tickets](http://www.aerobusbcn.com/es/buy-tickets)

### *By Metro*

The line L9 connects the city to the airport. You can take the metro L3 from Plaça Catalunya to Zona Universitària. The metro leaves from Zona Universitària to Terminal 1 and there is a metro every 7 minutes. The total journey takes 1 hour approximately. The price is 4.50€.

*To travel around Barcelona*

CÍMAM will provide transportation to all participants from the Hotels H10 recommended for the activities organized in the program.

### *Taxi:*

Taxis in Barcelona are easily recognized since they are yellow and black. There are several companies you can call and it is always safe to take a taxi in the street. Taxis in Barcelona usually have reasonable prices.

Taxi 033: +34 933 033 033

Radio Taxi: +34 933 755 555

Taxi Mercedes (they only have Mercedes-Benz cars): +34 933 070 707

### *Public transportation:*

There are several types of passes available to travel with Barcelona's public transport. For more information visit: [www.tmb.cat/en/barcelona/fares-metro-bus](http://www.tmb.cat/en/barcelona/fares-metro-bus)

## CÌMAM 2016 ANNUAL CONFERENCE

### *Electricity*

In Spain the common voltage is 230 V and the sockets are type F.

### *ATM*

There are many ATMs in Barcelona, which can be easily recognized, especially in the city center where most of the conference delegates are staying.

### *WiFi and Internet*

Internet access is available in many cafes and restaurants. You will find free WiFi access in many public places. The hotels you will be staying in also have WiFi.

All the Auditoriums will have free WiFi access:

Caixaforum. Wifi name: CÌMAM  
Password: Barcelona2016

CCCB. Wifi name: CÌMAM Password:  
Barcelona2016

MACBA. Wifi Name: MACBA\_A  
Password: barcelona2016

### *Local Notes*

Unfortunately, pick pocketing is extensive in Barcelona, so we kindly suggest you do not leave your belongings unattended and take particular care in crowds and when traveling on the Metro.

### *Your contacts during your stay in Barcelona*

Ínes Jover,  
Manager and Programs Coordinator,  
CÌMAM,  
+34 649 812 576

Núria Hernández,  
Director's Office, MACBA Museu d'Art  
Contemporani de Barcelona,  
+34 678 59 79 27

Julia Pettersson Salom,  
Staff, CÌMAM 2016 Annual Conference,  
+34 628 158 033

Ainhoa Gonzalez,  
Staff, CÌMAM 2016 Annual Conference  
+34 617 316 594

### *Useful vocabulary*

Barcelona is the capital and main city of Catalonia. People in Barcelona are bilingual since Catalonia has two official languages: Catalan and Spanish. On the next page you can find some useful words and phrases to use during your stay.

## PRACTICAL INFORMATION

<i>English</i>	<i>Catalan</i>	<i>Spanish</i>
Hello	Hola	Hola
Good morning	Bon dia	Buenos días
Good afternoon	Bona tarda	Buenas tardes
Good night	Bona nit	Buenas noches
It is a pleasure to meet you	És un plaer coneixe't	Es un placer conocerte
How are you?	Com estàs?	¿Cómo estás?
I don't speak Spanish/ Catalan	No parlo castellà/català	No hablo castellano/ catalán
Goodbye	Adéu	Adiós
Thank you	Gràcies	Gracias
Please	Si us plau	Por favor
Excuse me/Pardon/ Sorry	Perdó	Perdón
Do you have...?	Teniu...?	Tenéis...?
Food	Menjar	Comida
Water	Aigua	Agua
I am a vegetarian	Sóc vegetarià/ana	Soy vegetariano/a
I am celiac	Sóc celíac/a	Soy celiaco/a
Where is the toilet?	On és el lavabo?	¿Dónde está el lavabo?
What is the price?	Quin preu té?	¿Qué precio tiene?
What is the name of the artist?	Quin és el nom de l'artista?	¿Cómo se llama el artista?
Which collection does it belong to?	A quina col·lecció pertany?	¿A qué colección pertenece?
What an interesting project!	Quin projecte més interessant!	Qué proyecto tan interesante!

# About CIMAM

CIMAM, International Committee for Museums and Collections of Modern Art, is an Affiliated Organization of ICOM.

CIMAM is an international forum of professional character for the discussion of theoretical, ethical, and practical issues concerning the collection and exhibition of modern and contemporary art.

CIMAM Members are museum professionals, they include the directors and curators of museums or institutions qualifying as museums as well as training and research institutions that are beneficial for the advancement of the modern and contemporary art museum community respecting the ICOM Code of Ethics for Museums and CIMAM's Principles of Deaccession.

In 2016, in the second year of the triennial, CIMAM has 510 Members from 74 different countries.

The Committee's major objective is to develop cooperation and knowledge by identifying and responding to the needs and issues faced by modern and contemporary art institutions and the profession. CIMAM has generated professional codes such as the General Principles on Conditions of Deaccession from Modern and Contemporary Museum Collections, adopted in November 2009, and has promoted the Contemporary Art Museum Watch advocacy program concentrating on the different critical situations of contemporary art museums and collections in regions affected by world economical and political crises.

The first CIMAM Annual Conference took place on July 5, 1962 in The Hague. Since then the Committee has celebrated 47 conferences that have been held in over 30 different cities around the globe. CIMAM's Annual Conference has become an important meeting point for

contemporary art professionals and an essential resource for the collaboration between museums, visual art professionals, artists, and other institutions concerned with modern and contemporary art.



# About the partners of CIMAM 2016

*Acción Cultural Española (AC/E)—  
Spain's Public Agency for Cultural  
Action*

Acción Cultural Española (AC/E) is an agency that orchestrates public support for the promotion of culture, both in Spain and overseas. Its aims include promoting Spain's rich and plural artistic legacy and fostering the internationalization of its most contemporary creative and culture sector.

From historical heritage to emerging creation, AC/E strives to give prominence to culture as an essential component of a country's reality and image, projecting it both within and outside Spain.

Highlighting the main creative and cultural fields—from science to history, and from visual, performing, and audio-visual arts to literature, music, architecture, and design, among many others—AC/E's projects underline Spain's diverse role in global culture, as well as the recent contributions of its newest creators.

*Agencia Española de Cooperación  
Internacional para el Desarrollo  
(AECÍD)*

The Spanish Agency for International Development Cooperation (AECÍD) is the main management body for Spanish cooperation, which combats poverty and works for sustainable human development. Its Charter states that the agency was created to foster full development, conceived as a fundamental human right, with the fight against poverty

as part of the process for building this right. To this end, the Agency has established three crosscutting axes: gender perspective, environmental quality, and respect for cultural diversity.

In the cultural sphere, the agency has worked with the core conviction that culture is a driving force for development. Through its cultural centers across Latin America and Sub-Saharan Africa, the AECID has favored cultural creation and provided training for local cultural players to turn each country's cultural sector into a new opportunity for development. Through the Agency, Spain also funds programs for culture and innovation in Latin America that arose from the various Ibero-American summits held to date, such as Ibermedia, Ibermuseos, Iberescena and the Ibero-American Program for Science, Technology and Development (CYTED). Beyond these activities in the field of cultural cooperation, the Agency is also responsible for the promotion of Spain's Arts and Culture across the world, working together with other artistic institutions.

### *Institut Ramon Llull*

The Institut Ramon Llull is a public consortium established in 2002 with the aim of promoting the Catalan language and culture abroad. This mission is accomplished by providing broad international exposure to writers and artists, encouraging artistic and cultural exchanges, and supporting Catalan language and literature studies in universities. Currently, the consortium is formed by the Government of Catalonia and the Barcelona City Council.

### *The MACBA Foundation*

The MACBA Museu d'Art Contemporani de Barcelona had its official opening on 1995 and it is located in the historical center of the city in a building designed by the North American architect Richard Meier.

MACBA is managed through a Consortium created in 1988, made up by three public administrations: the Government of Catalonia, the Barcelona City Council, the Ministry of Culture, and a private non-profit organization, the MACBA Foundation.

The most remarkable feature of this Consortium is the public-private is model, pioneer in the Spanish museum sector.

The museum's mission is to disseminate contemporary art as well as to generate critical discussions around art and culture, with a transversal vision that welcomes different disciplines.

The MACBA Foundation is a private, non-profit organization promoted in 1987 by a broad cross-section of Catalan civil society that joined forces with the firm belief that a city like Barcelona should have a museum of contemporary art of international reach. Since then, the objectives of the MACBA Foundation are carried out by individuals and companies that offer their support each year.

The mission of the MACBA Foundation is to support the construction of a contemporary art museum in Barcelona and extend its artistic content, raising funds for the acquisition of art works for the MACBA Collection. The works are bought following the instructions of the MACBA's director and the International Advisory Committee.

The MACBA Collection brings together works from Catalan, Spanish and international artists, and currently holds more than 5,000 art works. The Collection starts with the abstraction of the fifties and follows the evolution of European Pop, the avant-gardes of the sixties and seventies, the centrality of the word and poetic experience, before reaching today's younger artists.

The MACBA Foundation also supports the museum through the sponsorship of educational and social and educational program.

*CCCB: Centre de Cultura  
Contemporània de Barcelona*

The CCCB (Center for Contemporary Culture of Barcelona) organizes its activity around creative research and the production of knowledge through a series of central projects produced in-house, such as: thematic exhibitions and other live events and digital formats, international debates, the CCCB Lab, the literature platform Kosmopolis, the Beta line of activities, projects that approach the culture of the twenty-first century in an integrated way along with the major transformations of the digital era, the Xcèntric experimental film festival, the European Prize for Urban Public Space, the Cultural Innovation International Prize, the CCCB Archive platform, and other associated proposals and festivals.

The CCCB performs in a network with international institutions and agents, and is linked at the same time to artists, creators' groups, curators, and independent cultural

agents from the Barcelona area, supporting their proposals to participate in their creative capital and give them visibility.

The CCCB researches new educational proposals, works on knowledge and production formats under constant critical review, and seeks methodologies based on collaboration and experimentation that materialize as open invitations for submissions and processes of dynamic promotion and mediation.

### *Around Art*

With more than 30 years working in the Art and travel world, Around Art provides unique and exclusive experience by introducing its clients to historical and private homes, private art collections, artist studios, and museum visits behind the scene, among others. We also offer the possibility of getting in touch with experts and personalities related to the art and local culture of each destination, whether it is in Spain, Portugal, or the rest of Europe.

### *The Han Nefkens Foundation*

The Han Nefkens Foundation is a private non-profit organization that was set up in Barcelona in 2009 with the aim of connecting people through art.

The Foundation, which was created on the initiative of Barcelona-based Dutch writer and arts patron Han Nefkens, seeks to support contemporary creation through artistic patronage and other activities. Our work is targeted

at boosting creation, stimulating the production of artworks and encouraging the exchange of artistic experiences.

The Foundation supports emerging and mid-career artists from all over the world by financing production and providing them with an international platform. We do this through our awards, exhibitions, scholarships and residencies in multidisciplinary areas including the visual arts, fashion and literature.

The Han Nefkens Foundation works through a worldwide network of experts that provides us with candidates for our awards and events. Through our activities we give outstanding, emerging artists, designers and writers the opportunity to develop their work in a global context.

*San Sebastian 2016:  
European Capital of Culture*

*Culture to live together — Capital for  
coexistence*

Human beings are sociable by nature, but it is important to learn to share and work towards the common good in order to become an active protagonist in a new social model. The European Capital of Culture 2016 represents an enormous opportunity to turn the focus on culture and dialog as the roads towards improved coexistence. It will also promote stronger ties with the rest of Europe and foster innovation in the cultural sector. The San Sebastian 2016 cultural program presents three themed lighthouses that light the way and are framed by the values of coexistence. Through

their activities, the lighthouses have been designed to act as a guide for individuals as they set out on a new journey towards the transformation that the city wants to undergo.

The San Sebastian 2016 program is also designed to leave a specific legacy for the future: a local community with greater freedom, humanism, and respect towards human rights, a more participatory society that learns to solve its conflicts through culture and the arts. San Sebastian aims to become a benchmark in the sphere of creative processes and culture. The program proposes a frame of artistic initiatives and cultural processes that have their origins in local community participation. The projects and initiatives invite new thought on the way we relate to ourselves, to society, and to the environment.

### *CÍMAM 2016 Travel Grant Funders*

#### *The Getty Foundation*

The Getty Foundation fulfills the philanthropic mission of the Getty Trust by supporting individuals and institutions committed to advancing the greater understanding and preservation of the visual arts in Los Angeles and throughout the world. Through strategic grant initiatives, the Foundation strengthens art history as a global discipline, promotes the interdisciplinary practice of conservation, increases access to museum and archival collections, and develops current and future leaders in the visual arts. It carries out its work in collaboration with the other Getty programs to ensure that they individually and collectively achieve maximum effect.



*Colección Patricia Phelps de Cisneros  
(CPPC).*

The Colección Patricia Phelps de Cisneros (CPPC) is one of the core cultural and educational initiatives of the Fundación Cisneros (FC). Based in New York City and Caracas, the CPPC's mission is to enhance appreciation of the diversity, sophistication, and range of art from Latin America, advance scholarship of Latin American art, and promote excellence in visual-arts education.

# Acknowledgements

## ACKNOWLEDGEMENTS

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", Barcelona, Spain

Fundación Cisneros/Colección Patricia Phelps de Cisneros, Caracas, Venezuela

Fukutake Foundation, Naoshima, Japan

Josée and Marc Gensollen, La Fabrique, Marseille, France

Erika Hoffmann, Berlin, Germany

Fondation LVMH, Paris, France

Leeum, Samsung Museum of Art, Seoul, South Korea

### *Patron Member*

Mori Art Museum, Tokyo, Japan

### *Sustaining Members*

Fundación Botín, Santander, Spain

Albert M.A. Groot, Sittard, Netherlands

Sherman Contemporary Art Foundation, Sydney, Australia

## ACKNOWLEDGEMENTS

### CiMAM 2016 Annual Conference *The Museum and Its Responsibilities* Barcelona, November 18 – 20, 2016

<i>Co-organized by</i>	CiMAM  MACBA Museu d'Art Contemporani de Barcelona
<i>Hosted by</i>	MACBA Museu d'Art Contemporani de Barcelona  CaixaForum, Cultural Center of "la Caixa" Foundation, Barcelona  Fundació Joan Miró  Fundació Antoni Tàpies
<i>Sponsored by</i>	Generalitat de Catalunya  Ajuntament de Barcelona  Acción Cultural Española (AC/E)  Agencia Española de Cooperación Internacional para el Desarrollo (AECID)  Institut Ramón Llull
<i>Supported by</i>	The MACBA Foundation  Around Art  CCCB: Centro de Cultura Contemporánea de Barcelona  Han Nefkens Foundation
<i>With the cooperation of</i>	Universitat de Barcelona

## ACKNOWLEDGEMENTS

### CIMAM 2016 post conference tour to San Sebastián, Bilbao, and Santander November 21–22, 2016

Sponsored and supported by

AZKUNA Zentroa

Fundación Botín

Bilbao City Council

Santander City Council

San Sebastian 2016: European  
Capital of Culture

### Members of the CIMAM 2016 Contents Committee

Ferran Barenblit, Director, MACBA  
Barcelona Museum of Contemporary  
Art, Barcelona, Spain

Elizabeth Ann Macgregor, Director,  
Museum of Contemporary Art,  
Sydney, Australia

Mami Kataoka, Chief Curator, Mori  
Art Museum, Tokyo, Japan

Frances Morris, Director, Tate  
Modern, London, United Kingdom

Kian Chow Kwok, Program Leader  
Arts and Culture Management,  
Singapore Management University,  
Singapore

Marcela Römer, Director,  
Castagnino+macro Museum,  
Rosario, Argentina

Jaroslav Suchan, Director, Muzeum  
Sztuki Łódź, Łódź, Poland

## ACKNOWLEDGEMENTS

### Executive team CÌMAM 2016 Annual Conference

Ínés Jover, Manager and Programs  
Coordinator, CÌMAM, Barcelona,  
Spain

Julia Pettersson Salom, Staff,  
CÌMAM 2016 Annual Conference,  
Barcelona, Spain

Núria Hernández, Director's Office,  
MACBA Museu d'Art Contemporani  
de Barcelona, Spain

Ainhoa González, Staff, CÌMAM  
2016 Annual Conference, Barcelona,  
Spain

### Travel grants funded by

The Getty Foundation, Los Angeles

Fundación Cisneros/Colección  
Patricia Phelps de Cisneros

### General supervision CÌMAM

*The 2013 – 2016 Board Members:*

Bartomeu Mari, President

Patricia Sloane, Secretary-Treasurer

Madeleine Grynsztejn, Pritzker  
Director, Museum of Contemporary  
Art Chicago, USA

Philipp Kaiser, Independent Curator,  
Los Angeles, USA

Mami Kataoka, Chief Curator, Mori  
Art Museum, Tokyo, Japan

Kian Chow Kwok, Program Leader  
Arts and Culture Management,  
Singapore Management University,  
Singapore

Frances Morris, Director, Tate  
Modern, London, United Kingdom

Elizabeth Ann MacGregor, Director,  
Museum of Contemporary Art  
Australia, Sydney, Australia

Marcela Römer, Director, Museo de  
Bellas Artes Juan B. Castagnino,  
Rosario, Argentina

Jaroslaw Suchan, Director, Muzeum  
Sztuki in Łódź, Łódź, Poland

## ACKNOWLEDGEMENTS

### CiMAM International Committee of Museums and Collections of Modern Art is an Affiliated Organization of ICOM:

President: Suay Aksoy

Secretary-General: Anne-Catherine  
Robert-Hauglustaine

### CiMAM International Committee of Museums and Collections of Modern Art

Fabra i Coats  
C/ Sant Adrià, 20  
08030 Barcelona, Spain  
info@CiMAM.org  
CiMAM.org

Inés Jover  
CiMAM Manager and Programs  
Coordinator  
inesjover@CiMAM.org

© 2016 CiMAM International  
Committee of Museums and  
Collections of Modern Art and the  
authors.

CiMAM's graphic identity and  
CiMAM 2016 Conference graphic  
design by Studio Rogier Delfos.

CiMAM's office at Fabra i Coats is  
supported by The City Council of  
Barcelona.

## ACKNOWLEDGEMENTS

