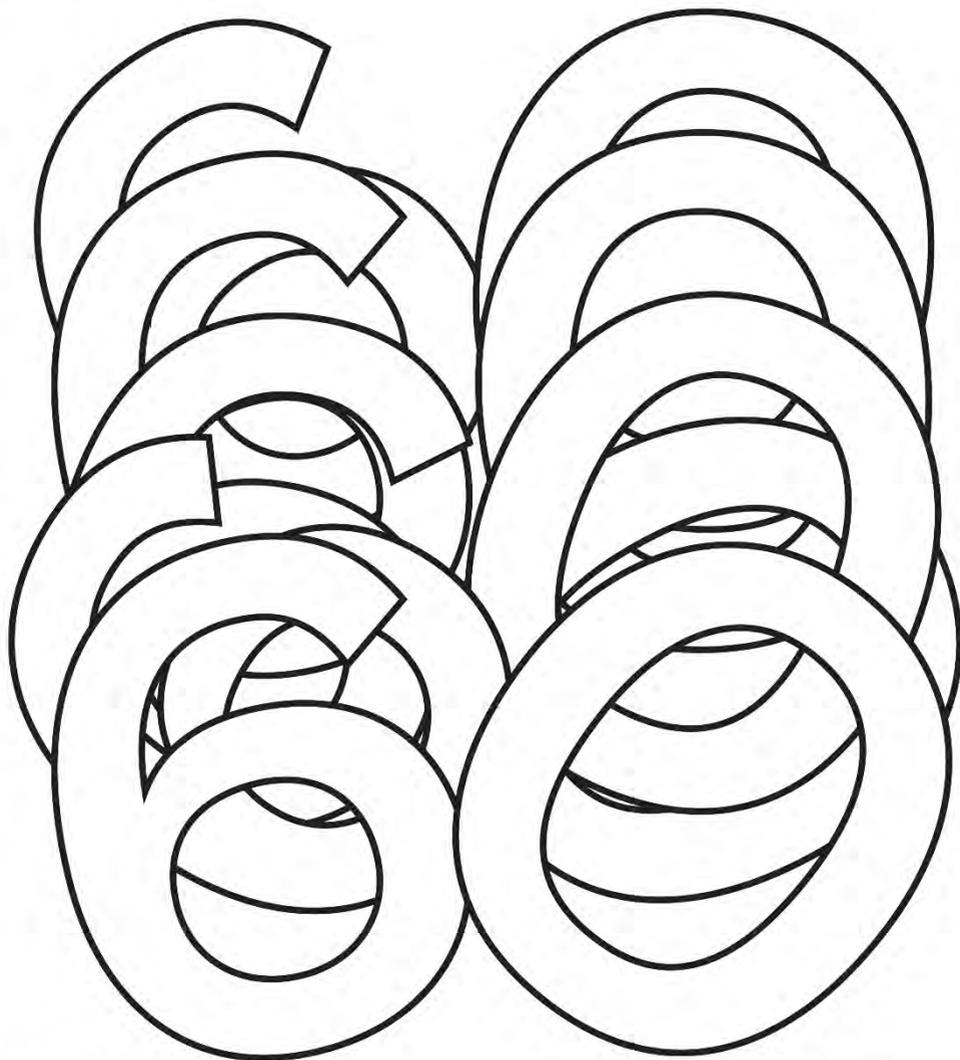


CiMAM 2022

ANNUAL CONFERENCE
11-13 NOVEMBER

THE ATTENTIVE MUSEUM

*PERMEABLE PRACTICES
FOR A COMMON GROUND*



1962-2022
60 YEARS OF CiMAM

ES BALUARD MUSEU D'ART
CONTEMPORANI DE PALMA

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CiMAM's 2022 Annual Conference, Palma, the Balearic Islands, Spain.

Report from Suhanya Raffel President of CIMAM



The 54th edition of CIMAM's Annual Conference addressed the idea of *The Attentive Museum*" to explore how museums can embrace, partner, and actively listen.

We were privileged to hold this year's congress in such a unique location as the Balearic Islands, surrounded by the Mediterranean Sea, a shelter and a place known for both local artists and those from around the world, a

Mediterranean hub, with its traditions, but at the same time open and welcoming to the world. In this context, the central theme of this year's Congress, mutual attention and listening, has been more crucial than ever.

We are proud that this year's CIMAM Annual Conference brought together more than 220 modern and contemporary art curators and museum professionals from 52 countries who attended the 15 presentations that proposed museums to be open spaces of dialogue with their communities and be attentive to their needs.

The first day reflected on how museums must unlearn and modify their governance mechanisms to be more permeable to society. The second day addressed the need to eradicate colonial and cisheteropatriarchal Eurocentric museum values. And the

third day emphasized the need for awareness and action in situations of extreme emergencies, such as the Russian invasion of Ukraine.

At the conclusion of this year's CIMAM Annual Conference, CIMAM members voted in a Board with an international scope that reminds us of our growing community of institutions worldwide. Serving as CIMAM's next President is an honor, and I am excited to work alongside my fellow board members to contribute to our community of modern and contemporary art museums as we face a complex and challenging world.

This year we also gathered to celebrate a milestone for our organization: the 60th anniversary of CIMAM. Founded in 1962, CIMAM has gradually expanded to become a truly global organization, with over 700 members from over 80 countries.

We celebrate this anniversary by reflecting on the course from the "modern" to the "contemporary" era of art and CIMAM's role during this period in supporting museum professionals and collections of modern and contemporary art, with a research book conducted and edited by Saskia Bos on CIMAM's 60-year history, highlighting the historical context, the actors and the most relevant issues discussed during the first half of the 53 editions of CIMAM's Annual Conferences.

In addition, Mami Kataoka analyzed and commented on the last 30 years. This research, accompanied by a series of 21 interviews with former board chairs, donors, and curators, is now available to all modern and contemporary art museum professionals.

The high quality of the speakers' presentations, together with the excellent program of exhibitions and visits to major contemporary art centers and collections in Mallorca, Menorca, and Ibiza during the pre and post-conference tour, formed the perfect combination for the success of this edition.

During the meeting in Palma, it was also announced that the Museo de Arte Moderno de Buenos Aires in Argentina will host the 55th edition of the CIMAM Annual Conference in November 2023.

As part of the conference, CIMAM announced the winner of the Outstanding Museum Practice Award, which in this second edition recognized three museums for their commitment to the idea of the museum as a continuous and evolving practice and for their willingness to affirm alternative models to the persistent patriarchal and colonial structures of the European museum.

The award-winning museums were the Kokama Museum, Manaus, Amazonia, Brazil; the Museo Provincial de Bellas Artes "Rosa Galisteo de Rodríguez", Santa Fe, Argentina; and the Museum of Contemporary Art MAIIAM, Chiang Mai, Thailand.

Thanks to the CIMAM Travel Grant Program, supported by The Getty Foundation, Byucksan Cultural Foundation, OCA Office of Contemporary Art Norway, Mercedes Vilardell, SAHA Support for Contemporary Art Turkey, Beijing Public Art and Culture Foundation and Acción Cultural Española, 41 contemporary art curators, researchers and museum directors from 24 different countries received grants to attend the CIMAM 2022 Annual Conference. It was an excellent opportunity for all of us to expand our network of contacts.

Over the next three years, CiMAM's Board will continue to focus on our values, bringing our members together through online forums by continuing our rapid response webinars while deepening our commitment to building institutions that implement sustainability processes as we confront the climate crisis.

I look forward to seeing you all in Buenos Aires, Argentina, in November 2023.

Best wishes,

Suhanya Raffel

President of CiMAM

Director, M+, Hong Kong

Thursday, 15 December 2022



The Attentive Museum.

Permeable Practices for a Common Ground

As we mark CIMAM's 60th anniversary, this Annual Conference asks how can museums embrace, partner, and actively listen. Can we develop institutional practices that are meaningful to the full breadth of contemporary society, even in these times of conflict and war? What tools can we develop?

This conference positions the importance of "active listening" in contemporary museum practices as a means to answer these questions; listening to those beyond the museum, as well as listening to our own community.

In the field of psychology, "active listening" is not only about listening, but also about actively hearing the feelings, emotions, and ideas expressed by others. As we collectively build a vision of museums that are permeable and responsive to the needs of diverse communities, this mode of being provides a lens through which we can consider how we can achieve this goal. How can we put the skill of active listening into practice effectively within our museum community and reach out beyond it?

CIMAM's 60th celebration provides us with a chance to pause and reflect on how we have come this far. To take strength from this collective moment, staged in the Balearic Islands, between Africa, Europe, and the Middle East, to share new tools and strategies that can unlock a future for museums that is essential to an evolving and diverse society.

The Attentive Museum is an opportunity to take an expansive view of the work that can and needs to be done to ensure museums of relevance and impact. The three-day conference will propose different models that can provide a roadmap for institutions through an exploration of new models of governance, to the narratives of decolonial discourses, and concluding with a view beyond the museum world to collectives and new institutional models from which we can learn a more sustainable future.

The conference claims the urgent need for museums to adapt to become spaces of shared encounter and hospitality; to allow ourselves to be a permeable and vulnerable community that is able to embody multiple bodies; institutional, political, social, human, or non-human. The conference presents a moment for us to come together to imagine future actions.

DAY ONE

Changing from the inside: How should we govern ourselves?

Day one of the conference considers the strategies we need to reinvent our institutions. How can we change our systems of governance whilst protecting our curatorial integrity?

The speakers on this day will consider the different ways museums operate. How should channels of communication across the museum be managed? How can we ensure that all our collaborators are treated with affection, care, and respect? Day one will consider the role of governing authorities and political agencies in actively contributing to new futures for the institutions they govern, creating new futures for museums.

We will start with an examination of the 60-year history of CIMAM, as an example of an institution that has continually needed to rethink and reinvent itself.

DAY TWO

Unlocking History and New Narratives

Day two of the conference will reflect on the frequently euro-centric position that has framed collections and the construction of histories within museums.

Does the museum now hold the potential of creating the space to address these inaccuracies and inequalities? How can we develop new practices that critique our own histories and position our institutions as agents of change?

In considering these questions, the speakers will present the need to conceive exhibitions with new, as yet unheard, voices as a critical part of the process and will propose new proactive and reflective pedagogies through which these tensions can be addressed.

DAY THREE

Learning from the community: Collective actions in the face of emergency

If we look beyond the museum, we can experience different kinds of institutions as places of meeting, listening, and dialogue, where collective actions can create other ways of doing. This model of collaboration pushes us beyond simply welcoming new voices into the museum and moves to a position of co-creation. Day three of the conference asks if this view from

the threshold of our museums is where we can learn how to work meaningfully with communities that challenge and change us.

The speakers on day three will present different models for collective actions from beyond the world of museums. Day three is presented as a day of listening and learning from those that have found ways of creating change in moments of social emergency.

Their experiences can help us imagine how museums can work proactively with artists, activists, and collectives, to respond effectively to the critical needs of our time; how we can build the structures that will enable meaningful exchange with future communities as they evolve and develop.



CiMAM's 2022 Contents Committee

The 2022 Contents Committee, formed by five members of the CiMAM Board (2020–22) and three museum professionals from the Spanish context, worked on the conference topics, based on the comments and feedback sent to us after the last edition, and took into account the urgent and relevant issues that affect the development of the profession of curators and directors of modern and contemporary art museums.

Manuel Borja-Villel, CiMAM Honorary Member, Director, Museo Nacional Centro de Arte Reina Sofía, Madrid.

Saskia Bos, CiMAM Board Member, Independent Curator, and Critic, Amsterdam.

Sarah Glennie, CiMAM Board Member, Director, National College of Art and Design, Dublin.

Mami Kataoka, CiMAM President 2020–22, Director, Mori Art Museum, Tokyo.

Malgorzata Ludwisiak, CiMAM Board Member, Chief Curator, Department of Modern Art National Museum in Gdansk.

Agustín Pérez Rubio, (Chair of Contents Committee), CiMAM Board Member, Independent Curator, Madrid.

Ímma Prieto, Director, Es Baluard Museu d'Art Contemporani de Palma, Palma, Mallorca.

Berta Sureda, Independent Culture Researcher and Manager, Palma, Mallorca.



From left to right: Manuel Borja-Villel, Saskia Bos, Sarah Glennie, Mami Kataoka, Malgorzata Ludwisiak, Agustín Pérez Rubio, Imma Prieto, and Berta Sureda.

Overview of CIMAM's 2022 Annual Conference in Palma, Mallorca

The CIMAM 2022 Annual Conference was held in Palma, Mallorca, Spain on 11–13 November, hosted by Es Baluard Museu d'Art Contemporani de Palma. Two optional tours were organized to Eivissa on 10 November and to Menorca on 14 and 15 November.

This year the conference offered a hybrid format with programs adapted to physical and virtual scenarios, to facilitate access and attendance for all CIMAM audiences.

Over 220 modern and contemporary art curators and museum professionals from 52 countries attended in person the CIMAM 2022 Annual Conference.

In 2022, 41 contemporary art curators, researchers, and museum directors from 24 different countries were awarded support to attend the Annual Conference through the CIMAM Travel Grant Program. This 2022 edition was generously funded by the Getty Foundation, Byucksan Cultural Foundation, Office for Contemporary Art Norway, Mercedes Vilardell, SAHA Association, Beijing Public Art and Culture Foundation, and Acción Cultural Española (AC/E).

The three-day program included 2 keynote speakers, 13 perspective presentations, 3 panel discussions, 1 networking session, 2 workshops as well as organized visits to the art institutions.

The afternoon program included visits to Es Baluard Museu d'Art Contemporani de Palma, Fundació Joan Miró, Museu

Fundación Juan March, CaixaForum Palma, ALTTRA, Galeria Fran Reus, Kewenig Gallery, L21 LAB, Galeria Pelaires, Estudio Bernardí Roig, Horrach Moya Gallery + Cortana Creation, Design & Nature: Performance by Susy Gomez, and a performance in Es Baluard (Aljub) by Juana Gomila and Daniel Andujar.

The Government of the Balearic Islands, Consell de Mallorca, Palma City Council, and the Spanish Ministry of Culture and Sport were partners and co-organizers of the Annual Conference.

The Institut Ramón Llull, CaixaForum Palma, Fundació ARCO, Consell Insular d'Eivissa, the Museum of Contemporary Art of Eivissa, Hauser & Wirth Menorca, Art Palma, ADACE, and Mercedes Vilardell were project supporters making possible the organization of the Annual Conference.

23 modern and contemporary art museums, collections, galleries, and artists' studios in Mallorca, Ibiza, and Menorca welcomed the CIMAM international community of contemporary art museum professionals.

Es Baluard Museu d'Art Contemporani de Palma, the Director Imma Prieto, and her team were the main hosting institution and the driving force making possible this Annual Conference.

The program included dinners hosted by local renowned female chefs: Maca de Castro awarded the Green Michelin star in 2021 at the restaurant Andana; María Solivellas chef at the restaurant Ca Na Toneta and Pepa Charro, a Spanish famous character, actress, and singer.

The conference presentations took place in three venues: Es Baluard Museu d'Art Contemporani de Palma on Day 1, Friday 11th November; Casa Esment on Day 2, Saturday 12th November and La Lonja de Palma on Day 3, Sunday 13th November.



Farewell dinner at Aljub, Es Baluard Museu by chefs Maca de Castro, María Solivellas, and Pepa Charro.

Pre and post conference tours

The pre-conference tour to Eivissa (Ibiza) on Thursday 10 November was hosted by MACE Museu d'Art Contemporani d'Eivissa and included visits to Casa Broner in Ibiza and Casal Solleric in Palma, Mallorca.

The post-conference tour to Menorca and Mallorca on Monday 14 and Tuesday 15 November included visits to Hauser & Wirth, the 18th Century Military Hospital in Illa del Rey, a performance by Fito Conesa, the artist studio of Alicia Framis, and a presentation of artist Santiago Sierra in Menorca. In Mallorca, the group visited Xavier Fiol Gallery, Pep Llabrés Gallery, artist studio Susy Gomez, Baró Gallery, and a garden by Ghada Amer.

Hauser & Wirth Menorca and Art Palma Contemporani, the gallery association in Mallorca, generously hosted a lunch and dinner during the post-conference tour.



Performance by Spanish artist Fito Conesa inspired by the sculpture of Ubú by Joan Miró at Hauser & Wirth Menorca.

Keynote speakers included

After It's All Said by **Denise Ferreira da Silva**, Prof. Dr., University of British Columbia, Vancouver, Canada.

Our street in the middle of our house. Transversal Methodologies and Decolonial Practices at Dar Jacir by **Emily Jacir**, Founder/Director, Dar Jacir for Art and Research, Bethlehem, Palestinian Territories.

Perspective presentations included

Historical perspective of CIMAM's 60 years, by **Mami Kataoka**, President of CIMAM and Director, Mori Art Museum, Tokyo, Japan, and **Saskia Bos**, Independent Curator and Critic, Amsterdam, The Netherlands.

Introduction about Governance by **Bart de Baere**, General and Artistic Director, M HKA Museum van Hedendaagse Kunst Antwerp, CIMAM Board Member, and Chair of the CIMAM Museum Watch Committee, Antwerp, Belgium.

Zoma Museum by **Meskerem Assegued Bantiwalu**, Curator and General Director, Zoma Museum PLC, Addis Ababa, Ethiopia.

Negotiating conflicts and connecting lines by **Iris Dressler**, Codirector, Württembergischer Kunstverein Stuttgart, Stuttgart, Germany.

M+: to see is to believe by **Suhanya Raffel**, Museum Director, M+, Hong Kong, China.

Enhancing governance in the cultural sector: the IVAM perspective by **Nuria Enguita**, Director, Instituto Valenciano de Arte Moderno, Valencia, Spain.

The Museum of Remediation by **Clémentine Deliss**, Associate Curator, KW Institute for Contemporary Art, Berlin, Germany.

Uncomfortable Museum by **Sandra Gamarra Heshiki**, Visual Artist, Independent, Lima, Peru/Madrid, Spain.

The Seed is a Memory of the Fruit by **Sethembile Msezane**, Visual Artist, Msezane Studios, Cape Town, South Africa.

Not Waiting for the Emergency. Collective practice in Ukraine that requires museums by **Lada Nakonechna**, Artist, Method Fund, Kyiv, Ukraine.

Did You Hear That? by **Philip Rizk**, film-maker/artist, Mosireen video collective, Cairo, Egypt.

Specters of Picasso by **Kike España**, Dr. Architect, Urban researcher, La Casa Invisible, Malaga, Spain.

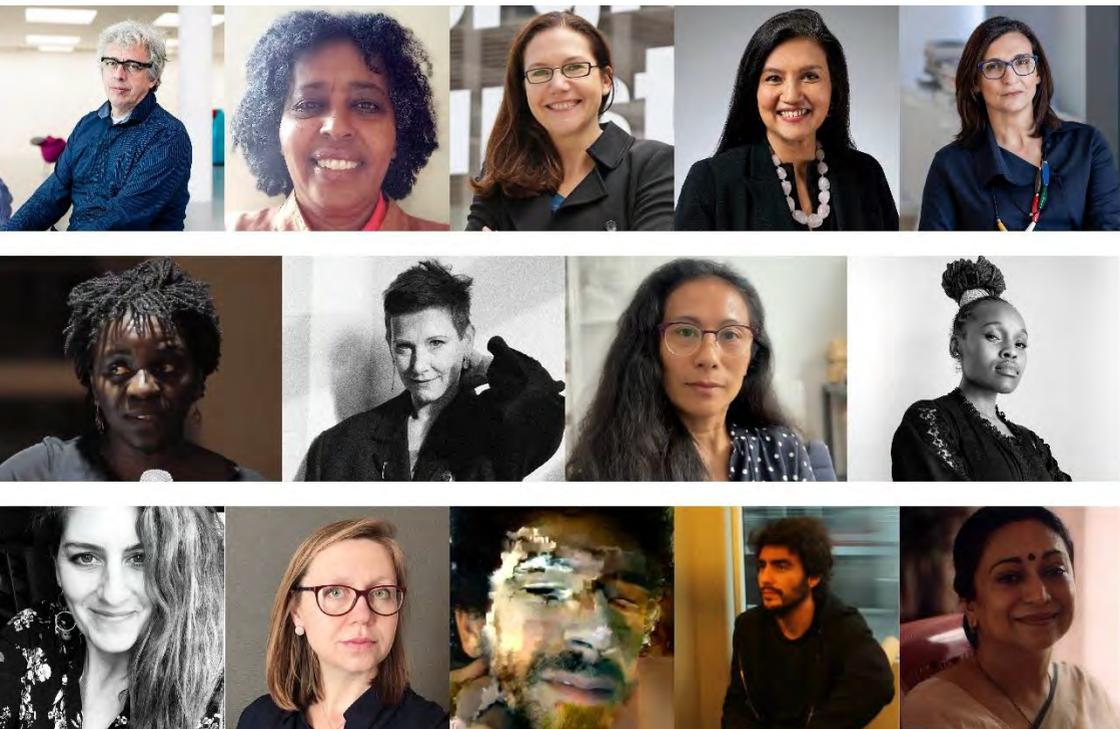
The Symbol & the Substance: The Ethics of Care in an Embattled World by **Meenakshi Gopinath**, Founder- Director, Women in Security Conflict, Management and Peace (WISCOMP), New Delhi, India.

Panel moderators included

Mami Kataoka, Director, Mori Art Museum, Tokyo, Japan.

Agustín Pérez Rubio, Independent Curator, Madrid.

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



From left to right Bart de Baere, Meskerem Assegued Bantiwalu, Íris Dressler, Suhanya Raffel, Nuria Enguita, Denise Ferreira da Silva, Clémentine Deliss, Sandra Gamarra Heshiki, Sethembile Msezane, Emily Jacir, Lada Nakonechna, Philip Rizk, Kike España, and Meenakshi Gopinath.

Conference Participants

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

The CiMAM 2022 Annual Conference in Mallorca was attended by 247 professionals from 52 different countries – 20 of them online.

The first CiMAM Annual Conference took place in 1962 in The Hague. Since then, the Committee has celebrated 54 conferences that have been held in over 30 different cities around the globe.

Conference participants by **profile**



Conference Participants **2005–2022**

The CIMAM Annual Conference takes place in November in a different city each year to focus on a series of topics that reflect the needs and the diversity of the international contemporary art museum community.

2005 São Paulo	112
2006 London	140
2007 Vienna	130
2008 New York	170
2009 Mexico	150
2010 Shanghai	200
2011 Ljubljana and Zagreb	180
2012 İstanbul	218
2013 Rio de Janeiro	159
2014 Doha	224
2015 Tokyo	260
2016 Barcelona	230
2017 Singapore	280
2018 Stockholm	229
2019 Sydney	200
2021 Lodz and Gdansk	250
2022 Palma de Mallorca*	247

*227 onsite and 20 online.



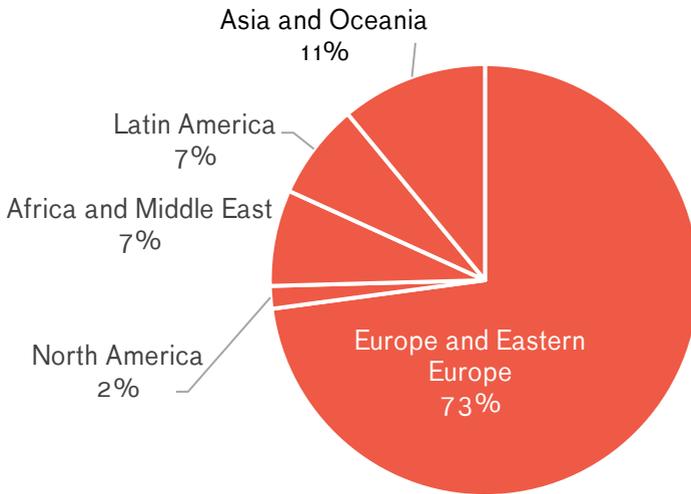
Conference participants by **country**

In 2022, professionals attended from 52 different countries.

There was a strong representation of Spanish contemporary art professionals attending the Annual Conference.

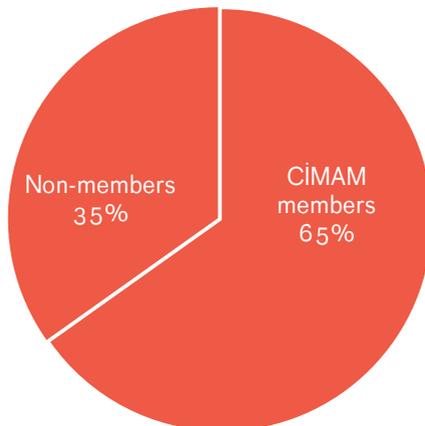
Spain	88	Canada	2
Finland	9	Ethiopia	2
Germany	8	Italy	2
Norway	8	Peru	2
Netherlands	7	South Africa	2
United Kingdom	7	USA	2
France	6	Angola	1
Poland	6	DR of Congo	1
Argentina	5	Czech Republic	1
China	5	Greece	1
Japan	5	Indonesia	1
Sweden	5	Ireland	1
Switzerland	5	Jordan	1
Austria	4	Kenya	1
Chile	4	Kyrgyzstan	1
Turkey	4	Mali	1
Belgium	3	New Zealand	1
India	3	Panama	1
Macedonia	3	Philippines	1
Mexico	3	Romania	1
Portugal	3	Russia	1
Qatar	3	Slovakia	1
Singapore	3	Sri Lanka	1
South Korea	3	Ukraine	1
Australia	2	Vietnam	1
Brazil	2	Zimbabwe	1

Conference participants by **continent**



Conference participants and **CiMAM membership**

CiMAM Members are our best audience but there are also many professionals from outside CiMAM joining our meetings. This year CiMAM engaged with a larger number of professionals from Spain and the region that were non-members.





Conference Budget

Es Baluard Museu d'Art Contemporani de Palma was the main host and co-organizer of the CIMAM 2022 Annual Conference.

The conference received the generous support of several governmental, national, regional, and local bodies, as well as private companies and individual support.

The sponsorship and in-kind support covered the production expenses of the conference (speakers' travel and accommodation, venue hire, technical equipment, staff, catering, receptions, and transportation in Mallorca).

Government Partners

Government of the Balearic Islands
Consell de Mallorca
Palma City Council
Ministry of Culture and Sports

In-kind support by

Institut Ramón Llull
CaixaForum Palma
Fundación ARCO
Consell Insular d'Eivissa (Departament de Cultura, Educació i Patrimoni)
MACE Museu d'Art Contemporani d'Eivissa
Hauser & Wirth Menorca
Art Palma
ADACE (Association of Directors of Contemporary Art in Spain)
Mercedes Vilardell

Main Conference Figures

Total conference cost —	386.404,07 €
Institutional sponsorship —	270.000,00 €
Funds from the hosting institution —	90.000,00 €
Average cost per participant —	1.564 €

Breakdown of Conference Expenses

Speaker flights, accommodation, visa, and fees —	24.344,10 €
Auditorium and venue rental, furniture, hostess, guides, security, tour costs —	74.148,56 €
Conference production costs, technological equipment, and museum and executive staff —	145.883,72 €
Communication —	2.600,00 €
Virtual platform, conference designs, and merchandising —	29.917,77 €
Catering —	95.759,12 €
Transportation —	6.467,00 €
Documentation of the event —	7.283,80 €



Travel Grant Program

This is an essential program for CIMAM because it allows the participation of a broader range of professionals in the international debate concerning contemporary art.

In 2022, 41 contemporary art curators, researchers, and museum professionals from 24 different countries were awarded support to attend the Annual Conference.

Launched in 2005, CIMAM's Travel Grant Program is designed to foster cooperation and cultural exchange between contemporary art curators and museum directors in emerging and developing economies and their counterparts in other regions of the world.





Key Aspects of the Travel Grant Program

→ CiMAM's Travel Grant Program supports the **curatorial and research development of individuals through their attendance at the Annual Conference** where the most current concerns regarding contemporary art practices are being discussed.

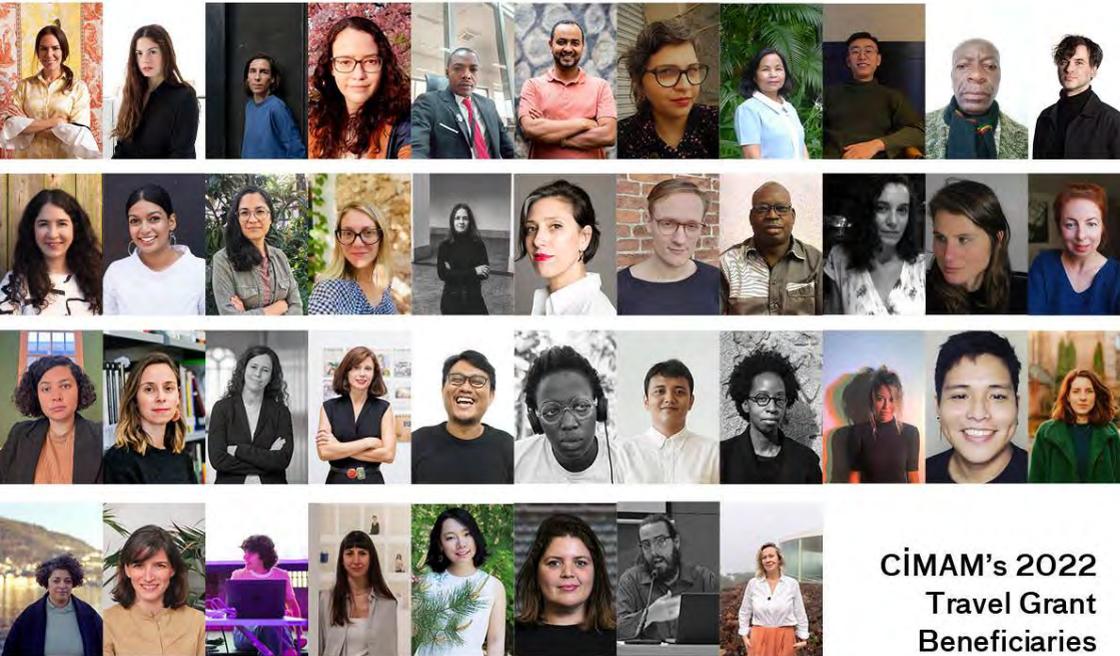
→ Awarded candidates benefit from **unique networking opportunities** through interaction and exchange with international museum directors and peers.

→ Successful applicants **become members of CiMAM for the 3-year term** they have been awarded allowing continuity and belonging to the most relevant international contemporary art museum community.

→ Beneficiaries **receive wide international visibility** as their profiles and reports are announced through CiMAM's newsletter, website, conference report, and social media before and after the conference along with the names of the Travel Grant Funders that have supported their participation.

→ Over the years CiMAM's travel grantees have constituted **a remarkable group of professionals**, many of whom have gone on to become important participants in the field of museums of modern contemporary art.

→ Since 2005, over 300 young curators and museum directors from emerging economies have been awarded support to attend CiMAM's Annual Conference.



**CiMAM's 2022
Travel Grant
Beneficiaries**

Purpose of the Grant

The main aim of the grant was to facilitate the selected candidates' access to the Annual Conference.

The support included in the grant consists of:

- Conference registration: access to all conference sessions, lunches, dinners, refreshment breaks, access to organized visits and coach service to and from planned visits, tote bag, pen, and badge.
- Travel expenses (round trip economy flight, boat or train tickets)
- 4-night accommodation in one of the hotels recommended by CiMAM.

The distribution of funds is set on a case-by-case basis for each recipient.

CIMAM booked and pre-paid all expenses directly (travel and accommodation) avoiding reimbursements to any grantee. Funds did not cover transportation to/from the airport, visa expenses, travel insurance, and registration for the optional conference tours.

The 3 grantees who, due to health or visa impediments could not travel to Palma, benefited from the functionalities offered by the virtual platform which included watching all sessions in streaming and the recorded videos, sending questions to conference speakers, asking questions to speakers, chatting privately or in groups with other attendees, take part at the networking session and workshops online, and watch the videos about the main exhibitions visited in Mallorca, Menorca, and Ibiza.



Selection Committee

In 2022, CiMAM received 94 eligible applications which were reviewed and evaluated by CiMAM's Travel Grant Committee, composed of members of the CiMAM Board, as well as the Travel Grant Funder.

The 2022 Travel Grant selection committee consisted of five CiMAM board members:



Agustín Pérez Rubio (Chair), Victoria Noorthoorn, Suhanya Raffel, Ernestine White-Mifetu, and Eugene Tan.

Selection Criteria

Grants were evaluated and conferred by CiMAM's Selection Committee and the travel grant funder based on their assessment of the professional's genuine financial need, the potential benefit to their career development and/or research, and the relevance of field experience in relation to the objectives of CiMAM.

Grants were restricted to modern and contemporary art curators and museum directors working and residing in countries with emerging and developing economies according to the International Monetary Fund.

Researchers and independent curators whose field of research and specialization is contemporary art theory and museums were also eligible.

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

Applications were reviewed by the travel grant funders and the Selection Committee of CiMAM constituted by five members of the CiMAM Board.

In 2022, they reviewed 94 completed applications from eligible candidates. All grant recipients were first approved by the grant funder.

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



Application Process

Candidates were invited to complete an online application form and include a CV and short résumé, a motivation statement, and two letters of recommendation by museum professionals or scholars who are familiar with the candidate's qualifications.

When accepting the grant, each successful candidate returned an online Acceptance Form with the grant's terms and conditions. This document contained information on travel insurance, registration to the conference, travel and accommodation arrangements, visa requirements, instructions to submit a written report, and details as new members of CIMAM.

The call for applications was sent out on 23 May 2022. The deadline to receive applications was 30 June. Successful candidates were informed on 15 July 2022 and the list of grant beneficiaries was announced on 12 September 2022.



Funders of the 2022 Travel Grant Program

CiMAM is deeply grateful to the eight institutions and individuals who made possible the 2022 edition of the Travel Grant Program.

In 2022, CiMAM received 74.900,00€ to support the Travel Grant Program, generously provided by:

40.000,00 €	The Getty Foundation	18 grantees
5.000,00 €	Byucksan Cultural Foundation	2 grantees
5.000,00 €	Office for Contemporary Art Norway	3 grantees
5.000,00 €	Mercedes Vilardell	3 grantees
5.000,00 €	SAHA Supporting Contemporary Art from Turkey	3 grantees
5.000,00 €	Beijing Public Art and Culture Foundation	2 grantees
4.900,00 €	National Supporter	5 grantees
5.000,00 €	Acción Cultural Española (AC/E)	5 grantees
74.900,00€	Total	41 grantees

The support we receive from Travel Grant Funders allows CiMAM to develop a Travel Grant Program that has become essential in the participation of a broader range of professionals in the international debate concerning contemporary art.

CiMAM's website dedicates a section exclusively to the Travel Grant Program with extended information about its sponsors and beneficiaries since 2005.

The Getty Foundation

Since more than a decade ago, The Getty Foundation has been the main sponsor of CIMAM's Travel Grant Program.

CIMAM is sincerely thankful to the Getty Foundation which, since 2005, has been generously contributing to CIMAM's development by supporting the attendance of a total of 280 professionals from underrepresented countries around the globe at CIMAM Annual Conferences.

In 2022, the awarded amount by the Getty Foundation to CIMAM to carry out the Travel Grant Program was 40.000,00€.

The funds have been used to cover flights, accommodation, and registration fees of 18 award recipients from 16 different countries with Emerging Market and Developing Economies according to the International Monetary Fund's World Economic Outlook.

Grant beneficiaries funded by the Getty Foundation since 2005:

2005 São Paulo	19	2014 Doha	22
2006 London	17	2015 Tokyo	20
2007 Vienna	20	2016 Barcelona	20
2008 New York	0	2017 Singapore	20
2009 Mexico	0	2018 Stockholm	22
2010 Shanghai	0	2019 Sydney	14
2011 Ljubljana and Zagreb	25	2021 Poland	25
2012 İstanbul	23	2022 Mallorca	18
2013 Rio de Janeiro	15	Total	280

Beneficiaries of the Getty Foundation:

1. Maria Lucia Aleman, Executive Director, Museo De Arte Contemporáneo De Panamá, Panama, Panama.
2. Eric Kuikende, Provenance Researcher, National Museum of Congo, Kinshasa, Democratic Republic of Congo.
3. Amanda Bonan, Curator, MAR - Museu de Arte do Rio, Rio De Janeiro, Brazil.
4. Thi Thanh Mai Bui, Researcher, Vietnam National Institute of Culture and Arts Studies, Hanoi, Vietnam.
5. Sebastian Cichocki, Chief Curator and Head of Research, Museum of Modern Art in Warsaw, Poland.
6. Shayari De Silva, Curator, Art and Archival Collection, Geoffrey Bawa Trust, Colombo, Sri Lanka.
7. Pamela Desjardins, Independent Curator, and Researcher, Mexico City, Mexico.
8. Jimena Ferreiro, Curator, Researcher and Professor at UNSAM and UNLP, Buenos Aires, Argentina.
9. Marianna Dobkowska, Curator, Ujazdowski Castle Centre for Contemporary Art, Warsaw, Poland.
10. Hama Goro, Director, Centre Soleil d'Afrique, Bamako, Mali.
11. Oksana Kapishnikova, Executive Secretary, ICOM National Committee of the Kyrgyz Republic, Bishkek, Kyrgyzstan.
12. Tammy Langtry, Curator, Johannesburg, South Africa.
13. María José Lemaitre, Archive Coordinator, Museo de la Solidaridad Salvador Allende, Santiago, Chile.

14. Sharon Lerner, Director, Museo De Arte De Lima, Lima, Peru.
15. Renee Mboya, Writer/Filmmaker/Curator, Wali Chafu Collective, Nairobi, Kenya.
16. Asep Topan Mulyono, Independent Curator, Jakarta Institute of Arts, Jakarta, Indonesia.
18. Carlos Jr. Quijon, Critic and Independent Curator, Quezon City, Philippines.
18. Lorena Andrea Vicini, Researcher and Communications Manager, Inhotim, Belo Horizonte, Brazil.

Grant Expenditure Report

In 2022, the total awarded amount by the Getty Foundation to CIMAM to carry out the Travel Grant Program was 40.000,00€. The funds were used to cover flights, accommodation, and registration fees of 18 award recipients.

The amount available for grants was 35.500€. The amount spent was 35.642,48€. There were no unspent funds in 2022.

Average awarded amount to each beneficiary – 2.026€.

Average travel cost per beneficiary – 1.220€.

Average accommodation cost per beneficiary – 409€.

Reduced conference registration fee per beneficiary – 350€.

The granted funds have been spent as follows



Breakdown of expenses per travel grant beneficiary

Name	Surname	Flight	Hotel	Reg. Fee	Total
<i>Maria Lucia</i>	<i>Aleman</i>	1.179,10 €	383,32 €	350,00 €	1.912,42 €
<i>Thi Thanh Mai</i>	<i>Bui</i>	1.289,98 €	383,32 €	350,00 €	2.023,30 €
<i>Sebastian</i>	<i>Cichocki</i>	295,23 €	383,32 €	350,00 €	1.028,55 €
<i>Shayari</i>	<i>de Silva</i>	907,52 €	383,32 €	350,00 €	1.640,84 €
<i>Pamela</i>	<i>Desjardins</i>	1.241,91 €	479,15 €	350,00 €	2.071,06 €
<i>Marianna</i>	<i>Dobkowska</i>	277,50 €	383,32 €	350,00 €	1.010,82 €
<i>Jimena</i>	<i>Ferreiro</i>	1.725,18 €	383,32 €	350,00 €	2.458,50 €
<i>Hama</i>	<i>Goro</i>	1.819,59 €	383,32 €	350,00 €	2.552,91 €
<i>Oksana</i>	<i>Kapishnikova</i>	981,22 €	383,32 €	350,00 €	1.714,54 €
<i>Eric Bانشona</i>	<i>Kuikende</i>	1.397,65 €	479,15 €	350,00 €	2.226,80 €
<i>Tammy</i>	<i>Langtry</i>	894,00 €	383,32 €	350,00 €	1.627,32 €
<i>María José</i>	<i>Lemaitre</i>	1.378,22 €	383,32 €	350,00 €	2.111,54 €
<i>Sharon</i>	<i>Lerner</i>	1.494,69 €	479,15 €	350,00 €	2.323,84 €
<i>Renee Akitelek</i>	<i>Mboya</i>	1.296,32 €	383,32 €	351,00 €	2.030,64 €
<i>Asep Topan</i>	<i>Mulyono</i>	1.297,21 €	383,32 €	350,00 €	2.030,53 €
<i>Amanda</i>	<i>Porto</i>	1.465,95 €	479,15 €	350,00 €	2.295,10 €
<i>Carlos Jr</i>	<i>Quijon</i>	1.374,63 €	479,15 €	350,00 €	2.203,78 €
<i>Lorena Andrea</i>	<i>Vicini</i>	1.646,67 €	383,32 €	350,00 €	2.379,99 €
<i>Total cost</i>		<i>21.962,57 €</i>	<i>7.378,91 €</i>	<i>6.301,00 €</i>	<i>35.642,48 €</i>
<i>Admin Fee</i>					<i>4.357,52 €</i>
<i>Total</i>					<i>40.000,00 €</i>

CIMAM keeps a file of all expenses, including receipts, which documents how the Getty Foundation's funds have been spent. This information will be kept for a minimum of four years.



Byucksan Foundation

Since 2018, Byucksan Foundation has been a key ally in supporting the attendance at the CIMAM Annual Conference of contemporary art museum professionals from the Northeast Asia region.

In 2022, the awarded amount by Byucksan Foundation to CIMAM to carry out the Travel Grant Program was 5.000,00€.

Grant beneficiaries funded by Byucksan Foundation since 2018:

2018 Stockholm	2
2019 Sydney	2
2021 Poland	3
2022 Mallorca	2
Total	9

Beneficiaries of Byucksan Foundation:

1. Nicolle Bittencourt, Museologist (Brazil) / Research Student (Tokyo), The University of Tokyo, Tokyo, Japan.
2. Leonhard Bartolomeus Manubada, Curator, Yamaguchi Center for Arts and Media [YCAM], Yamaguchi, Japan.

Grant Expenditure Report

In 2022, the awarded amount by the Byucksan Foundation to CIMAM to carry out the Travel Grant Program was 5.000,00€. The funds were used to cover flights, accommodation, and registration fees of 2 award recipients.

The amount spent was 4.956,72€.

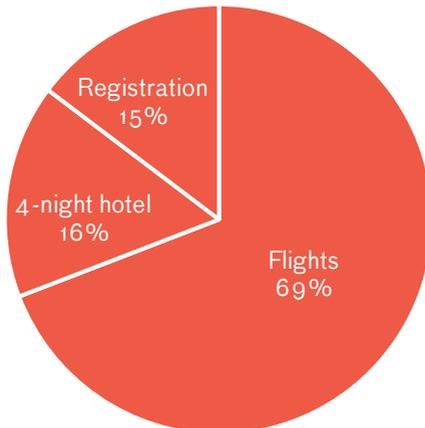
Average awarded amount to each beneficiary – 2.478€.

Average travel cost per beneficiary – 1.645€.

Average accommodation cost per beneficiary – 383€.

Reduced conference registration fee per beneficiary – 350€.

The granted funds have been spent as follows



Breakdown of expenses per travel grant beneficiary

Name	Surname	Flight	Hotel	Reg. Fee	Total
Nicolle	Bahia Bittencourt	1.345,04 €	383,32 €	350,00 €	2.078,36 €
Leonhard	Manubaba	1.945,04 €	383,32 €	350,00 €	2.678,36 €
	Sub-Total	3.290,08 €	766,64 €	700,00 €	4.756,72 €
	Admin Fee				200,00 €
	<i>Total</i>				4.956,72 €

CiMAM keeps a file of all expenses, including receipts, which documents how the Byucksan Foundation's funds have been spent. This information will be kept for a minimum of four years.



Mercedes Vilardell

In 2021, CIMAM was honored to start a fruitful partnership with Mercedes Vilardell to support the attendance at the CIMAM Annual Conference of contemporary art professionals from Africa.

CIMAM is sincerely grateful for the generous contribution of Mercedes Vilardell which allowed 3 professionals from Ethiopia, Zimbabwe, and Angola to attend in person.

The funds were used to cover flights, accommodation, and registration fees of 3 award recipients.

Grant beneficiaries funded by OCA Norway since 2020:

2021 Poland	5
2022 Palma, Mallorca	3
Total	8

Beneficiaries of Mercedes Vilardell funds:

1. Mifta Berga Zeleke, Curator, Educator, and Writer, Guramayne Art Center and Addis Ababa University, Addis Ababa, Ethiopia.
2. Raphael Chikukwa, Executive Director, National Gallery of Zimbabwe, Harare, Zimbabwe.
3. Paula Nascimento, Independent Curator, NESR Art Foundation, Luanda, Angola.

Grant Expenditure Report

In 2022, the awarded amount by Mercedes Vilardell to CIMAM to carry out the Travel Grant Program was 5.000,00€. The funds were used to cover flights, accommodation, and registration fees of 3 award recipients.

The amount spent was 4.838,52 €. The unspent funds (161,48€) will be spent towards the publication of the 2022 conference proceedings.

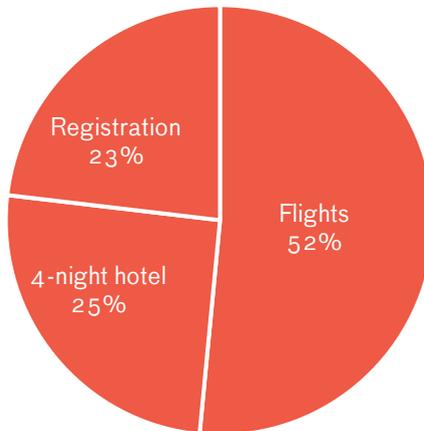
Average awarded amount to each beneficiary – 1.612,84€.

Average travel cost per beneficiary – 779,52€

Average accommodation cost per beneficiary – 383€.

Reduced conference registration fee per beneficiary – 350€.

The granted funds have been spent as follows



Breakdown of expenses per travel grant beneficiary

Name	Surname	Flight	Hotel	Reg. Fee	Total
Mifta	Berga	925,69 €	383,32 €	350,00 €	1.659,01 €
Raphael	Chikukwa	962,92 €	383,32 €	350,00 €	1.696,24 €
Paula	Nascimento	449,95 €	383,32 €	350,00 €	1.183,27 €
	Sub-Total	2.338,56 €	1.149,96 €	1.050,00 €	4.538,52 €
	Admin Fee				300,00 €
	Total				4.838,52 €

CiMAM keeps a file of all expenses, including receipts, which documents how Mercedes Vilardell's funds have been spent. This information will be kept for a minimum of four years.



OCA – Office for Contemporary Art Norway, Oslo

In 2020, the year of the start of the COVID-19 pandemic CiMAM and OCA – Office for Contemporary Art Norway launched the collaborative project StayHome Online Curatorial Residency to support the curatorial and research development of contemporary art professionals residing in Norway.

Since then, OCA has become a key supporter of CiMAM's Travel Grant Program aimed to award Norwegian curators that are not hired in a permanent position in an art institution but actively working as curators within contemporary art in Norway.

In 2022, the awarded amount by OCA Norway to CiMAM to carry out the Travel Grant Program was 5.000,00€.

The funds were used to cover registration, transportation, accommodation, and virtual registration fees of 3 award recipients from Norway.

Grant beneficiaries funded by OCA Norway since 2020:

2020 StayHome and 2021 Poland	3
2022 Palma, Mallorca	3
Total	6

Beneficiaries of OCA Norway:

1. Joachim Friis, Fellow University of Agder, Kristiansand, Norway.
2. Daniela Ramos, Curator, Art Mediator, Cultural Producer, Nesttun, Norway.
3. Frida Rusnak, Curator/mediator, Oslo Open, Oslo, Norway.

Grant Expenditure Report

In 2022, the awarded amount by OCA Norway to CIMAM to carry out the Travel Grant Program was of 5.000,00€. The funds were used to cover flights, accommodation and registration fees of 3 award recipients.

The amount spent was 3.948,48€. The unspent funds (1.051,52€) will be spent towards the publication of the 2022 conference proceedings.

Average awarded amount to each beneficiary – 1.316€.

Average travel cost per beneficiary – 482€.

Average accommodation cost per beneficiary – 383€.

Reduced conference registration fee per beneficiary – 350€.

The granted funds have been spent as follows



Breakdown of expenses per travel grant beneficiary

Name	Surname	Flight	Hotel	Reg. Fee	Total
Joachim	Friis	490,86 €	383,32 €	350,00 €	1.224,18 €
Daniela	Ramos	366,25 €	383,32 €	350,00 €	1.099,57 €
Frida	Rusnak	591,41 €	383,32 €	350,00 €	1.324,73 €
	Sub-Total	1.448,52 €	1.149,96 €	1.050,00 €	3.648,48 €
	Admin Fee				300,00 €
	Total				3.948,48 €

CIMAM keeps a file of all expenses, including receipts, which documents how the OCA Norway's funds have been spent. This information will be kept for a minimum of four years.

2022

CONFERENCE
NOVEMBER

THE ATTENTIVE MUSEUM

*PERMEABLE PRACTICES
FOR A COMMON GROUND*

ES BALUARD MUSEU D'ART
CONTEMPORANI DE PALMA

60 YEARS OF CIMAM



SAHA – Supporting Contemporary Art from Turkey

CİMAM is proud to count on SAHA's support, not only as Travel Grant Funder but also as a Supporter of CİMAM, contributing to the success and continuity of this organization.

CİMAM is grateful for the generous contribution of SAHA which allowed 3 Turkish professionals to attend the Annual Conference.

The funds were used to cover flights, accommodation, and registration fees of 3 award recipients.

Beneficiaries of SAHA:

1. Naz Cuguoglu, Curatorial Fellow, Asian Art Museum, San Francisco, United States, İstanbul/Turkey.
2. Ayca Okay, Independent Curator, İstanbul, Turkey.
3. Ulya Soley, Curator, Pera Museum, İstanbul, Turkey.

Grant Expenditure Report

In 2022, the awarded amount by Mercedes Vilardell to CIMAM to carry out the Travel Grant Program was 5.000,00€. The funds were used to cover flights, accommodation, and registration fees of 3 award recipients.

The amount spent was 4.977,60€. The unspent funds (22,40€) will be spent towards the publication of the 2022 conference proceedings.

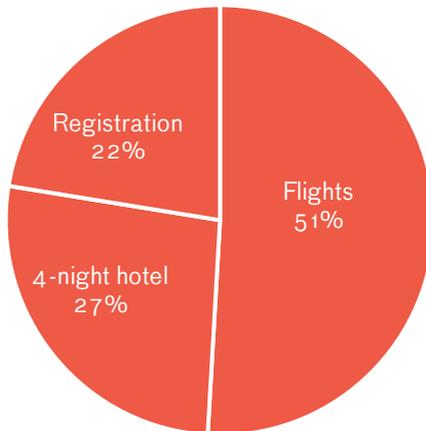
Average awarded amount to each beneficiary – 1.659,20€.

Average travel cost per beneficiary – 793,94€.

Average accommodation cost per beneficiary – 415,26€.

Reduced conference registration fee per beneficiary – 350€.

The granted funds have been spent as follows



Breakdown of expenses per travel grant beneficiary

Name	Surname	Flight	Hotel	Reg. Fee	Total
Ulya	Soley	599,75 €	383,32 €	350,00 €	1.333,07 €
Naz	Cuguoglu	1.265,26 €	383,32 €	350,00 €	1.998,58 €
Ayça	Okay	516,80 €	479,15 €	350,00 €	1.345,95 €
	Sub-Total	2.381,81 €	1.245,79 €	1.050,00 €	4.677,60 €
	Admin Fee				300,00 €
	Total				4.977,60 €

CIMAM keeps a file of all expenses, including receipts, which documents how SAHA's funds have been spent. This information will be kept for a minimum of four years.



Beijing Public Art and Culture Foundation

In 2022, CIMAM is delighted to have initiated a new collaboration with the Beijing Public Art and Culture Foundation based in Beijing to support the attendance at the CIMAM Annual Conference of directors, curators, and professionals of modern and contemporary art museums residing in China.

In 2022, the awarded amount by Beijing Public Art and Culture Foundation to CIMAM to carry out the Travel Grant Program was 5.000,00€.

The funds were used to cover flights, accommodation, and registration fees of 2 award recipients.

Beneficiaries of Beijing Public Art and Culture Foundation:

1. Junyao Chen, Independent Curator, Shanghai Jiaotong University, Shanghai, China.
2. Dianna Su, Lecturer, Beijing Normal University, Beijing, China.

Junyao Chen and Dianna Su, due to different reasons, finally attended the Annual Conference virtually, and not in person as was initially planned. Junyao Chen due to visa impediments and COVID restrictions to depart China and Dianna Su due to health advice.

Grant Expenditure Report

The awarded amount by Mercedes Vilardell to CiMAM to carry out the Travel Grant Program was 5.000,00€. The funds were used to cover flights, accommodation and registration fees of 2 award recipients.

The amount spent was 4.844,99€. The unspent funds (155,01€) will be spent towards the publication of the 2022 conference proceedings.

Average awarded amount to each beneficiary – 2.422€.

Average travel cost per beneficiary – 1.589,18€.

Average accommodation cost per beneficiary – 383€.

Reduced conference registration fee per beneficiary – 350€.

The granted funds have been spent as follows



Breakdown of expenses per travel grant beneficiary

<i>Name</i>	<i>Surname</i>	<i>Flight</i>	<i>Hotel</i>	<i>Reg. Fee</i>	<i>Total</i>
Dianna	Su	1.128,85 €	383,32 €	350,00 €	1.862,17 €
Junyao	Chen	2.049,50 €	383,32 €	350,00 €	2.782,82 €
	Sub-Total	3.178,35 €	766,64 €	700,00 €	4.644,99 €
	Admin Fee				200,00 €
	<i>Total</i>				4.844,99 €

CIMAM keeps a file of all expenses, including receipts, which documents how Beijing Public Art and Culture Foundation's funds have been spent. This information will be kept for a minimum of four years.



Acción Cultural Española (AC/E)

In 2022, CIMAM was thrilled to receive the generous contribution from Acción Cultural Española (AC/E) to support the attendance at the CIMAM Annual Conference of Spanish directors, curators, and professionals of modern and contemporary art museums residing in Spain.

In 2022, the awarded amount by AC/E to CIMAM to carry out the Travel Grant Program was 5.000,00€.

The funds were used to cover flights, accommodation, and registration fees of 5 award recipients.

Beneficiaries of AC/E:

1. Violeta Janeiro, Independent Curator, Madrid, Spain.
2. Marta Ramos-Yzquierdo, Independent Curator, Madrid, Spain.
3. Marta Sese, Independent Curator/Art Writer, Barcelona, Spain.
4. Veronica Valentini, Curator, BAR Project / Concomitentes / E.M.M.A., Barcelona, Spain.
5. Julio Cesar Vazquez-Ortiz, Independent Curator and Cultural Manager, Caceres, Spain.

Grant Expenditure Report

The awarded amount by AC/E to CiMAM to carry out the Travel Grant Program was 5.000,00€. The funds were used to cover flights, accommodation, and registration fees of 5 award recipients.

The amount spent was 5.023,39€.

Average awarded amount to each beneficiary – 1.004,68€.

Average travel cost per beneficiary – 171,36€.

Average accommodation cost per beneficiary – 383€.

Reduced conference registration fee per beneficiary – 350€.

The granted funds have been spent as follows



Breakdown of expenses per travel grant beneficiary

Name	Surname	Flight	Hotel	Reg. Fee	Total
Violeta	Janeiro	113,78 €	383,32 €	350,00 €	847,10 €
Marta	Ramos	113,78 €	383,32 €	350,00 €	847,10 €
Marta	Sesé	111,98 €	383,32 €	350,00 €	845,30 €
Veronica	Valentini	294,32 €	383,32 €	350,00 €	1.027,64 €
Julio César	Vázquez-Ortiz	222,93 €	383,32 €	350,00 €	956,25 €
	Sub-Total	856,79 €	1.916,60 €	1.750,00 €	4.523,39 €
	Admin Fee				500,00 €
	Total				5.023,39 €

CiMAM keeps a file of all expenses, including receipts, which documents how Acción Cultural Española's funds have been spent. This information will be kept for a minimum of four years.





Reports of the contemporary art professionals awarded a CIMAM grant in 2022:

Maria Lucia Aleman, Executive Director, Museo De Arte Contemporáneo De Panamá, Panama, Panama.

Cristina Anglada, Art Curator, This Is Jackalope, Bunyola, Mallorca, Spain.

Ana Ara, Independent Curator, Madrid, Spain.

Nicolle Bittencourt, Museologist (Brazil) / Research Student (Tokyo), The University of Tokyo, Tokyo, Japan.

Eric Kuikende, Provenance Researcher, National Museum of Congo, Kinshasa, Democratic Republic of Congo.

Mifta Berga Zeleke, Curator, Educator, and Writer, Guramayne Art Center and Addis Ababa University, Addis Ababa, Ethiopia.

Amanda Bonan, Curator, MAR - Museu de Arte do Rio, Rio De Janeiro, Brazil.

Thi Thanh Mai Bui, Researcher, Vietnam National Institute of Culture and Arts Studies, Hanoi, Vietnam.

Junyao Chen, Independent Curator, Shanghai Jiaotong University, Shanghai, China.

Raphael Chikukwa, Executive Director, National Gallery of Zimbabwe, Harare, Zimbabwe.

Sebastian Cichocki, Chief Curator and Head of Research, Museum of Modern Art in Warsaw, Poland.

Naz Cuguoglu, Curatorial Fellow, Asian Art Museum, San Francisco, United States, Istanbul/Turkey.

Shayari De Silva, Curator, Art and Archival Collection, Geoffrey Bawa Trust, Colombo, Sri Lanka.

Pamela Desjardins, Independent Curator, and Researcher, Mexico City, Mexico.

Jodie DiNapoli, Researcher, Universitat Politecnica de Valencia, Valencia, Spain.

Marianna Dobkowska, Curator, Ujazdowski Castle Centre for Contemporary Art, Warsaw, Poland.

Jimena Ferreiro, Curator, Researcher and Professor at UNSAM and UNLP, Buenos Aires, Argentina.

Joachim Friis, Fellow University of Agder, Kristiansand, Norway.

Hama Goro, Director, Centre Soleil d'Afrique, Bamako, Mali.

María Íñigo, Assistant Professor, Open University of Catalonia, Barcelona, Spain.

Violeta Janeiro, Independent Curator, Madrid, Spain.

Oksana Kapishnikova, Executive Secretary, ICOM National Committee of the Kyrgyz Republic, Bishkek, Kyrgyzstan.

Tammy Langtry, Curator, Johannesburg, South Africa.

María José Lemaitre, Archive Coordinator, Museo de la Solidaridad Salvador Allende, Santiago, Chile.

Sharon Lerner, Director, Museo De Arte De Lima, Lima, Peru.

Rosa Lleo, Independent Curator, Barcelona, Spain.

Leonhard Bartolomeus Manubada, Curator, Yamaguchi Center for Arts and Media [YCAM], Yamaguchi, Japan.

Renee Mboya, Writer/Filmmaker/Curator, Wali Chafu Collective, Nairobi, Kenya.

Asep Topan Mulyono, Independent Curator, Jakarta Institute of Arts, Jakarta, Indonesia.

Paula Nascimento, Independent Curator, NESR Art Foundation, Luanda, Angola.

Ayca Okay, Independent Curator, İstanbul, Turkey.

Carlos Jr. Quijon, Critic and Independent Curator, Quezon City, Philippines.

Daniela Ramos, Curator, Art Mediator, Cultural Producer, Nesttun, Norway.

Marta Ramos, Independent Curator, Madrid, Spain.

Frida Rusnak, Curator/mediator, Oslo Open, Oslo, Norway.

Marta Sese, Independent Curator/Art Writer, Barcelona, Spain.

Ulya Soley, Curator, Pera Museum, İstanbul, Turkey.

Dianna Su, Lecturer, Beijing Normal University, Beijing, China.

Veronica Valentini, Curator, BAR Project / Concomitentes / E.M.M.A., Barcelona, Spain.

Julio Cesar Vazquez-Ortiz, Independent Curator and Cultural Manager, Caceres, Spain.

Lorena Andrea Vicini, Researcher and Communications Manager, Inhotim, Belo Horizonte, Brazil.

Maria Lucia Aleman, Executive Director, Museo De Arte Contemporáneo De Panamá, Panama, Panama



Having the opportunity to listen, meet and exchange with art and museum professionals from around the world has been a very enriching experience. It facilitates the creation of new professional networks and creates a sense of belonging to a global community which I know I can now reach out to as a support system.

One of my major takeaways is that regardless of the financial source of income (private, government, NGO) all museums can be an agent of social transformation and restorative social justice, that must connect to their local context needs to determine the most urgent matters and co-create opportunities to give visibility, express, reunite, create awareness, preserve and promote its communities ideas, actions, memory. In this sense, museums have the possibility of being lighthouse keepers of shared values and identities of a society. They are spaces of culture, creation, and knowledge sharing. And knowledge is freedom. When people have opportunities to access educational experiences, culture, and innovative ways of thinking and doing they have the power to decide their future.

A possible outcome of this experience is that I now have the possibility of reaching out to many museum and cultural professionals that I met at CIMAM. Discussing multiple issues

with more experienced professionals is a great addition to my toolkit and therefore to MAC Panama 's advancement. It would be great to have a website exchange center so we can ask, share and listen to what others are working on and use these resources and online community.

In regards to future ideas, I would like to suggest and volunteer in the creation of a mentorship program for CIMAM members, as a way of sharing experiences, knowledge, practices, and contacts that could potentially facilitate our role as community agents of change. Many times our institutions play basic social, educational, and cultural roles and contribute to the big gaps that governments are unable to provide in these and more aspects. Mainly, we do this with very scarce resources. So these mentorships and networks are essential. Also, I was able to informally discuss international grant opportunities and believe that CIMAM could facilitate to its members a list of grants available for different types of institutions, geographies, programs, and so forth. At MAC Panama we have started a database that I could share so we can grow it and all benefit.

Cristina Anglada, Art Curator, This Is Jackalope, Bunyola, Mallorca, Spain



It was my first time participating in a CIMAM conference. I applied for the grant thanks to the recommendations of colleagues, many of whom had already participated and found it enriching and beneficial from a professional point of view. It is true that without the help that Acción Cultural Española provided me with the grant I would not have been able to

assume the total cost of the trip and participation as an independent curator, without the support of an institution behind me. Although it is true, I consider that the cost is justified by what it offers.

The *Attentive Museum* is a topic that was and is of special interest to me in my latest research. During the last few years, I have combined my professional development as a curator with an intense activity as a member of an independent and activist pedagogical project in nature in a little village in Mallorca run by some families and educators. Is in this cross that it has developed more intensely my preoccupation for education and in how to apply the theme of care to the practices that concern us as workers in the field of contemporary art. Beyond the urgency, necessity, and relevance of the issue of care in our reality, it is of special interest to me to rethink culture as community building and how to propose an educational turn in these areas. It seems essential to me to rethink our social work as opposed to the inertia of feeding the machine of neoliberalism with its neutralizing contradictions.

I found the lectures uneven. Many of them seemed more like promotional pills for the museums in which these people worked, but others stood out for their luminosity and rigor. I would highlight those of Sethembile Msezane (the seed is the memory of the fruit; to remember as a weapon, rescuing indigenous languages, the new animism), Denise Ferreira da Silva (Disarming the transparent eye, community resistance), Nuria Enguita's (a strong museum requires a strong community) and Emily Jacir's (her activist zeal for the memory and visibility of the Palestinian struggle). It was very interesting to listen to and get closer to the practices of the Zoma Museum by Meskerem Assegued Bantiwalu.

The workshop in which I participated on the second day (Saturday) was very interesting, active, and diverse in terms of participant profiles and themes around which the reflections and debate revolved.

I would like to highlight the wonderful organization of the event, and the venues where every activity took place, which made everything easy, friendly, and effective. As a grantee, I have enjoyed all the benefits, support, and care and it has been highly beneficial for me. I have had enriching conversations about the topics discussed and professional issues and future work collaborations. It has also been great to talk with friends who were also participating. The website with the who's who was very useful.

If I could modify something it would be the organization of the afternoon groups, that they were not the same on all 3 days, in order to encourage more meetings between different people.

I am very grateful for all the attention, effort, care, and work behind this annual conference. I hope we can meet next year in Buenos Aires.

Ana Ara, Independent Curator, Madrid, Spain



The Attentive Museum. Permeable Practices for a Common Ground was held in Mallorca from 11 to 13 November 2022. As part of the grantees' group, this report aims to highlight the specific session(s) that I consider most relevant for my present and future career.

Especially inspiring during the first conference day was the

discussion around the concept of “governance” and understanding that the museum institution reflects the problems that other institutions and systems have (Educational system, economy, health...). In particular, I want to highlight the talk by Meskerem Assegued Bantiwur, and its definition of the museum as a holistic museum, where the question “What it means to be human?” articulates its existence. A situated museum that pays only attention to the context where it exists.

On the second day, the talks and presentations were more specific, and I found that two of them opened up the discourses from the preview day to new ideas and theoretical concepts. The first conference, *The Museum of Remediation* by Clémentine Deliss, questioned the sustainability of the temporary exhibitions defending the need to perform the decolonial, to work from a decolonial approach. A museum is a civic institution in which concepts such as “trauma” and “recovery” need to be discussed. Also, extremely inspiring for me was *The Seed is a Memory of the Fruit* by visual artist Sethembile Msezane. A performative talk around the idea of memory (as a weapon) and the reflection that it is mandatory to reflect on our disconnection as humans from

nature, inviting us to pay attention to unheard voices and to think about the concept of “animism” within the institutions and the collections that are stored in them.

On the third day, I really enjoyed the conference by Emily Jacir, Founder/Director, Dar Jacir for Art and Research, Bethlehem, Palestinian Territories. It was focused on the ideas of “hospitality”, “memorial”, “restitution” and “reparation”, while in the talk by the filmmaker and artist Philip Rizk, Mosireen video collective, Cairo, Egypt, Our street in the middle of our house was focused on the ethics of care and the injustice that all kind of wars

As a CIMAM Travel Grant to attend this year's conference helped me to have an intense and interesting discussion with the rest of the grantees and some of the international speakers forcing me to be more aware of the problems and challenges that contemporary institutions might face nowadays. How is it possible to think about an attentive museum not as a utopia, but as a possibility?

Nicolle Bittencourt, Museologist (Brazil) /
Research Student (Tokyo), The University of
Tokyo, Tokyo, Japan



First, I want to express my gratitude to the Byucksan Cultural Foundation for their support that allowed me to join CIMAM Annual Conference and to CIMAM itself for the opportunity. As a travel grantee, I think it is important to say how well-organized the whole experience was. From start to finish, the CIMAM team was always ready. I had my

plane ticket, hotel reservation, and contacts months before the travel. The travel experience happened smoothly and without problems. The hotel was clean and well-located, with gentle staff kind enough to answer every question I had.

About the Conference specifically, I can say that it is one of the most unique experiences I have had in my life. During the three days, I met different people and institutions from all around the world. The second day was the one that got me thinking and reading my notes over and over again. Starting with the theme *Unlocking History and New Narratives* and the chosen space, Casa Esment, which combines sustainability, culture, and education.

Not only that, but the perspectives, keynotes, and workshop were fascinating. One quote from Clémentine Deliss that I still record very clearly is: “To enter a museum, no exam is needed.”; which combines with the theme for that day. It is not unusual to hear from people that they don’t belong in a museum,

that it isn't within their reach, or is not for them. In one of my previous research projects, I had worked directly with the audience of an Art Museum, and that sentence resonated with that experience. We can plan and do the most beautiful, engaging, and technological exhibition, but it does not make sense without the people reclaiming that space as theirs. Clémentine spoke about the challenge of the covid space-time and the museum as an empty space and the relevance and urgency for decolonized development.

Also, the other speaker that resonated most with my experience was Sethembile Msezane from Cape Town. She spoke about living memory and culture, specifically about Umamkhulu and the theory of the Elder Woman, carrying the knowledge of her people with her and being responsible for passing this knowledge to the other generations.

Connecting knowledge that cannot be isolated and how this type of person is a living library. The speaker invited us to revisit the museum, collections, and the visiting experience. How sometimes, the ambiance of an art piece or installation can be lost, questioning what is the most important inside that space. It also invites us to reflect on how to put memory carried by songs and stories without dehumanizing humans and the living experience. The workshop on the second day was also exciting; being in a small group allowed us to discuss the perspectives presented in the previous sessions even deeper. As a researcher, being able to participate in the CIMAM Annual Conference, exchanging knowledge, and sharing experiences felt refreshing.

Every day I was presented with new ideas or new perspectives on the role of art, museums, and galleries with today's challenges. I have met different generations of museum professionals, artists, and curators.

The Conference gave us many different experiences, not only through the presentations but also by offering visits to sites, galleries, and museums inside Palma de Mallorca. It changed the way I saw myself professionally and how I want to proceed as a museum researcher, and I hope to be able to join the next ones.

Eric Kuikende, Provenance Researcher, National Museum of Congo, Kinshasa, Democratic Republic of Congo



As a provenance researcher, I appreciate meeting new people and learning from their experiences, particularly those who practice museums differently. My research focuses on how museums might assist in the stabilization of nations ravaged by conflict. The topic of the annual CIMAM conference in 2022 fully complements my fieldwork.

Researchers and museum professionals are recommended to reconsider the concept of museums in their entirety due to the negative connotations linked with museums throughout their history. The modern world requires museums that pay attention to and accurately represent local populations.

This is why I found the theme "Unlocking History and New Narratives" and the topic "Uncomfortable Museum" by Sandra Gamarra Heshiki so fascinating and intriguing. This topic addresses numerous questions that museum personnel and the general public pose daily. Why am I required to visit a museum that was inherited from a contentious historical period? How might museums encourage visitors to their collections? How can

museum exhibits portray the genuine identity of the people without resorting to stereotypes? I was quite interested in learning about and identifying the types of unpleasant museums and exhibitions. In my personal perspective, an uncomfortable museum is one that has failed to go beyond conventional colonial beliefs regarding indigenous cultures. In addition, an uncomfortable museum is one that cannot unlock the past of the people and accept the new narrative.

In the case of the Democratic Republic of the Congo, the history must be decoded and presented in a new narrative for the collectors and the public. Not only did colonization isolate the Congolese from their culture, but it also altered the traditions' authentic narratives. Therefore, the museum faces a significant challenge in attracting more Congolese to its exhibits. One reason is that museums are still viewed as a form of colonial continuity, and others believe what colonizers said, that everything indigenous was witchcraft. Therefore, new narratives for museums are unavoidable, and unlocking history is also more important to enable everyone to identify with museum exhibits. I continue to believe that any exhibition that does not reflect the true history of the people further divides and stigmatizes museums with colonial overtones. Sandra's presentation was excellent, as it encouraged museum professionals to focus on various aspects of decolonizing museums. Specifically, the historical, descriptive, and identical aspects.

The historical aspect would not entail a simple repetition of everything written in books or depicted in films. Nonetheless, a comprehensive reconsideration of everything said about a community. In the case of the Congolese people, considering the historical aspect necessitates that we tell the true story of the people as told by the indigenous regardless of the circumstances. The majority of Congolese books were written by

Belgians, so today many Congolese do not identify with everything written about them.

The thematic or descriptive aspect necessitates that museum professionals avoid themes or object descriptions that divide or separate communities, opting instead for descriptions that are authentic and consensual. Most African nations are composed of more than one ethnic group, so exhibitions should also take into account this multi-ethnic aspect of Africa. Lastly, the identical aspect implies that museum activities should contribute to the development of the identity of the people. The most difficult aspect of exhibition planning is meeting everyone's expectations or identifying the target audience.

The presenters at the annual conference developed and addressed the three aspects of museums in the new context of decolonization in a robust manner. I regret not attending this session in person because I missed my flight on two separate occasions. However, the CiMAM annual conference was very much welcomed by my entire staff at the National Museum of the DR. Congo and hopefully, in the coming days will contribute intensively.

Mifta Zeleke, Curator, Educator, and Writer,
Guramayne Art Center and Addis Ababa
University, Addis Ababa, Ethiopia



My experience as a grantee at the CIMAM 2022 Annual Conference enables me to be much more familiar with and come across the spectrums of the trends happening in museum practices. I was able to witness how the realm of museum practice is going through and being shaped in line with what is happening to the world around us. In addition

to the contents; the design of the conference was lucrative in allowing more conversations among grantees, participants, and board members of the CIMAM.

My participation at the conference evidently adds to my understanding of the greater and elastically wide spectrum of the functions of museums. The experience would hopefully enable me to divergently think and diversify the types of activities or projects that I possibly aim to engage in the context of a museum. The conference, for me, was also a means to meditate and look back on how a modern art museum could possibly serve as a place for societal engagements in addition to the conventional commitments and aims of its routines.

One of the many great gears of the conference was how each topic was indulgent in making layers and building upon one another. In addition to the saturated topics; how each was intertwined was the greatest strength of the annual conference. I believe that such a trend would continue as it allows participants,

especially grantees like me, to find the right contexts to be able to identify what surrounds their practice as well as how to find ways to interact and engage with the various facets of museum practices.

Among the topics and sessions; *Learning from the community: Collective Actions in the Face of Emergency* was the pinnacle of the conference for me. The Perspective *Did you Hear That?* by Philip Rizk was expressly significant to me. This is because of the fact that one of the liabilities in the realm of art is to be a voice to society and the stories happening them in a way that refers to human conditions globally as well. With this regard, the perspective that Philip shared is also a direction that I aim to forge my future curatorial practice in a more or less similar direction.

In short, I can say that the conference is opening a new chapter in unfolding fresher perspectives in museum practice through networking; apprising me of trending issues about museum practices and leading me to imagine wider and bigger in scale as well as in-depth.

Amanda Bonan, Curator, MAR - Museu de Arte do Rio, Rio De Janeiro, Brazil



Agustín Pérez Rubio said on the second day of debates that he had heard more questions than answers. I propose here to report precisely on the questions raised by some of the speakers at the CIMAM 2022 Annual Conference in Palma, which made us reflect during the 3 days of meetings. I do not promise to bring the answers.

The first table began with Bart de Baere asking: “are contemporary art museums, museums?” It seems like a simplistic question, but its context involves thinking about the so rigid art institutional structure that is commonly linked to bureaucracies and closed models of collecting and exhibition. Baere's question leads us to another one: could contemporary art then transform museums from the inside, structurally? Would this transformation be such that the essence of the institution would then be transformed? For Baere, it is necessary to “lead museums governance to see from our perspective, the perspective of art”.

Meskerem Assegued Bantiwalu goes one step further and urges us to treat museums holistically. Founder of Zoma Museum, in Ethiopia, she describes the transformation of polluted land in Addis Ababa into a botanical garden where her museum is built and addresses a broad question: what is it to be human? She says that for humans there is no restriction in the dream. And I ask: Is dreaming what unites us as humans? How to still think about universal humanity?

“How can we articulate ourselves with other regions?” asked Iris Dressler. “To question the success story of our [Western] institutions” is necessary to deconstruct the Occident, through a decolonial agenda and a feminist position. Specifically for Germany, the must is to fight anti-Semitism globally. She affirmed this in the face of the controversies of the last Documenta. But perhaps your most important question was “What kind of violence are we reproducing?” This question still resonates.

Opening the speeches of the second day, Denise Ferreira da Silva pointed to the operations of coloniality and patriarchal power in criticism. In response to Agustín Pérez Rubio, who proposed: “changing the Eurocentric perspective of the museum from within, from its governance”, Denise replied that it is necessary “to formulate the questions in a proper way. Anti-capitalist and anti-colonialist questions”. By exhibiting the works of artists Zinzi Minott and Paulo Nazareth, Denise may help us to glimpse what anti-colonial questions these would be: “what kind of slave would I be?” asks Minott; “what is the color of my skin?”, asks Paulo Nazareth. Both tackle the colonial question ironically, as it should be.

Clementine Deliss proposed practical solutions to face the consequences of traumatic colonialism. “What to do with the millions of ethnographic objects that enrich the collections of museums in the West?” According to her, for a museum to be decolonial it would need to be open to non-paid programs for everyone, re-accessing dormant collections (colonial archives, ethnography collections) for a decolonial education. The public changes from consumers to students, regardless of age. Perhaps her initial question is not being formulated in an anti-colonial way, in essence, as Denise Ferreira proposes. Being an object of study by the West is a *déjà vu* for the “Non-Western”. Objectifying the Other is characteristic of colonial operations and

the “studies” were effectively used to legitimize all sorts of violence. I propose, following Denise Ferreira, new questions naming the objects differently: What to do with millions of looted objects that belong to other cultures and that still enrich Western museums today? Why do ethnographic museums need to persist in objectifying and violating other cultures? Why not face, without cynicism, the issue of repatriation of these objects? Exoticism continues in full force.

Sethembile Msezane made a speech that was more sensitive to the desires of post-coloniality. “What could affect your museum?”, asks the artist when showing us her work *Signal Her Return III*, with some lighted candles. On the occasion of its participation in a museum, the candles could not burn, due to security measures. Faced with this, “When art enters into the museum, does this mean that they are not allowed to be alive?”, she asked. Are we facing the death of the purpose of the objects in the museum and, consequently, the death of the subject's aspirations, and, finally, the death of the dream, due to security measures?

On the third day, artist Emily Jacir's speech followed by Lada Nakonechna made us realize that sometimes dreams have deeper restrictions. “We are not in post-colonialism, we are in apartheid in full colonialism”, said Jacir about the context of Palestinian cultural survival. “Some practices require time and we didn't have time enough”, said Nakonechna about the survival of time arts in Ukraine. How to keep dancing in the middle of a war? Without further questions, she asked for a moment of silence.

Phillip Rizk, after several audios of popular movements, demonstrations, cries for justice, and the defense of human rights addressed us: “Did you hear that?” How can we act with such urgency today?” He reminded us of the climate crisis, wars, misery, and the end of the world as we know it. The museum in the real world needs to take a stand. “Why do we not consider

sabotage?”, is a question that sounds politically unfeasible for museums run by sponsoring companies.

Thi Thanh Mai Bui, Researcher, Vietnam
National Institute of Culture and Arts Studies,
Hanoi, Vietnam



The CIMAM 2022 Annual Conference *The Attentive Museum. Permeable Practices for a Common Ground* was an opportunity for me to have a broad vision of museum work and learn through the experiences of other institutions and different models of collective actions beyond the world of museums

to learn ways to create change in times of social emergency. The three-day program includes 03 keynote speakers, 10 perspective presentations, 3-panel discussions, a networking session, workshops, and tours to art museums, galleries, and artist studios. The conference's subjects covered include: *Changing from the Inside: How should we Govern Ourselves*, *Unlocking History and New Narratives*, and *Learning from the Community: Collective Actions in the Face of Emergency*.

I learned many things from the presentations and discussions during the conference and had a great experience, and in this report, I'd like to mention some of them here. For example, the presentation by Meskerem Assegued Bantiwalu, Curator and General Director, Zoma Museum PLC, Addis Ababa, Ethiopia, impressed me with how she and her colleagues transformed a

polluted land into a museum with a beautiful botanical garden. Next, I liked the informative presentation *M+: to see is to believe* by Suhanya Raffel, Museum Director, M+, Hong Kong, China. The M+'s rich art collections and how actively M + works grabbed my attention. In addition, the reminder that we should remember how to live and breathe in the presentation by Sethembile Msezane, a Visual Artist from South Africa, was meaningful. Some colleagues and I discussed the role of a museum, and we agreed that happiness is the most valuable thing in life; for that, a museum should be a place that cultivates the good seeds inside everyone as goodness, kindness, compassion, empathy, and mutual understanding. I am very grateful to all the speakers, organizers, and other participants who made the conference a special moment and a meaningful experience.

I enjoyed the tours to art institutions. The Palma organizing committee for CIMAM was warm and helpful, and the visits they planned to art studios, institutions, and museums were very informative and engaging. Through the tours, I learned about the Spanish contemporary art scene. Besides, it was the first time I visited Palma, Spain, and the location of the 2022 CIMAM Annual Conference, a scenic setting in the middle of the Mediterranean sea, in the archipelago of the Balearic Islands, between Africa, Europe, and the Middle East, and its rich culture impressed me much.

CIMAM Annual Conference 2022 allowed me to meet, learn, discuss, and hear diverse perspectives on common concerns and challenges, and to introduce Vietnamese art to other participants. The new knowledge from the conference would help to strengthen my research and develop my career, and I believe

that some new professional collaborations might emerge in the coming time.

I would like to express my gratitude to the funding institution, the Getty Foundation, and CIMAM for awarding me the travel grant, making it possible for me to attend the CIMAM 2022 Conference in Palma, Spain, and I also would like to thank Ines Jover and Susana Carnicero so much for their support.

Junyao Chen, Independent Curator, Shanghai Jiaotong University, Shanghai, China



I am Junyao Chen, a participant in this conference, which is funded by the Beijing Public Art and Culture Foundation. Unfortunately, due to the impact of the COVID-19 policies in China, I could not attend this annual conference in person, but I still participated in the conference online. As a young independent curator, my

work is full of research on public space and politics.

Based on the research direction of space politics, I have extensively collaborated with universities, institutions, and galleries in China and led related artists to participate in exhibitions and research projects. In the course of this conference, Suhanya Raffel's report on M+ Art Museum Hong Kong "Seeing is believing", allowed me to learn about the liaison and cooperation methods maintained by M+ Art Museum Hong Kong with the government and various organizations in the process of institutionalization. Based on preserving the

independent content production of the museum, as a major component of the West Kowloon Entertainment and Art District, participating in industrial cooperation and collaborative development in the region. The content that Suhanya brings to the table, with open and detailed data, gives us a glimpse of the vision and ambition of a world-class art museum and provides a young but mature model for developing art and cultural institutions in Asia. As an online member of the conference, the above content sharing allows me to directly learn practical experiences beyond physical limitations and make positive and reasonable local transformations of these experiences, which helps me better achieve the goal of "personal institutionalization".

However, not being able to attend in person also brought a lot of regrets, such as my inability to connect with more attendees and generate more potential collaborations. I hope that these regrets can be compensated for in future participation. Once again, I would like to thank the organizing committee for all the efforts they have made for this annual conference and thank you again to my sponsor, the Beijing Public Art and Culture Foundation, and I hope to meet you in person soon.

Raphael Chikukwa, Executive Director, National Gallery of Zimbabwe, Harare, Zimbabwe



As a recipient of the Travel Grant to attend the 2022 CIMAM Annual Conference in Spain, this report highlights my experiences at the conference and recommendations. Firstly, I would like to thank CIMAM and the Grant Sponsor Mercedes Vilardell for allowing me and others to attend this important gathering. Arrived in Spain the

afternoon of the 10th of November and the Conference started the following morning at the Es Baluard Museum d'Art with a networking session with other grantees and meeting the CIMAM Board members. As one of the grantee delegates, it was great to meet others from Africa, such as Angola, Ethiopia, South Africa, and Mali.

Reflection on the CIMAM Annual Theme: *The Alternative Museum for A Common Ground*. It was officially opened by King Philip the 5th of Spain and later a speech by then CIMAM President Mami Kataoka and Saskia who narrated the 60th anniversary of CIMAM. A panel presentation was then followed it by various speakers that included Meskrem the founding Director of ZOMA Contemporary Art Museum. The Model for her Museum as an independent Museum and its functions which is self-funded.

A virtual presentation by the M+ Museum of Hong Kong. Having been to the two spaces I could relate to these two projects and the only common ground between these two is there are all Museums of Art and are run by very passionate people. Furthermore, these two projects are new spaces that are also challenging the way we see Museums today, one in the African City of Addis Ababa and one in Hong Kong. We later had group sessions that allowed us to tour the exhibition at the Museum which was very informative.

Day two Saturday the 12th of November with a keynote by Danise Ferreira da Silva which was very poetic and followed by Sithembile Msezani and Clementine Deliss whose contribution touched on Decolonization while complimenting Sithembile Msezani's talk on looking back. Later we moved into group works interrogating the presentations by the speakers and it also gave us the opportunity to network with others during and after the conference. Studio visits allowed us to continue conversations with others too.

On day three Sunday the 13th of November the Conference continued at an old Church with yet another powerful session. As the final day of the conference, it allowed me to digest and also realize the common ground that we are in as much as I am working from Africa. The results of the new President of the Board were later announced in the evening back at the Es Baluard Museu d' Art. The conference was an eye-opener and an opportunity to network. The sad reality of the CIMAM Annual Conference is the minimal representation of African Museums and given that it was CIMAM @ 60 and this Annual Conference has never taken place in Africa. Been asking

myself why? Does it mean that there are no Museums in Africa? The answer is there even older Museums than CIMAM itself. Given that CIMAM is the same age as the National Gallery of Zimbabwe ICAC also started in 1962. Having been established in 1957 the National Gallery of Zimbabwe has the capacity to host CIMAM to be staged in the African Continent. This will also allow many African Museums to affiliate with CIMAM and for African representation in the CIMAM Board and it will allow the equal representation of the forgotten continent.

Africa has contributed immensely to the Global Arts but has not been able to harness its contribution. The staging of CIMAM in the African Continent will also allow CIMAM members from Asia, Africa, and other parts of the world to understand Africa in its own backyard other than depending on media. The studio visits and gallery visits made me understand the art scene in Palma.



Sebastian Cichocki,
Chief Curator and
Head of Research,
Museum of Modern Art
in Warsaw, Poland

A cloudless, surprisingly hot
afternoon at Casa Esment,
outside of Palma de Mallorca.
This is the second day of the

60th CIMAM gathering. We're sitting in a circle under the long flat roof in a kind of barn structure, next to a tractor and bales of hay. We can see open fields; the smell of sage and rosemary are

ubiquitous. A rural haven. This is a workshop part, conducted by the museum colleague and ally, Suzanne Cotter. We're sitting in a circle, inhaling the herbs and sharing thoughts, concerns, and institutional fantasies. Where are we heading from here? Is there an afterlife for a XIXth century specter of a museum? Is art about how one does things rather than what it is? Can a museum be designed after the movement of a caterpillar (as one of the CIMAM conference participants, Meskerem Assegued Bantiwalu, suggested in her disarmingly sincere lecture)?

Those shared stories are touching. We agree that a museum can be many things. The museum can also be a sanctuary to provide a safe space for refugees and anybody in need, a community garden, a free university, a group therapy, or an alternative economic zone. There is no reason to keep clinging to the superannuated guidelines, especially in a time of the planetary collapse. Nevertheless, not everybody in the group is enamoured with the idea of turning a museum into a greenhouse. We are worried about the fate of artworks accumulated in our storage rooms. Poor things.

I'm drifting away for quite a while. Looking at the bales of hay behind Suzanne's back I contemplate forms and colours—these forms are beautifully composed. My fixation on conceptual art from Eastern Europe brings back one particular photograph from the late 1960s: the Slovenian art collective OHO was captured whole sitting on a pile of hay inside a gallery. They looked incredibly handsome, smoking cigarettes, relaxed and intellectual. OHO labelled themselves as “transcendental conceptualists”. Or maybe somebody else did, for lack of a better term. What they mastered was a unique amalgam of farming, art, craft, esoteric and ecological elements. They tested the

possibility of abandoning art in the 1960s, posing a question about changing the way artists might function within society. Should we, the museum art workers, do the same now? In the end, OHO settled on an abandoned farm and started a commune. I keep thinking about these collectives while listening to all the testimonies from my group number 6. There is a promise in making things simple. I chew the sage and pick some small chili peppers.

The same day we listen to a quite rebellious presentation by Clémentine Deliss. While questioning whether museums can fulfill their role as civic venues for democratic processes (this is how I read this presentation from a Polish, disillusioned perspective), Clémentine brought some noble stories from the past. One of them resonates strongly with our current efforts, the Eastern European art workers who are busy creating safe spaces for those who suffer from Russia's imperialist and genocidal invasion of Ukraine. We look at one slide, which evokes one of the most profound acts of museological empathy in practice. It was 1945 when Ernst Fischer, the director of Malmö Konstmuseum, decided to open the institution as a refugee camp.

For six months, the museum did not admit visitors, instead opening its doors to female prisoners from liberated concentration camps such as Ravensbrück. Surrounded by works of art, the unusual guests slept, cooked, prayed, and even made art on the premises.

Nobody said it out loud, during that memorable gathering in a farming barn in Mallorca, but we might need a radically different approach to museology and exhibition-making in an era of the climate crisis and a full-scale war in one of the European

countries. But for a while, it felt easy to think about museums in a new way, while looking at the green fields around us.

We could start by questioning the very nature of the art system, lumbered with a number of serious shortcomings, like a tendency toward competitiveness, elitism, overproduction, pomposity, and wastefulness. The rest will come organically.



Naz Cuguoglu, Curatorial Fellow, Asian Art Museum, San Francisco, United States, Istanbul/Turkey



Joining the CIMAM 2022 Annual Conference was a great opportunity to engage in urgent discussions and dialogues around the role of art institutions in our current time. Creating a safe space where we could discuss the challenges and potentialities of the museums today, the conference allowed us to be a

part of a supportive network of colleagues. The discussion sessions were helpful platforms for sharing resources with colleagues in terms of dismantling museum hierarchies, building learning structures (that are horizontal instead of vertical), and creating flourishing and diverse communities and audiences. As a Curatorial Fellow at Asian Art Museum (San Francisco)'s contemporary art department, I have been conducting research on artists in the museum's collection, focusing on queer, women, and immigrant artists—the results of which I shared at documenta 15 this year.

Participating in the conference, my aim was to explore the ideas in my research further and investigate curatorial approaches that open space for the complexity of artistic practices that value duality, multidimensionality, and a non-linear perspective of existence.

As Bart de Baere noted in his introduction, museums are faced with the danger of creating “spectacles of crisis” while making their programs more diverse and inclusive. This is due mainly to their inability to create sustainable allyships with grassroots organizations. We need to involve artists more in our programming and give them more agency so that museums can be challenged and reoriented.

Iris Dressler questioned how art institutions and museums function in a way that attempts to silence feminist and postcolonial voices. Meskerem Assegued Bantiwalu’s keynote was an inspiring example in providing a real-life example of where a museum can be sustainable in its architecture and programming and giving this voice back. Learning from ancient knowledge of art production, architecture, and landscaping and bringing it to the present in an eco-sensitive art institution, Zoma Museum was the perfect case study for building sustainable models via education programs.

One of the highlights of the conference was the keynote by Denise Ferreira da Silva inquiring: Instead of trying to learn, comprehend, and explain, is it possible to develop another curatorial approach while organizing exhibitions? An approach that is different than the rational critical theory that is rooted in Western thought but instead focused on the experience of art itself. This movement of refusal in the face of western privilege that is called “universalism” can manifest itself as the artwork will reveal itself when the audience is attentive and receptive. In this way, the artwork does not pretend to know anything, and the viewer does not end in the position of the connoisseur. The speculative fabulation as a curatorial methodology can give agency to the viewer, breaking the hierarchies of the museums.

In her presentation titled “Uncomfortable Museum,” Sandra Gamarra Heshiki noted the nature of the museums that go against the principles of life, such as to decay, live, evolve, and breathe. When there are so many limitations at the museums in terms of preservation, the artworks cannot stay alive. Then how would the refusal to occupy the position demanded by institutions look like? One solution is to speak in one’s mother language to remind the western institution that they are not always in the center. Hence, it is about creating spaces for various languages and accents. Another solution is the refusal to say what’s beyond what’s already said — the refusal to be contained by meaning and to be objectified.

In their panel discussion, Emily Jacir and Philip Rizk questioned the term “care” that has been overused by the art scene in the last few years. It is essential to be careful of such approaches. The art world tends to use decolonial keywords to justify their actions but sometimes without any direct, meaningful action. In such cases, resilience becomes unproductive; therefore, it is vital to engage in active listening at an institutional scale.

Care is an old term that does not require any discovery, what is needed is a look at existing resources and to listen. In my opinion, there is a blurry line between tokenism (empty curatorial gestures) and meaningful diversity. That nuance is our next challenge as researchers and curators at art institutions, and the CIMAM conference gave me a chance to think about methodologies to deal with that challenge.

Shayari De Silva, Curator, Art and Archival Collection, Geoffrey Bawa Trust, Colombo, Sri Lanka



I was looking forward to the opportunity to reflect upon the theme of *The Attentive Museum* at this year's CIMAM conference, especially in the company of other curators. My practice is based in Sri Lanka, where there are very few curators, and the sense of solidarity and collective enterprise that the conference revealed was deeply

encouraging. I appreciated immensely the opportunities for listening and discussing the shared challenges, themes, and questions that engage us across our varied practices and locations. I was glad to hear conversations and sessions on issues of governance and the navigation of the systems in which our curatorial practices are embedded. Wherever specific mechanisms of governance and practice were mentioned in the sessions, I found these to be incredibly valuable though often this happened more in the informal conversations following the sessions.

The presentation by Sethembile Msezane on considering the living histories of our collections resonated with me particularly, as part of the collection of the Geoffrey Bawa Trust in Sri Lanka, where I am based, is held in a garden. In a place like Sri Lanka, with its warm, humid climate, and spaces where inside and outside are not always defined, the relationship between the animate and inanimate are necessarily clear.

I really appreciated the opportunity to discuss this further with colleagues at the workshop afterward and the opportunity to think about different cultural contexts with a degree of specificity brought by the experiences of those engaged in the workshop. I feel these conversations are an important step towards reframing these approaches as being contextual rather than the alternative.

I also really appreciated the artists' presentations from Day 3 of the conference, and the experiences of Philip Rizk and Emily Jacir particularly. Reflecting on my own recent and previous experiences of the protests in Sri Lanka, the conference left me with much to consider on the theme of the museum's relationship to its community, and how as museum professionals we work towards ensuring these institutions uphold core values without being instrumentalized. I feel this is at the heart of the Attentive Museum, and the more we are able to share, discuss and analyze collectively the ways in which we seek to do this as individuals and institutions, the more we will be able to succeed in attentive practice.

I am immensely grateful to CIMAM and the Getty Foundation for this uniquely nourishing experience, which has given me much to consider and develop in my work.

Pamela Desjardins, Independent Curator, and Researcher, Mexico City, Mexico



This has been my second experience attending CIMAM's Annual Conference and, like the previous one, I have many reflections, but above all many questions about the role of museums in our current societies. Events like this conference, which gather people from such diverse places —and disconnected from each other—, show us

that each context has very different urgent issues to deal with. Although this type of event has the challenge of covering "common" problems faced by artistic institutions, this often becomes a difficult and almost impossible task.

However, recognizing the diversity of urgent needs is a starting point for thinking more about the contextualization of institutions and the de-standardization of museum models. This also allows us to pay more attention to experiences that do not respond to these standardizations, especially outside North-Western contexts. In these examples, we can recognize existing strategies generated by institutions in convulsive and unstable political, social, and economic contexts, which can be useful to face the ecosocial crisis in which we are already immersed. In this sense, experiences such as Zoma Museum in Ethiopia, presented by Meskerem Assegued Bantiwalu at this conference, allow us to look at initiatives that, from a deep desire for change, propose more attentive and permeable museums, aware of

urgent local needs, but also of global ones we are facing in the current context of climate change.

I also find it important to look more into our institutions, especially at organizational structures, most of which replicate the logic of power that, paradoxically, art critically points out. By this I mean the need to make a deep reflection and self-criticism on the abuses of power, sexual and labor harassment, racism, classism, and misogyny that many people inside the museum live and perform. From art, we often focus on social problems as if they were outside of art institutions.

Finally, I would like to highlight the work of the CiMAM Executive Team (Inés Jover, Susana Carnicero, and Mireia Azuara) for their dedication, respect, and patience with those of us who were part of this event.

Jodie DiNapoli, Researcher, Universitat Politecnica de Valencia, Valencia, Spain



Can we trust a museum to let the candles burn?

As part of a self-referential, if critical, ethos museums discuss themselves from within.

Discussing museum issues with museum colleagues is, in fact, an enjoyable weakness because museums have had, and still have, a critical impact on my life. That is why, the CiMAM conference was a

pleasure to take part in, as it allowed these discussions with colleagues to take place in a horizontal, open, and relaxed manner, and for four consecutive days no less!

Today, as I write this review, the tenor of my thoughts shifted from *the inside* to the outside of the contemporary art museum world. By and large, the conference speakers, which included the king of Spain, political representatives, a political scientist, many museum curators, museum managers, and artists, unanimously called for an increase in the social and political responsibility of museums to become approachable spaces, capable of being relevant to the environment in which they are located, as well as attentively responsive to those individuals comprising it, visiting it, and living and working in the area. In doing so, they were challenging old-fashioned narratives and policy discourse in favor of more up-to-date points of view that are both shaped and in the process of being shaped in tandem with their present context.

This could be further incremented through participatory governance, as well as by unlearning acquired patterns in order to be able to learn from “the other”, a process that involves conceding vulnerability, and understanding so that, in this way, one may become stronger, more flexible and receptive to negotiation and to harnessing the potential derived from challenges and endeavoring to work beyond structures that debilitate one’s spirit rather than tap into the energy fueling a creative, life-learning process.

Agustín Pérez Rubio introduced to the discussion a famous quote by Audre Lore: “The master's tools will never dismantle the master's house.” That is to say, the master’s status is to be shared, for museums need “the other” if, as Borja Villedo observed, they are to change things. But is a complete dismantlement necessary? Can a shared governance that co-imagines (with the other and the outside) new mechanisms, forms, and functions of already existing museums be possible? This process might be more challenging, but also more creative and real.

“The other” and “the outside” were mentioned as being instrumental to effect real change in museums as places for contemporary thought and action that bears social, political and, I might add, people-centered responsibility. However, I wonder if (and how) *the outside* is to be made aware of this key status in the equation, one of potentiality, and which even holds a kind of agency in this process. Artist Sethembile Msezane asked the audience: “Convince (us) that you know how to live! Let the candles burn!” If an artist who already has a close and sustained relationship with museums recognized and responded to the need for life in these spaces, how, I ask myself, does “the outside” world feel?

As someone from the inside I can add that although many times museums do not officially let the candles burn, they can actually do so by being in contact with people. Extraordinary “greater than life” day-to-day instances are mostly an integral part of the essentially private being of a museum, though at times they go unrecognized by those with positions of power in the institution. Museums are undoubtedly trusted by society as keepers, but are they trusted as spaces that enable the creation of living culture?

Finally, in this context, otherness, and outsideness should always be taken as ongoing concepts, never static or absolute. Their conditions are defined through evolving negotiations. This is a significant subject matter that could warrant further discussion.

Marianna Dobkowska, Curator, Ujazdowski Castle Centre for Contemporary Art, Warsaw, Poland



Photo by Weronika Awniczak

We need to listen and act

It is November 23, 2022. Wintertime has begun in Eastern Europe, the days are short, cold and dark. Sunny Majorca, where I was just a few weeks ago, is surrounded by the crystal, turquoise waters of the Mediterranean Sea. The history with which this sea is steeped, the stories of exile

and migration, and all those who lost their lives there, are the subject of audiovisual performance by Juana Gomil and Daniel Andujar. It was a final event at the annual CIMAM conference entitled The Attentive Museum. Permeable Practices for a Common Ground.

November 23, 2022 marks the 273rd day of Russia's aggression against Ukraine. Today more than 80 per cent of Kiev was left without water and electricity as a result of Russian shelling. Today I think of all the people who are being affected by devastating regimes, by war, by violence, I think of the brave people in Ukraine who have been deprived of water and electricity. I think about the overlapping multiple crises, wars and acts of violence which are happening at the same time around the globe. The struggles of Palestinians, Egyptians, Ukrainians and other oppressed communities around the world demand equal attention.

Today, the moving speeches from the final day of the conference entitled Learning from the Community: Collective Actions in the Face of Emergency come back to me. The words of Emily Jacir, Philip Rizk and Lada Nakonechna echoed powerfully in the gothic, monumental hall of La Lonja. If the museum is to be attentive it must not only listen carefully to affected communities (including our colleagues, artists, cultural and art producers, activists and educators) but to mobilize and act, in whatever capacity possible.

Reflection and real active listening to the real stories and daily challenges they face should be the basis for answering the question of how we - as an international community - in our localities and globally can mobilize all our resources to build networks of genuine support and solidarity. While the current functions of the museum include the responsibility of institutions to educate, create, support and practice alternative visions of the future it must also perform transnational solidarity, real and long-term support for people who work tirelessly outside of institutions and stimulate the imagination and deepening the knowledge of the public and attentiveness to the other, to the problems of people we do not know. This is what active attentiveness is all about.

The theme of Annual CIMAM conference in 2022 was *The Attentive Museum. Permeable Practices for a Common Ground*. The conference was filled with lectures by directors and curators of museums and contemporary art institutions, artists, activists and researchers, presentations of perspectives that gave insights into artistic, social, activist and educational practices and what challenges (artistic) communities from different places in the world (including Ethiopia, Ukraine, Spain, India or Egypt) are facing.

The conference took place in three venues in and around Palma de Mallorca: at Es Baluard Museu d'Art Contemporani de Palma situated right on the Mediterranean coast, in the phenomenal space of La Lonja and within the welcoming walls of Casa Esment on the outskirts of the island's capital. Since 1962, Casa Esment has been focusing its activities on activities for people with intellectual disabilities and their families, through collective work and education, using its own farm.

A day spent outside the city, surrounded by farmstead, views of fields and mountains inspired conversations in my workshop group to target the relationship of the arts institution with the environment, nature and agriculture.

The conference was accompanied by a rich program of visits to local art institutions and galleries and included a meeting with Mexican artist Teresa Margolles, who personally presented her recent work created in collaboration with the local community exhibited at ALTTRA Foundation. "Not today" is a multidimensional work highlighting the everyday hardships of the residents of the most marginalized neighborhoods in Palma: Camp Redó, Son Gotleu and Verge de Lluç.

The conference also included networking and workshop sessions where we were able to get to know each other better in shared conversation and a not insignificant program of communal meals and evenings (the fantastic chef Maca de Castro, among others, was responsible for the menu with its strong emphasis on locality). It was this time in a less formal atmosphere that was a great opportunity to make many new contacts and meet old friends. It is good to be able to meet, listen, exchange, look each other in the eye, shake hands. It was a good time that will surely bear its fruits yet.

The premise of the conference was to highlight the practice of "active listening" and explore how today's museum

can become “an active listener”, how it can become more attentive, to become a space that responds to the needs of communities and supports their struggle. This roadmap cannot be created without being attentive to everything that, through the hands of cultural workers, artists and activists, lives outside the big institutions, without sufficient budgets for that matter, in the closest contact with current issues. How much there is to do was vividly revealed by the situation at this year's documenta fifteen (presented by Iris Dressler).

The question of what can be done to ensure that this need does not stop at the level of declarations, but actually penetrates the microbiome of institutions, remains without a clear answer. However, the genuine concern expressed in the conference by the heads of the world's most important art institutions is certainly a step towards the necessary changes.

I would like to thank Ines Jover and the Getty Foundation, as well as the CIMAM Travel Grant Committee for their trust and support in giving me the opportunity to attend the CIMAM Annual Conference in Palma de Mallorca. I would like to thank all the speakers and also the participants, old and new friends that I had the opportunity to meet through this event.

Marianna Dobkowska
Warsaw, November 23, 2022

Jimena Ferreiro, Curator, Researcher and Professor at UNSAM and UNLP, Buenos Aires, Argentina



My motivation to apply for the 2022 Travel Grants to attend the CIMAM 2022 Annual Conference lay in the opportunity to share reflections, debate, and exchange views on forms of museum governance with both museum leaders from around the world and intergenerational colleagues, who hold critical

positions at institutions where mechanisms of segregation, exclusion, and invisibilization of colonial heritage still operate.

I am also interested in developing stronger international bonds to exchange knowledge and capitalize on the experience with the aim of building joint projects, South-South connections, or other axes that may be of regional relevance. In this sense, the principle of authority inherited from patriarchy and narcissistic authorship are symptoms that affect curatorship, academic production, and the structures of cultural administration. They are traits we must eliminate in order to promote diverse and inclusive management of culture. The issues promoted by social demand must enter the curatorial field through mechanisms that allow new technical and poetic strategies. The management of new forms of life is only imaginable through new approaches that make it possible to go

from merely being "topics of interest" to becoming transformative cultural practices. From the museums' management, we seek performative institutions until they say something new, in an attempt to avoid the traditional mechanisms of cultural arbitration.

Knowledge is always a situated thought and the museums are situated indeed and must rebuild their history to respond to the demands of their own communities of belonging. In that way, the CiMAM Annual Conference articulates the construction of common international agendas as well as understanding the situated character of each institution and its specific problems. To generate new attentive gazes, museums should question their own idea of "success", and reflect and make their history public in order to understand the mechanisms of invisibility that are lodged in their operation.

For instance, the panel *Unlocking History and New Narratives*, coordinated by Agustín Pérez Rubio, focused on this aspect by adding artists to reflection, understanding that the issue of museums is not exclusive to professionals in the field of art history, theory, and cultural management. In this sense, it seems to me a good idea to summon the community of artists to the discussion because it is in solidarity with them that we will be able to rethink institutional practices in a permeable way, to continue building community with an attentive, critical, sensitive and mutually caring look. In addition, museums are spaces of care by nature and must be placed at the service of society, overcoming gender and race asymmetries. Care is not a passive activity and must avoid any type of subordination.

Collections change museums and enable the experience of space to be transformed towards a more vital and micropolitical “occupation”. In the current context of world crisis, sustaining critical artistic production is defending democratic and humanitarian values. In this sense, the presentations of the third and last day at La Lonja, coordinated by Manolo Borja-Villel and gathered under the title *Learning from the Community Collective Actions in the Face of Emergency* discussed projects that propose another model to the conventional canon. Are contemporary art museums a museum in the strict sense, or should they be thought of as more fluid organizations with forms of agency that go far beyond the field of art?

The decolonial museum is trauma and reconstruction, repair and resilience, and its commitment to contemporary issues must be expressed without spectacularization, ensuring that its governance does not have political or corporate determinations, as expressed by Mami Kataoka at the opening of the conference. The maximum commitment of the attentive museum is to the community which gives it meaning.

Finally, I would like to express my special thanks to Victoria Noorthoorn, Agustín Pérez Rubio, Suhanya Raffel, Eugene Tan, and Ernestine White-Mifetu, members of CÍMAM's Travel Grant Selection Committee and the CÍMAM Board, for accepting my application and allowing me to join this transformative experience. Fortunately, we will see each other next year in Buenos Aires!

Buenos Aires, November 2022

Joachim Friis, Fellow University of Agder, Kristiansand, Norway



It was my first time at a CIMAM conference, and I had an overwhelming experience of meeting open-minded, friendly, and interesting art professionals from all around the world. As an independent curator and Ph.D. fellow at the beginning of my professional life, this experience felt important for my further career, not only because of the

larger network that I gained throughout the conference but also because I got a strong sense of togetherness in this field of contemporary art curating – that can seem very competitive at times. The understanding of CIMAM as a community of competence and collective practice was very prevalent for me, not least because I felt taken care of as a travel grant recipient by the CIMAM organisation.

As for the strongest impressions at the conference, I want to focus on some of the lectures of the last day – Emily Jacir, Lada Nakonechna, Philip Rizk, and Meenakshi Gopinath. They all revolved around catastrophic urgencies around the world, and how contemporary art practices are bound to respond to these urgencies in different ways if they are to be relevant and resonant throughout our historical present.

Jacir emphasised the importance of cultivating vulnerability and intimacy in collective artistic practices in a country that has been dispossessed under apartheid occupation for over half a century.

Lada Nakonechna showed us innovative collective practices in museums in Ukraine that gave inspiration for how to create new ways of inhabiting the museum space. She also made space for a minute of silence for the victims of the war in Ukraine which felt like an incredibly important moment to take seriously our duty as art professionals to recognize the horrors that are going on so close to where we do our work.

Philip Rizk in an artistic way presented us with fragments of demonstrations and activist practices from the Arabic spring in 2011 until today's urgencies of the pandemic, climate change, border politics, and ongoing wars. But also, he came with an important critique of museums in general: how so much of our funding is often based on unsustainable and even hurtful structures involved in weapon production, oil, and border control.

Lastly, Meenakshi Gopinath gave a heartfelt and empathetic account of the creative and resilient ways Indian populations are coping in the face of unbelievable hardships. She also highlighted sincere and loving approaches in the field of contemporary art which sometimes can seem too detached and heavily conceptual leaving little room for genuine empathy.

I think these talks really showed what it means to be attentive in the widest sense, both as humans and as institutions; being attentive to the urgencies of the present and being self-critical even where it is most inconvenient.

I am going to take these inspirations and insights of care, vulnerability, and intimate collectivity (which can mean a lot of different things, as the subsequent discussion showed us) with me in my further work as a curator of contemporary art in public spaces as well as in institutions. And I look forward to continuing the discussions and the sharing of knowledge, ideas, and insights with the rest of the CIMAM community in the future.

Hama Goro, Director, Centre Soleil d'Afrique, Bamako, Mali



The CIMAM 2022 Annual Conference, which I discovered this year through my mailing, immediately caught my attention. Very excited to be among the beneficiaries of the scholarship to take part, I started the preparations with a hardship, visa, and ticket in compliance. But finally, with the commitment and efficiency of the organization team, I arrived in Mallorca in the early evening of November 10.

Arrived at Mallorca airport for the first time, despite the absence of a CIMAM 2022 welcome committee, I was touched by the organization of transport, as I had no problem reaching my hotel.

Friday, November 11, 22, from 8:30 a.m., the Auditorium, Ground Floor (Planta 0) of Es Baluard Museu d'Art Contemporani de Palma, was packed with people (participants and organizers) with the presence of the highest authorities in Spain for the cause of art and thus marked the opening of the annual Conference of CIMAM.

Arrived, a little late, but I was personally impressed by the organization and the presence of Francisca Armengol, President of the Government of the Balearic Islands, His Majesty, the king of Spain with several Ministers to mark their interests for the development of the art and culture.

The Museum started with the plenaries in a packed hall. Among the plenaries from November 11 to 13, four (4) presentations particularly caught our attention.

The first presentation was that of Bart de Baere, General and Artistic Director, M HK Museum van Hedendaagse Kunst Antwerp, whose presentation revolved around the issue of recovered objects according to my understanding. This allowed me to approach the piles of scrap found near our markets in Mali and used by young people for their survival, but not in an artistic context. Followed by a second presentation of Zoma Museum by Meskerem Assegued Bantiwalu, Curator and General Director, Zoma Museum PLC, Addis Abeba, Ethiopia. According to my own analysis, the second was seen as a response to the first. It is also to say that in the perception and interpretation of contemporary arts it will be necessary to associate the social context.

Precisely, on the 2nd day with Sethembile Msezane, Visual Artist, Msezane Studios Cape Town, South Africa, whose presentation was on “The seed is the memory of the fruit”, we understood the cultural approach used to reach the local audience. While Suhanya Raffel, Museum Director, M+, Hong Kong, China, gave an estimate of around 50,000 million visitors per year. I am not a museum manager but imaginable for me, because with us the local public rarely travels to visit the Museums or exhibition spaces.

In short, this conference has allowed me to acquire new experiences, which will certainly help to improve my work and my vision as a manager and curator.

It was also an opportunity to make new contacts and find other colleagues and friends lost to sight, in order to develop our network of collaboration.

The group excursions in different spaces were very interesting, but unfortunately, I was a little handicapped by fatigue to take advantage of the maximum opportunity.

It's a bit of a shame that I couldn't take advantage of the additional activities to discover contemporary art spaces, because the opportunity was favorable. I take this opportunity to address my very sincere thanks to all the members of CIMAM 2022, to the entire organization team, and more particularly to Mercedes Vilardell and the staff of travel grant, who gave me the opportunity to take part in the first time at this annual conference of CIMAM 2022.

I sincerely hope to be able to take part more widely in the next edition of this conference and expect to participate in more workshops.

María Íñigo, Assistant Professor, Open University of Catalonia, Barcelona, Spain



Attending the 54th Annual Conference was a great opportunity. On the one hand, the fact that this conference has been held in the Spanish context is very important for state professionals for whom working at the international level implies a much higher cost than for our European colleagues. This is due to economic conditions and lack

of support. It is difficult to see Spanish researchers at most international academic or artistic events.

On the one hand, our peripheral southern European position means that our work here has much less visibility, but on the other hand, and above all, we do not have institutions that are committed to our international projection as is the case in other countries. Therefore having access to an international professional context is extremely significant.

Likewise, the conditions created by CIMAM have to do with professional horizontality, which is very healthy for professionals who work outside institutions in the context of the State. This implies considering the place of academics and independent curators in dialogue with institutional programs, as actors in the scene where museums operate, something often overlooked by the museums themselves.

Creating spaces of coexistence implies opening up spaces of interlocution beyond the conventional and anecdotal use of theoretical and academic work, where our perspective is included in a way that is impermeable to their policies and curatorial research projects. For all these reasons I consider that these grants and this space created at CIMAM help to create spaces of permeability and visibility that are very necessary.

In terms of content, *The Attentive Museum* conference was aligned with this idea, giving a very important place in the panels to artists and actors outside the institutional sphere. In most cases, these artists were involved in the creation of collective projects, independent cultural projects (as in the case of the invisible house), or in other cases those who came to replace an institutionality destroyed by armed conflict. This has meant confronting two perspectives in the same space. On the one hand, contexts where institutions are in danger and the most urgent thing is to protect them.

This is not only the case in armed contexts but also in those of extreme right-wing policies that threaten the hegemonic

centres. On the other hand, the need for a renewal of institutional critique in the countries of the North that can rethink the problems that remain unresolved after the transformative wave created by the new institutionalism developed in recent decades.

In parallel, one of the panels on the second day was especially committed to the postcolonial perspective, the artists Sandra Gamarra and Sethembile Msezane worked on it at the level of historical narrative, the curator Clementine Deliss from the politics of access to museums, and in the case of the theorist Denise Ferreira da Silva, from the perspective of the privileged places of production of theory and reception of art.

On the one hand in the panel, the presence of the artists was fundamental, which again presents itself as an important statement at the curatorial level of the programme.

On the other hand, the dialogue in friction between Deliss and Ferreira da Silva's proposal brings up interesting theoretical questions about privilege and access to collections, with the former failing to recognise the privilege and elitism of her position, while the latter goes to the heart of it by talking about the actors involved not only in the creation and exhibition of art but also in its reception. It is important, in turn, that all the speakers were women, three of them occupying various places of geography and belonging, and therefore of enunciation.

In conclusion, the experience was very positive, the debates were very committed to current problems and the contents went beyond institutional language, something that is very difficult to sustain when events are organised by the institution.

Violeta Janeiro, Independent Curator, Madrid, Spain



Participating in the annual CIMAM conference 2022 has facilitated the meeting and exchange with colleagues whom I knew through their work, but not in person. Listening to and exchanging ways of doing things within the art system reminds us that we must continue to insist on how to make room, within institutions, for a social thought

that, because of its radical nature, is generally confined to the margins.

This CIMAM meeting has also facilitated, not only the exchange with Oslo and Chile for example, but also with what is closer to home, as I enjoyed the exchange with Rosa Maria Subirana Torrent, and thus continued to deepen my interest in a very specific memory, which is none other than that of a generation of women born in the 1930s and 1940s, a generation of women who were affected by a conflict that divided Spain in two and whose trauma we have not yet revisited.

Inhabiting the past and its ghosts from the memory that only they treasure, makes us see and understand them as power, and not from vulnerability, which is the place reserved by the system for the elderly. Perhaps, for this reason, I was particularly touched by Sethembile Msezane's presentation, and her plea of "The Seed is a Memory of the Fruit".

I believe that at CÍMAM, something very beautiful has been formed, beyond the professionalization of the curators, and this has been the complicity that we have generated among Spanish curators of my generation. Complicity has developed into friendship and mutual support.

The event itself became more and more interesting as the days went by. I am very grateful for this opportunity and very surprised by the generosity of the organisers who are part of the committee, and those who have contributed from the city of Palma de Mallorca. Thank you all.

Tammy Langtry, Curator, Johannesburg, South Africa



With a wide set of case studies and organizational models, the conference set the key issues of governance, access, scale, translation, and modes of living with (and remixing) the definition of the museum. To be based in an archipelago of the Balearic Islands was a geographic novelty and displaced 'big' ideas of how museums function and allowed

a breathability to the programme.

On Day 1, with a focus on governance, and the expectations for museum to change 'from the inside', the conference highlighted a community of practitioners who listened and considered each other's terrain and the complexity of the decisions within these contexts. It distilled the position of an attentive museum to its attentive practitioners who are available

and concerned with the wider wellbeing of the museum ecosystem.

In the afternoon programmes, as we meandered through the island, we wondered what the Global South, and Africa might offer in hosting a conference like CIMAM. To talk to the museum is to talk to histories of erasure, exclusion, and othering but to talk with the museum builds a feedback loop in which one can hear oneself anew and find the paths of permeability and restoration. As a curator working independently, it is crucial that nodes of critical relationship building are set within the museum structure, as we redefine and reorganize museums relationship to the people who comprise the stories it holds in its archives. In her keynote, Denise Ferreira da Silva, articulated the role of refusal and its relationship to literality, she shared “the I is in the archive” and pushed us to look again at objectivity and ‘where the I is placed’.

The conference was a moment of polyvocality with overlapping voices from Indonesia, Brazil, Angola, Mali, Japan, and so many other players who exchanged their tools and strategies for how the museum may flip itself out and find a synergy with the many communities and worlds it invites and inhabits. As an independent curator who has worked in museums and project spaces, our work is to retain a critical relationship with the institution and its models while wielding and sharing what it may produce through wider communities.

We wrapped up the conference with gratitude to the 2020 - 2022 CIMAM board and an announcement of the new board, a huge thank you to the team who developed and delivered the programme and hosted these incredible practitioners. Network and sharing with fellow curators, directors and artists allowed a flow and counter-flow of crucial connections and nodes of thinking. We hope to host this considered community of CIMAM in Africa, soon.

María José Lemaitre, Archive Coordinator, Museo de la Solidaridad Salvador Allende, Santiago, Chile



People. The people are the heart and engine of the museums and cultural institutions in which we work. People with different stories and experiences build worlds that transport you, tensions, and always surprise you.

My first experience at the annual CIMAM conference was a Tsunami. A Tsunami of content, interactions, and energy that transported me and amazed me. It is an experience that makes you get out of your comfort zone and analyze other possibilities and ways to face the challenges in our contexts, all very different.

The sessions that most resounded in my practice and role at the Museo de la Solidaridad Salvador Allende (MSSA), located in Santiago of Chile, were those developed within the table *Unlocking History and New Narratives*. The presentations of Denise Ferreira Da Silva, Clémentine Deliss, Sandra Gamarra, and Sethembile Msezane brought to the table several methodologies and reflections that have been discussed in Latin America for some time now seeking different scales to create permeable, flexible, and open spaces with the communities and the artists themselves.

On the other hand, concerning the work with the communities and how they appropriate and make creation spaces for their own, breaking their own limits or those that have

been imposed by others, I was moved by the Dar Jacir project, founded, and directed by the artist Emily Jacir. It is a healing, intimate, small-scale project with significant repercussions in the community and territory. That work experience, from a place outside of flash and cultural marketing, reminded me of the work done at the MSSA during the *Mirada de Barrio* project (2017) and the Social Outburst (2019). However, it is also vital to bring to this type of debate and meetings Latin American models and experiences, which for years have been trying to break from their bases with the hegemonic and colonial models.

But I want to go back to people because new affective, supportive, and collaborative networks were created in just three days. For me, that was the great discovery and gain from this conference. I was also surprised by the horizontality of the meeting and the promotion of more relaxed conversation spaces to get to know each other, debate, and share experiences and practices.

I appreciate the opportunity given by CIMAM and the Getty Foundation through the Travel Grant Program to participate in this annual conference and be part of this community which I hope will continue to be reviewed and transformed collectively.

Sharon Lerner, Director, Museo De Arte De Lima, Lima, Peru



The CIMAM conferences allow for great opportunities for modern and contemporary museum professionals and independent curators to exchange experiences, but also to collectively discuss a wide spectrum of issues that range from theory to practice. Nevertheless, perhaps, more importantly, aspects pertaining to museum practice and its

relation to ethical questions in a broad sense. I was interested in attending this year's conference since the suggested theme of *The Attentive Museum. Permeable Practices for a Common Ground* was particularly compelling for rethinking the institution I work at in a moment of transition prompted by the pandemic.

In that sense, the focus of the first-day program, revolving around issues around governance was particularly interesting for me, and I wish the key ideas shared by Bart de Baere at the panel introduction would have been addressed in a more organic way by the different speakers at the panel. Although many were quite interesting, and particularly the Zoma Museum was a particularly inspirational example of a museum model, the conversation did not manage to go beyond being a different set of presentations and tackle the issue of problematics pertaining to governance at different institutional instances.

Nevertheless, de Baere's presentation was quite useful as he made a summary of the ideas gathered around the *Set of Governance Clauses for Museum Ethics to protect and support*

museums and their staff. Ideas that resonated were that which proposed that governance is something that needs to be exercised and remembered constantly and the importance of having a clear set of rules from the get-go, including your governing bodies in the process. It felt like a very useful document to be revised and adapted to different specific contexts.

In the following days of the conference, there were different interesting moments, particularly the presentations by different artists as guest speakers.

Probably what will remain more present in my memory of the conference were the discussions and presentations on the third day. Emily Jacir's, Lada Lakonechna and Philip Rizk's presentations in particular.

Under the umbrella of *Learning from the Community: Collective Actions in the Face of Emergency* their presentations were a reminder, not of what institutions can give to artists and communities, but rather what institutions can learn from them. Rizk's presentation, with the recurrent question 'Did you hear that?' was the call for not succumbing to quick responses to political events, but rather looking into the overarching structures that sustain/provoke/unravel from them.

Rosa Lleo, Independent Curator, Barcelona, Spain



I would like to start this report with one of the first sentences, by Bart de Baere, which caught my attention on the first day: “In fact, contemporary art museums are not museums but art centers”. Put into context, it was an invitation to work with the performative, the ephemeral, and with an emphasis on education. To be radical and critical of the

systems of power. To be “trustful environments to deal with conflicts”, as stated later by Iris Dressler. This was happening sometime later than the King of Spain gave his speech as an introduction to the congress, which is kind of interesting - and controversial to many - but a perfect example of what institutions need to negotiate with these days and how good governance is the way to implement it.

Day 2 session resonated with me especially, as I am preparing a project with the Ethnographic Museum of Barcelona, and it was specifically dedicated to “unlocking histories” and creating new narratives that dealt with decolonial practices in the museum.

Here again, the idea of governance appeared when the first speaker Denise Ferreira da Silva quoted the saying “The Master’s tools will never dismantle the master’s house”. Clementine Deliss stressed how to transform the inherited modern ideas of the museum as a department store. She showed us some examples of a metabolic practice, where the figure of

the curator becomes a nurse, someone that takes care on a personal level, and its exhibitions are thought of as channels of healing.

Even further, the South African artist Sethembile Msezane gave us an incredible lesson on how to be respectful of other world views, and to reconfigure what is human and what is subjecthood, through her artistic practice. It was mind-blowing to see someone that is beyond the linear understanding of time and of being in the world. It made me feel that, at least in the Spanish context, we still have a long journey to go to disrupt our inherited legacies. It is important to mention that it was set in a very special venue, Esment, a non-profit organization caring for the socially impaired. I was wondering if there were more grassroots organizations like this foundation that we could have visited or more radical and sustainable projects on the island.

Manuel Borja Villel, on Day 3, introduced the idea of how to work with asymmetrical institutions. I have experienced these kinds of situations, coming from a non-profit organization, and it is true that there is always a hierarchical relation, one of violence inherent to institutions. How to approach the other without including that? The question of situated knowledge appeared repeatedly, and to review the term “caring”. To clarify it and complicate it.

It was over the group workshops, that we reflected on the idea of a dispersed model of the institution, putting attention on specific examples and how and where we could start. A colleague suggested that to care is to look first at the people working, which are their conditions, how is their salary, and their space, and listen to them.

To implement changes there needs to be a consensus among the people that sustain the institution on its every day,

otherwise, we are replicating the colonial and Modern model of imposing an authoritarian view over others.

I would like to sincerely thank the CIMAM Board and organizers for the opportunity to attend this Conference and interact with other professionals who share similar experiences.

I would also like to thank our hosts in Palma for their hospitality and attention. I was very moving to see that Pelaires Gallery had put on an exhibition by Ana Laura Aláez, especially for us. The superb meals and the afternoon visits around the historic center of Palma were a perfect moment to chat with peers about issues raised previously, and of course, it was unique to be on our own in the interior of one of the biggest cathedrals in Europe.

Leonhard Bartolomeus Manubada, Curator, Yamaguchi Center for Arts and Media [YCAM], Yamaguchi, Japan



This was my first time attending the CIMAM Annual Conference, so I had many expectations. I believe many people applied and were interested in the program and also CIMAM as an organisation itself.

Portrait by Panji Purnama Putra

So, it was an honour to be given the opportunity to be involved as a conference participant through the Travel Grant Program.

First and foremost, my most prominent reason for joining the event, I was intrigued by the theme of this year's conference, *The Attentive Museum, Permeable Practices for a Common Ground*. This theme is quite relevant to my work, even though the institution I work for is an art centre, not a museum. There were many opportunities to talk and exchange ideas with people who shared similar interests. This was a little more unique since the event was held after the pandemic. Overall, I enjoyed the event.

There were several interesting things that I noted during the event. The first is the conversation about self-governance - especially related to the work of institutions. I was interested in Meskerem Assegued Bantiwalu's presentation about Zoma Museum, mainly when she talked about the change process and work system there. Since most speakers were from well-established institutions, the conversation with the participants needed to be better developed to give a broader perspective. Secondly was the conversation about new narratives - especially concerning how museums can incorporate new issues and relax their rules to allow for more progressive conversations. The presentations by two artists, Sandra Gamarra Heshiki and Sethembile Msezane, specifically addressed this aspect from the perspective of artists working with museums. The third -perhaps the most interesting, in my opinion- was about community work and crises. All of the keynote speakers expressed their critical views on how art practice can play a role in community work as well as efforts to convey repressed voices in a crisis.

Apart from the keynote presentations, this event had some exciting sessions. The Networking session on the first day was enjoyable, but the time was quite limited. Instead of being able to talk several times comfortably, the participants had to speak

loudly enough to be heard by the person in front of them. Maybe it was part of the concept, but it would have been nice if we had had the opportunity to talk to each other in a more comfortable situation.

Then there was the workshop programme on the second day. This workshop was important as it allowed the participants to exchange ideas primarily related to the critical issues discussed in the morning by the keynote speakers. Unfortunately, this only happened once with minimal time. It wouldn't be right in a city as beautiful as Palma de Mallorca not to go on an excursion to see some of the creative spaces and cultural sites - it was quite a long walk, but it was well worth it.

Beyond that, of course, there was much conversation among the participants. I met many new friends who have lovely working practices. There are so many possibilities that I can do with the new network that I have gained in this programme. Over the next year, I will continue my project on how an arts institution can share its creative resources and become a more accessible space for the community around it; hopefully, there will be some new friends from this experience that I could bring into the conversation in my institution.

Asep Topan Mulyono, Independent Curator, Jakarta Institute of Arts, Jakarta, Indonesia



As the world changes, so do museums. The CIMAM 2022 Conference *The Attentive Museum. Permeable Practices for a Common Ground* is one of the attempts how to discuss these changes and re-thinking museum practices at large. I appreciate the program aims to hold a three-day conference that creates a place for different voices to be heard

and initiate a platform for networking among different agents in contemporary art.

One of the key takeaways from the conference comes from the first day of the event, which is the presentation by Meskerem Assegued Bantiwalu, Curator and General Director, Zoma Museum PLC, Addis Ababa, Ethiopia. Not only did she introduce the program of Zoma Museum to the audience, but she also explains how the museum has been built from rough land into the museum building and considered both the environment and the public in the making.

For me, it is important to hear more about museum context from Africa, Asia, or maybe South America that does not merely show the museum's sophisticated list of programs, artists, and shiny buildings – like we often see from the museum in the western world. An open-eye presentation and a very much inspiring place to be, as Zoma Museum shows us the museum can be a place for people, humbly organized, warm, and welcoming.

On the other note, I believe the presentation from artists on the second day is very much important, as we can understand different perspectives apart from curators or museum directors.

Furthermore, I found this conference was very well organized and balanced in the sense of program arrangements such as the conference itself, studio visits, museum visits, and networking sessions.

I believe that making a three-day conference in three different venues was not easy, especially when you have hundreds of guests to accommodate. Nevertheless, everything goes smoothly and the whole event went successfully as scheduled.

Personally, I think Mallorca is a great place for this: a relatively small town with every place are walking distance and vibrant art communities inside. All studio and museum visits were done mostly by walking, which was also great for experiencing the city. As the organizer explained, and I personally felt too, the networking part perhaps is one of the main things in this event.

I manage to meet some colleagues I knew before, and gratefully expanded my network with new people in the museum and art world at the same time. As an independent curator, it is noteworthy to find another person who shared the same interest and visions and opens the possibility to collaborate in the future.

Paula Nascimento, Independent Curator, NESR Art Foundation, Luanda, Angola



Photo by Raul Betti

As we are moving towards the end of a hectic year (the post-pandemic moment when the art world's events returned to full scale), the CIMAM conference was undoubtedly one of the year's highlights.

This year's theme, *The Attentive Museum. Permeable Practices for a Common Ground*, is essential, not just to museum

professionals but also to independent ones – we all struggle to create a more fair and sustainable art sector, closer to the communities with whom and for whom we work, to address contemporary and relevant issues of our times.

Furthermore, being the 60th anniversary of the organisation, it was crucial to learn about its development and to notice a reflection on what the organisation is lacking. The effort to be more inclusive and to bring more professionals from specific regions that have been "off the map" is there and is essential to be part of this moment.

The first day was dedicated to questioning the museum's governance mechanisms and how they should be adapted to today's needs. Bart De Baere's presentation stating that "contemporary museums are not museums but art organisations. They're part of an 'art scene' not a 'museum scene', they work with living artists and are constantly re-defined/changed by

them" set the foundations for the discussions on how we should think of museums today.

Following that, Meskerem Assegued's presentation on the history of the ZOMA Museum in Addis Ababa provided an inspiring and thoughtful perspective on how and what a museum can be, despite the lack of funding and governmental interest, a reality that is very close to me and my practice.

The second day addressed the need to bring to the table other epistemologies and discussed the crisis of the colonial and Eurocentric Museum model. Denise Ferreira da Silva's inspiring keynote presentation and Sthembile Mzesane's poetic presentation "the seed is a memory of the fruit" addressed the issue of translation and the need for new protocols able to navigate the complexities of works and practices that embed other epistemologies and do not "fit" the white walls.

The last day was dedicated to learning from colleague's experiences under extreme contexts – Emily Jacir's compelling keynote presentation on the challenges and strategies for sustaining access to art and culture in a community under siege shifted the conversations from the space of the museums to contexts in which museums are non-existent and perhaps even not necessary. The work developed at the experimental platform Dar JAcir brought an understanding of how important it is to create an ethics of care in liminal spaces and strategies to transcend cartographic anxieties and geographic borders. As Jacir put it, "in a radical sense, hospitality is possible even in hostile spaces."

The workshop groups were an excellent way to critically engage with the themes raised in the presentations in more specific and directed conversations, despite the short time. It became clear that government bodies and political contexts demand specific responses – there is not one common ground.

The visits to the Galleries and the city were an excellent opportunity to understand the local scene and to engage with artists' practices. The post-conference trips were a total delight.

The CİMAM experience has been very enriching. One in which I discovered a small, friendly, and supportive network of the best museum professionals and independent curators, open to conversations to share resources and establish potential collaborations. I am very thankful to the CİMAM team, who were very professional and welcoming, and to Mercedes Vilardell for making my participation in the conference possible and extending a call for more participation from the African continent in future editions.

Ayca Okay, Independent Curator, İstanbul, Turkey



CİMAM's 54th conference was held with the excellent hospitality of Es Baluard Museu D'art Contemporani De Palma in Palma Di Mallorca and hosted over 200 art professionals for three days from different parts of the world. As a travel grantee, I feel more than happy to be a part of the experience, so my report is starting with thanking

everyone who is involved- CİMAM Board Members and Travel Grantee Selection Committee, SAHA Association for their support, and CİMAM, which showed great hospitality and designed an exceptional experience and finally to all genuine participants which we are in contact and discussing future collaboration already now.

This year CiMAM included a diversity of voices by inviting independent art professionals to adapt to the shifting position of the museums and switching to the participatory museum models. As an independent curator, this was an essential step for me to engage with other art professionals to share, practice, listen, and discuss.

Over the years, the women's takeover has slightly changed the art industry. More and more women oversee museums, biennials, institutions, and galleries. As a result, the art scene has become less male-dominated. 54th edition of CiMAM was upfront with influential women who participated as speakers in the sessions. Among them, a dreamer, trueness seeker, and passionate, Meskerem Assegued Bantiwalu (Curator and General Director of ZOMA Museum at PLC) highlighted museums consist of free expression and dreaming of limitlessness. As a result, ZOMA Museum is an outcome of limitless dreaming.

The space was once a polluted area complete with toxic materials, now serving as humanitarian vernacular architecture magic inspired by the caterpillar as metamorphosis, preserving ruins and transforming sustainable systems. Despite the starchitect's design of museum buildings rising worldwide, ZOMA is humanoid with its layout, using dreams as the concrete and inspired by the roots. This was one of the influential speeches that inspired me and guided my practice.

On the second day, in a multidisciplinary space of social innovation blended with Mediterranean culture named Casa Esment, Clementine Deliss (Associate Curator of KW Institute for Contemporary Art, Berlin) gave her inspiring speech by pointing out references from the near future museum transformation by esteemed curators such Carolyn Christov-Bakargiev. Deliss adverted how museums' role might change in times of crisis and how museums can be used as mediators and engage with the

public to create a language in common ground. For example, Castello di Rivoli served as a vaccination center; on the other hand, four times Nobel Prize winner Malmö Museum converted into a refugee center as part of the Red Cross humanitarian work to welcome women and focused on treating prisoners of war.

So exterior and interior change becomes inevitable, but what about the terminology? Today, the museum qualifications fluctuated and exhibited more and more living artists, inclusive of diversity, practicing decentralization and binary, and enhancing governance. So, the epistemology of the museum concept must be changing too.

This year CIMAM reinforced to be more attentive and invited independent art professionals from different parts of the world. Among them, Emily Jacir, a humanitarian advocate and highly talented artist, spoke of how the museum can learn from asymmetrical institutions by referencing the artist-led movement Dar Jacir in Benthelem to protect cultural heritage. Jacir, who I've been following since the Istanbul Biennial in 2003, pioneered the art movement in Palestine despite the cruelty in the region by organizing video exhibitions in the household's livingrooms, using radio stations as channels, and caring about structuring practical, experimental, and multilayered systems. The speech and the achievements of Jacir deeply inspired me because we're also having difficulties building contexts with free expression against the current regime in my home country.

Practicing together is the first step in practicing permeability. So CIMAM's intense program of thinking together consists of multiple workshops such as speed dating sessions and round table meetings. Over 200 people were separated into groups and discussed several topics. Discussion group 8, which I was also part of, comprised vibrant art professionals like Tanya Barson (Director of Hauser & Wirth Gallery), who worked as a museum professional over her career, highlighted the change in

the canonic structure of the museums. Barson highlighted that collections and museums intertwined strongly, and sometimes collections could change the museums. Various futuristic and innovative models of collection preservation and featuring occur because of the changing demands.

These models give results to co-custodianship and co-acquisition models for institutions. On my way home, I checked my notes from the three days conference and tried to make a summary to prepare an outline for my report. Here are my highlights and the keynotes which will shape my practice in my upcoming projects.

I realized that being attentive enough to change a few structural methods is insufficient. Fundamentals of institutions all over the world should change. Museums should decide to get questions from the audience, not to ask them, and let them in to be attentive and permeable. Museums should give artists the space and learn from them, re-prioritize the space and develop models for free expression. Museums should be comfortable enough so that everyone can get in.

Carlos Jr. Quijon, Critic and Independent Curator, Quezon City, Philippines



Permeability is a wondrously productive framework with which to think about the role of modern and contemporary art museums in the present time. Writing my application for this travel grant, the tenor of permeability spoke to me, especially as an independent practitioner who works a lot with institutional infrastructures and frameworks.

To be permeable is to allow things to pass through—to be accommodating to forms and practices that while not entirely familiar or typical might benefit the museum or might benefit from the museum as an institution. There is a poetic transformation in this traffic.

While I expected most of the CIMAM travel grant cohort, for example, to be institutionally affiliated, it was a welcome and pleasant surprise to have met and exchanged ideas with younger curators who cultivate complex relationships with institutions—neither a total disavowal nor an inalienable embrace. This might be a minor detail in the greater scheme of things, but I think because of this, the anxieties and burden, also the precarity of both the institutional and the independent is shared in a more expansive context of the contemporary crises of culture, climate, and democratic life.

To be permeable is to open oneself to the vulnerabilities of the transformations that are brought about by this traffic. The

presentation of Sandra Gamarra Heshiki on the possible ways to navigate the museum's historico-political procedure of representation largely shaped by what is imaginable only through its collection is one instructive moment in this imagination. By allowing the artist and her poetic activity to permeate the museum, in particular, to mess with the fixations of the collection and to perform an intimate rendering of specific historical junctures of representation, she simultaneously embodies and problematizes mediations of the museological.

Clementine Deliss's suggestions on animating the life of collections through modes of study is another tenor foregrounding the potency of this permeability. Through study, which for her is an interactive encounter with the objects of the collection, these objects are exposed to the vitality of public intelligence and intuition.

By permeating the institution, public becomes students, annotators of these objects and their discursive densities; the museum becomes a university and a space of remediation. Permeability allows the reimagination of the museological procedure and empowers the museum's constituents to become interventive agents.

What I have learned from this year's annual conference is that, perhaps, permeability, in its accommodations and transformations, is a potent way to re-envision the currency and potency of modern and contemporary art museums. This way the public or even the independent practitioners that interface with and around the museum are never external to its social life and mandate, but are transformative vectors essential to their continued relevance.

Daniela Ramos, Curator, Art Mediator, Cultural Producer, Nesttun, Norway



The title of this year's conference *The Attentive Museum, Permeable Practices for a Common Ground* was what triggered my curiosity to apply for a grant to assist this year's conference in Palma de Mallorca.

The title suggested openness and willingness to discuss and review practices. It proposed to be attentive, permeable, and porous in order to find a common ground that requires a disposition to listen and a decision to act.

As an independent curator working mostly with smaller art institutions, I am interested in learning more about the role museums play in society and the potential they can have to be real generators of change.

I found the conference as an important opportunity to meet other colleagues from around the world and hear about the work that they do in each of their contexts: the difficulties, the advantages, and the things we have in common. With packed days filled with the program, the moments for socialising were very important as they were the ones that will allow for future connections and collaborations.

I found that Day 2 of the conference gave more space to these interactions. The conditions allowed me to give my full attention to the people present and the speakers. Casa Esment, the hosting institution with its gentle architecture made it easier

to focus. The room was filled with daylight and the chairs were comfortable. These elements allowed my body and mind to feel more at ease and receptive.

This day we had the first workshop, which was sadly reduced in time due to delays in the program. We had 30 minutes to talk to each other about museum practices and what we do in each of our contexts. Some of us, being independent curators or artists could not speak directly from an institutional point of view but as collaborators and visitors. Most of my fellow workshop companions agreed that the time was too short to enter into any meaningful conversation and that given more time, we could have reached some important insights and conclusions. The workshop on Day 3 of the conference was sadly cut out from the program. I believe it would have been a great continuation of the conversation and would suggest making them a priority next time.

The program for the three days gave me great insight into issues that I have been working with such as inclusion, connecting with local communities, making space to lift voices that have otherwise been ignored, and using cultural spaces as spaces for listening, learning, and interaction. Understanding art institutions as agents that can generate change and impact in our societies.

Days after the conference, there are voices that still resonate in my mind. One is that of Meskerem Assegued Bantiwalu, curator and director of the Zoma Museum. During her presentation, she talked about the human aspect of the museum and how as a private institution, it looks for self-sustainability and governance, making space for education, caring for the environment, and being an important part of the community in Addis Ababa, Ethiopia.

Another voice is that of Clémentine Deliss, during her presentation, *The Museum of Remediation*, talked about museums becoming “metabolic generators of inclusive public education”, and creating infrastructures within exhibitions that can activate learning processes with visitors. Thinking of the potential Museum collections have to interact with local communities and offer spaces for learning for free regardless of age, gender, cultural background, and experience.

Sandra Gamarra Heshiki’s voice also resonates, with her presentation *Uncomfortable Museum*. In her work, she appropriates and recontextualizes art from the pre-colonial and colonial eras, challenging the spaces where it is presented and the viewers to revise their history. As she eloquently writes “The land on which the art museum is located is not a common ground, it is a space to propose encounters and disagreements, where conflicts have to be present to jointly activate possible models of coexistence.”¹

I hear Emily Jacir’s words in her Keynote presentation *Our street in the middle of our house. Transversal Methodologies and Decolonial Practices at Dar Jacir*. A space that connects artistic practices with the community, and encourages education, and cultural and agricultural exchanges between guest residents and neighbours in Bethlehem, Palestine.

Finally, I still feel Philip Rizk’s urgency from his perspective *Did you hear that? Where* he presented through a series of short videos the power of mass marches, from Egypt to Syria, to the USA, to Europe. With this gesture, he asks museums and people present to listen, to enquire, to not ignore, and to ask questions.

Like these ones, many other voices will resonate for days, maybe years to come. I see how I was taken outside of my comfort zone and asked, as a member of the audience, as a cultural agent, how I can contribute to the change that is required

in the art world to be active and take responsibility for how our societies are shaped and prepared for a very uncertain future.

1. <https://cimam.org/sandra-gamarra/>

Marta Ramos-Yzquierdo, Independent Curator, Madrid, Spain



Attentive, permeable, and common are the three adjectives we can find in the CIMAM 2022 Annual Conference title as an invitation to get together over the concept of the contemporary art museum. Three words that express ways of being in the world in relationship with others, but also three standpoints to talk about how a

museum could be organised for the development of the commonplace -so it has to deal with governance and autonomy in different ways-, the space for all narratives – so it has to be permeable to all the beings – and the shelter for all kind emergency – so it has to care for crisis and future changes.

Each one of the days we spent in Mallorca approached these main issues through experiences and models made by curators and other agents of the art context, but, for me the most appealing testimonies, were by artists whose engaged practices show how to act and propose radical and coherent ways of being in the world, so inside or in relation with the museum. Words, and how they were spoken, by Denise Ferreira da Silva, Sandra

Gamarra, Sethembile Msezane, Emily Jacir, Lada Nakonechna, and Philip Rizk were especially accurate: decolonize eyes, words, memories, and objects, but also think in new dynamics around the perception in all senses, political too.

A proposal to think about our work with art as a basis to behave and create communities. In that sense, it is inspiring to think how professionals who work in museums are worried about how they are located and surrounded in context, even more, how to think about themselves as situated, a state that implies a compromise in the being. It is important also to remember how Philip Rizk, Emily Jacir and Enrique España reflected and warn on how deep, and for how long, we collaborate with social and political urgencies.

If we have to change the roles of artifacts and players in order to listen and learn other voices and sounds to unlearn, also we should listen and learn from the current contexts for building futures based on real embodied compromises. Artists, eventually, in just a few hours put the accent in the real attention. And we should not forget we work because they make.

Frida Rusnak, Curator/mediator, Oslo Open, Oslo, Norway



The topic of this conference is timely: Creating more attentive and inclusive art spaces is important to ensure that museums become and remain important in our societies. In my practice, I have found the most challenging and genuine initiatives that push for more inclusive and attentive art spaces often start outside the art institutions, through artist-

run initiatives or collaborations with smaller art organizations. I was interested to see how these topics were tackled within the museums themselves.

I found the second day of the conference the most useful, as the speakers on the topic *Unlocking History and New Narratives* all challenged museums to rethink their purpose and role in society: From archives and spaces of presentation to places where history is acted out. In such a museum history is not only retold or critically examined but also created for the future. The talks by Clémentine Deliss, and especially artist Sethembile Msezane left me hopeful, energetic, and eager to explore alternative models.

On the third day, titled *Learning from the Community: Collective Actions in the Face of Emergency*, Emily Jacir (Dar Jacir for Art and Research) discussed the importance of adapting to the needs of the people you work with, whether they are artists or neighbours. I found Meenakshi Gopinath's (Women in Security Conflict, Management, and Peace) talk on the ethics

of care insightful and useful. Filmmaker Philip Rizk spoke about how art institutions function as channels of attention and called for urgent action. His powerful statement, which I agree with, is that we must take responsibility for social and environmental justice – because we can.

I wish the topics raised in the morning sessions had been followed up on throughout the day. In the afternoon visits to artists and galleries, I would have loved to meet local artists or art spaces who work with collective or collaborative approaches, social change, new narratives, institutional learning, or in other ways aim to challenge the established art world structures. This could have served to connect local specifics to the universal topics that were being addressed. Instead, the organized visits seemed completely detached from the conference topic. At no fault to the artists and galleries that generously opened their doors, the sudden change risked undermining the programme. It was also a missed opportunity, as I am sure there are local curators who could take on the task of organizing more relevant studio visits, perhaps even connecting artists and curators with similar fields of interest. As this is something we do for visiting curators at Oslo Open, I realize it requires substantial effort, but with potential benefits to the local arts scene.

Working in Norway, where museums are publicly funded and are allowed to exist at an arm's length from both the government and the commercial market, I appreciated the chance to hear from artists and art professionals working in very different contexts, such as Bethlehem, Cairo, Addis Ababa, and Hong Kong. I also appreciated the chance to talk to delegates from outside Europe and understand more about the different contexts we work in.

The organizers were exceptional hosts and created an atmosphere where it was easy to connect with new people, from the coffee breaks to the evening events. However, social arenas

are not places for tough discussions or conflict. Aside from one workshop session on day 2, which was cut short, there was no space to explore disagreements around the role of the museum, or the arguments put forward by the speakers.

As a museum outsider, I wish there had been more space for finding out what museum directors and museum curators think about the issues that were raised and what actions they wish to take. The conference was a place to network, and listen, but it could have also been a place to share ideas and discuss different approaches.

I suppose I could have taken more responsibility for the conversations I participated in, asked more of the questions I have been pondering out loud (and done more research on places and people so I would know what programme sessions to skip). But the conference format tends to make one passive, lean into the crowd, and follow the pace of the group, in the same way, small talk often seeks out consensus and common ground. Knowing how different views there are on what a museum intrinsically should be, I would have liked to see more constructive disagreement come to the surface.

I do believe that there is a common feeling of urgency among the delegates – that there is much at stake. When we go back to our jobs it is easy to get lost in the day-to-day activities, the business as usual. How can we find a better balance, that allows us to work for the changes we wish to see? A conference can certainly not give all the answers, and I have found new questions that I will bring into my work.

Marta Sese, Independent Curator/Art Writer, Barcelona, Spain



I would like to thank the CiMAM Board for giving me the opportunity to attend the 2022 Annual Conference in Palma. This experience has been a great professional stimulus, especially due to the fact of having the opportunity to exchange opinions with other curators and institution members who come from contexts so different from

mine. Attending CiMAM has been a great opening experience in which a professional atmosphere of great value is generated, very difficult to find on a day-to-day basis.

In a moment of crisis like the present, museums and institutions must become channels of debate as well as places of discussion from which to think about how we can face a context of uncertainty, emergency and conflict.

I found the second day of the conferences especially interesting and stimulating, in which we were able to listen to Denise Ferreira da Silva, Clementine Deliss Sandra Gamarra and Sethembile Msezane. Ferreira da Silva spoke to us of an aesthetic conception opposed to the colonial, racial and cisheteo-patriacial matrix.

I found the concept of “transparent I” very clairvoyant, through which she refers to a modern subject hailing from the Enlightenment who habitually adopts the role of spectator and who has played a fundamental role in the perpetuation of racial subjugation. On the other hand, Clementine Deliss addressed

urgent questions such as "How to make sense of the museum today?", making a fervent criticism of the understanding of collections as mere accumulation and speaking of a need for self-criticism on the part of museum institutions that start from a "decolonial imperative". Deliss stressed the need for museums to "provide access", and that a process of opening the collections is necessary so that they can be studied and discussed beyond their value as works of art.

This need for museums to repair or, at least, to rethink their responsibility today, was further accentuated in the conference by Sandra Gamarra, who focused on casta paintings, explaining how they have been the protagonists of conversations in Peru for generations without ever having seen them, since they are part of Spanish collections, a country where these artifacts are deactivated, since they are not part of the collective imagination.

The deactivation to which Gamarra referred was also taken up in the fascinating lecture given by Sethembile Msezane, who mentioned that very often when works enter museums they become "dead work". Msezane mentioned issues that are still very much on my mind, such as the possibility of repatriation of objects found in Western museums or the need for compensation for the use of colonial objects by Western museums.

I would also like to highlight how interesting the workshop format with small groups was for me, in which to be able to discuss with agents of the sector who have extensive experience such as Saskia Bos, Malgorzata Ludwisiak or Calin Dan, among many others.

Ulya Soley, Curator, Pera Museum, İstanbul, Turkey



My report on the CiMAM 2022 Annual Conference titled *The Attentive Museum: Permeable Practices for a Common Ground*, will paint a picture of the conference through some important questions raised by the speakers and the participants.

The conference began with a provocative and very timely question raised by Bart de Baere “Are contemporary art museums, museums?” at the Es Baluard Museu d'Art Contemporani de Palma. As we came together to discuss how an attentive museum should be wired, we began by discussing whether contemporary art museums today were in line with how museums are defined. This question stayed with me during the three days of the conference where we repeatedly went back to redefining the ways in which we function at museums and how we could initiate change from the inside.

The second day of the conference titled *Unlocking History and New Narratives* took place at Casa Esment, which was a space that made a statement of putting the human at the center, and underlined the importance of love, care, and attention to detail. Denise Ferreira da Silva’s talk “After It’s All Said” was inspiring since she left the audience with many important questions to think about. One of these questions was “How to visit an exhibition without being a connoisseur”. Perhaps we need disorientation, in order to change the way contemporary art is perceived. For me, the word “disorientation” was a keyword to

take home, something to break away from the conventional ways of seeing, something to finally help change the way we make exhibitions.

Another important question was raised by Clémentine Deliss, which followed as “How can a museum be talked about beyond its last exhibition, last event, or last budget cut?” Deliss suggested that the public is shifting from consumer to student, offering a completely new way of thinking about museums.

Although I wasn’t convinced by this revolutionary take on how an exhibition space should be used, I agreed with her final statement which also provides a thought that all conference speakers and participants seemed to agree upon: “To enter a museum no exam is necessary.” Later, the preservation and permanence relationship was discussed, since these notions seemed to contradict the ideal performative, ephemeral, and quick-to-respond nature of contemporary art museums.

The last day of the conference brought together perspectives from Ukraine, Spain, Egypt, and India under the title *Learning from the Community: Collective Actions in the Face of Emergency*. While I was listening to the final panel discussion, a bomb exploded in Istanbul, very close to my apartment as well as to the museum I work at. The incident is currently regarded as a terrorist attack, and it was a harsh reminder of how urgent it is to discuss collective actions in the face of an emergency.

The performance in Es Baluard by Juana Gomila and Daniel Andujar, titled *Letter of Marque* was a great way to end the three-day conference because it told a story of many cultures, civilizations, and religions “that were kidnapped, forced, shipped to unknown lands or sold into slavery.”

It was evident at the beginning of this conference that we all wanted change. However, after listening to thought-provoking presentations and talking among ourselves, it became clearer that current strategies of exhibition-making and the structuring of the museums were not working in the face of current conflicts and we needed something more revolutionary.

I would like to conclude my report with a quote from de Baere's opening speech: "Let us not be wolves because this is not wall street, and art is not hierarchical."

Dianna Su, Lecturer, Beijing Normal University, Beijing, China



It's my great honor to achieve the CIMAM travel grant. Even though I can't meet candidates in person in Spain, I still have a great time attending this conference via zoom and the internet platform in San Francisco. Since the meeting time is in the course of midnight in the United States, I can only participate in some parts of the conference.

For me, the most inspiring speech comes from the curator and general director of Zoma Museum. They are trying to establish a whole new contemporary art museum in Ethiopia, which focused on the possibility of being human both for the public and artists. The architecture and its design are inspired by the local environment, which shows the unique characteristics of a modern museum built in Africa.

In China, we have many art museums nowadays. However, do those art museums are human-friendly museums? Many art museums are not inspired by the local culture and nature, in another word, they are very modern, glamorous, and beautiful from the perspective of the building and its design, but are more likely the same as art museums in the western world rather than an organic and friendly building to local people and environments in China. You can't deny they are gorgeous, but they are maybe unexpected and out of gregarious with their surroundings.

I am concerned that the main reason is perhaps they are not conceived of the concepts of being human and being a human-friendly museum. I think this is what we should learn from our contemporaries in Africa which whom we are not familiar. Here, we didn't know much about African art in our World Art History class, not to say the avant-garde in Africa and its contemporary art world. I believe we should learn something more about African art in our teaching and exhibition in the future.

As for the group talks, I am very interested in the question of the relationship between the non-objects collection and contemporary art museums. Many years ago, when I visited the exhibition of Shanghai Biennale, I found that there is a fully white space inside this art museum, and couldn't find anything about this strange room in the catalog of Shanghai Biennale, except the name of the artist, Tino Sehagal, and the title of the artwork in a blank page, called *This is so contemporary! Contemporary! Contemporary!*

When I walked into the middle of the space with puzzle and confusion, several guards in that space suddenly shouted at me with a circle and sang rhythmically- This is so contemporary! Contemporary! Contemporary! Then they went back to their ordinary working condition in this gallery. This artwork shows how non-object artwork can challenge and change the public

experience and the museum inside. It means not only the curator could change the institution of the museum, but also the artists and public could make new connections with each other which change from the inside. How a museum in China treats this kind of artwork, for us, is still challenging and full of possibilities for collecting, exhibiting, and public education in local ways.

Veronica Valentini, Curator, BAR Project / Concomitantes / E.M.M.A., Barcelona, Spain



I have known about the CIMAM congresses for some time but it was only this year that I had the chance to apply and participate. The title in particular, *The Attentive Museum. Permeable Practices for a Common Ground*, was a source of curiosity for me. From the point of view of an independent curator who works mainly as parainstitution

generating art and (un)learning spaces within nightclubs, music festivals, the public space, but also in art centers and medium-sized institutions, I was interested in understanding reflections and activities that museums carry out in this respect.

Among the lectures by museum's directors, thinkers and artists, I would like to mention the intervention by Denise Ferreira da Silva about the notions very inspiring of transparency, disorientation and refusal that can helps to act in a different way within the traditional museum emerged from colonial regime, and the proposal much more practical by Clementine Delisse about her metabolic museum that question the practice of the institution

in the post-colonial era. She reminds us that museums are civic institutions that should reconsider the length of exhibition programmes, that should talk about collections - the so called 'unspoken problems', and that museum halls should be used as rooms for unlearning our practices.

I was happy to discover the incredible Zoma museum in Addis Ababa, Ethiopia, through the words by Meskerem Assegued Bantiwal and the work by south african artist Sethembile Msezane, both sharing holistic and ecologic practices. My hunger for knowledge was satiated progressively especially by the conversations established in the workshops with other colleagues from distinguished professional backgrounds about their engagement with different communities and experiments with shared governance.

In this sense, I would suggest giving more importance to these moments, as the most daring and fruitful discussions for the sector can sometimes only take place in less formal settings rather than on stage.

I want to thank the CIMAM board and patrons who made my participation possible, which would not have been possible otherwise, the precious hosting venues in Mallorca, especially the involvement of Esmment, a non-profit organisation caring for people with intellectual disabilities and their families which is a perfect example of a contemporary institution combining sustainability, culture, and education. Last but not least, I would to acknowledge the work done by the CIMAM team - Ines, Susana, and Olga – for taking care and organising this wonderful study trip with the participation of many professionals from all over the world.

Julio Cesar Vazquez-Ortiz, Independent Curator and Cultural Manager, Caceres, Spain



WHO ENGINES THE ENGINE

At the beginning of the North Hemisphere's summer, I applied to this travel grant with a motivational statement that started like this: *Change moves the world and contemporary art can and must engine it.* But, in that case, I forgot to mention who engines the engine.

People around the world

promoting their careers as contemporary art professionals move they aim to change the world by changing art institutions. For or against, from inside or outside, everybody agrees with the target of evolving both, museums and society. Many of them decided to enforce it at this CIMAM Annual Conference and I had the opportunity to be part of it.

My letter for applying to this grant continued: *My art projects always turn around the aim of propitiating real and figurate stages that promote critical thinking and motivate attitudes for change to the audience. With that purpose, I employ art processes related to new media, political, social, and collaborative art, using intermediate spaces between museums and spectators, and attending host context by active listening.* But in Palma, my path met with new colleagues who carry new models favorable for growing together. Future arranged collaborations with universities, alternative cultural centers, or international public art organizations, allow us to share and build these ways and

also let me improve my career in new geographical and conceptual dimensions.

Throughout the conferences, the key, in my opinion, was Clementine Deliss who, during the second-day panels, argue about museums as civic institutions and against elitism and objects dictatorship in collections which are accumulating works of art with no other intention but to accumulate, opening the door, then, to real discussions.

Her irreverence, daring, and decisiveness, show the way to materialize change that, otherwise, would not be possible in such stagnant institutions. Maybe because my theoretical mains (as I said when I applied): *have usually been influenced by the artificial hells of Claire Bishop, the expanded fields of Rosalind Krauss, the white cube of Brian O'Doherty (to name a few), or even the attitudes becoming forms from Harald Szeemann, all postulates who maintain the tension among museums and the three side of the artistic fact: artists, audience and social context.* In this sense, the second day was the “red pill” that woke us up to talk about real matters between art institutions and society, very well illustrated by Sandra Gamarra's decolonial body of work, at the only place that really included the social context from Palma during the whole conference, Esment.

And it was not until the last day, incorporating hybrid spaces like La Invisible with professionals working at real critical places, such as Lada Nakonechna (Ukraine) and Emily Jacir (Palestine), that authentic debate appears. Probably, as the result of previous panels, which began from over-institutionalized statism and an unprofitable first day to this third and very interesting last journey.

On the other hand, with the new annual conference on the horizon, the good relations and talks with Latin-American

museums and institutions (Argentinian, principally), begin the seek for new travel grants fundings for independents curators to Buenos Aires, new headquarters, arranging already some words with some Argentinian art institutions during the stay in Palma.

Finally, in conclusion, I closed that motivation statement ensuring: *know, learn, exchange, and implement new methods and models for a permeable practice from artistic and cultural institutions through social perspective, it's what moves my career.* And now, after those days, I add: *and persons who engine it.*

Lorena Andrea Vicini, Researcher and Communications Manager, Inhotim, Belo Horizonte, Brazil



Filmmaker and artist Philip Rizk, a member of the Mosireen video collective in Cairo, Egypt, opened his presentation with the question: “How do we, as cultural institutions, relate to the center of power?” He presented excerpts from his film *Mapping Lessons*, showing radical examples of autonomy

throughout the history of mass uprising. After each excerpt, Mr. Rizk paused and asked the audience: *Did you hear that?* There are several layers to this. One of them is to become aware of our surroundings, as Franz Fanon, a radical listener did.



Philip Rizk's presentation "Did you hear that?", on the 3rd day of the CIMAM Annual Conference 2022.

The day before, University of British Columbia Professor Dr. Denise Ferreira da Silva presented "After It's all Said". Ms. Ferreira referred to Fred Moten's matrix of power and the refusal of classification and categories. She spoke about Brazilian artist Paulo Nazareth, who identifies as Black and Indigenous and refuses to be identified as mestizo, a category he considers "reductionist". "Museums should create protocols and ways to inhabit that refusal, in a way that it can be appreciated", said Ms. Ferreira da Silva.



I start my report on the CIMAM Annual Conference 2022 bringing these presentations as representative samples of the *Zeitgeist* throughout the gathering.

On one hand, there was an acknowledgment of a call for listening to the questions raised by our time and acting towards those queries. At the same time, there is an

urgent need to unlearn the answers we do usually reply to them, which often black sides in the old structures of power. Quoting Paul Preciado, it is time to [“escape from the oppressive cage”](#).

The Conference was an important moment of recognition. Agustín Pérez Rúbio brought up how post-colonial and decolonial studies led us to understand how modern and contemporary art was founded under the colonial regime, and the format and speakers of the event represented multiple voices, as an attempt to bring other perspectives beyond the eurocentric museum and make a change into our epistemologies and histories. “But this change has to be inside the institution. Recognizing where the center of power is, is essential to the transformation”, he stated.

In the next edition of the CiMAM Conference (which will be held in the Global South), it might be a chance to go further and trigger discussions for more profound structural changes. To seize the opportunity that this event achieves bringing together the world's greatest museum leaders and practitioners, to take risks, to address clear and direct questions, to put people think together about speculative practices such as: How can we think of other power relations that do not place the Curatorship in such an asymmetrical position in relation to other museum departments? How can we tense bureaucratic operations within the museum for fairer approaches to the audience, to the artists, and to the staff? How can an attentive museum rethink its admission policy?

If the museum is thought of as a place for subjectivity change and its potential of proposing new possibilities of being in the world, the discussions held at the CiMAM Annual Conference 2022 were a great start for what might come.

Finally, I would like to emphasize the incredible work of the CiMAM team – Susana Carnicero, Inés Jover, and Mireia Azuara – who did an impeccable job of hosting and communicating with the grantees.

To CiMAM and its team, my special acknowledgment for providing a unique chance to exchange with my colleagues and fostering deeper thinking about my professional task as a museum practitioner.



What did attendees think about CIMAM 2022?

After every conference, CIMAM sent an anonymous online evaluation survey to all the delegates who attended the conference in person and virtually. We received 89 completed evaluation forms and we have prepared a summary for you.

The aspects that attendees valued most about this meeting were:

1. The topics addressed, as well as the diversity of voices represented through speakers and attendees.
2. The opportunity to meet, exchange and connect with such a diverse and international group of peers.
3. The location (Mallorca), the program of visits, the three different conference venues, the hospitality, and the organization of the conference.

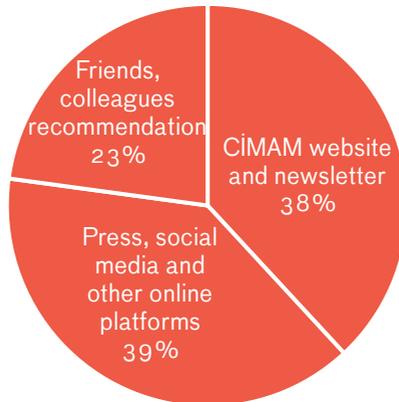
Regarding overall satisfaction with CIMAM's 2022 Annual Conference, the majority of attendees agreed that the conference fulfilled their expectations.

The main reasons for attending the conference were the title and lineup of speakers, learning—professional development, and establishing new connections—networking. We also received very positive feedback regarding the organization, the hospitality, and the offsite visits.

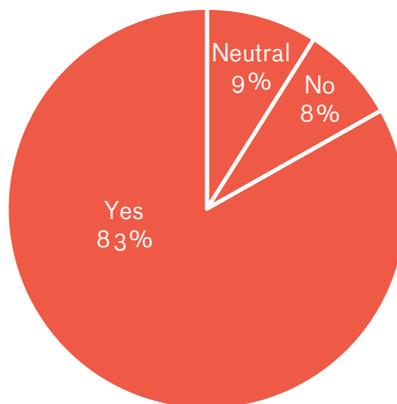
Most of the participants agreed on the importance of having smaller format discussions, as well as multiple networking opportunities during the whole three-conference program.

From the CiMAM Executive Office, we much appreciate the feedback on the 2022 conference organization and will work hard on the forthcoming CiMAM conference. Below is a short overview of the evaluation survey.

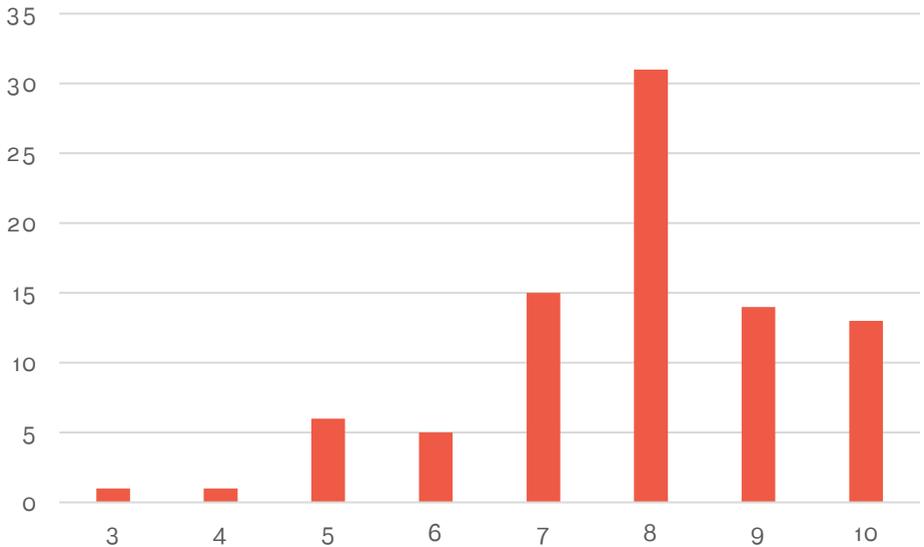
How did you hear or learn about this conference?



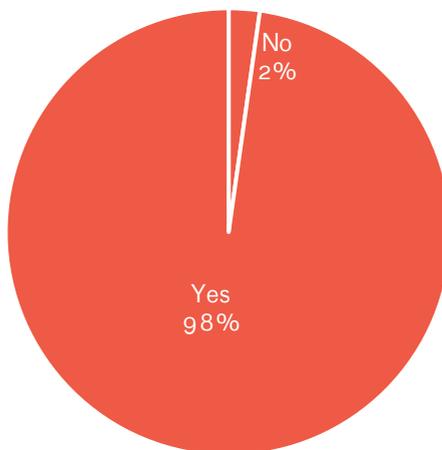
Did the conference fulfill your expectations?



Evaluate from 1-10 your overall satisfaction with CiMAM's 2022 Annual Conference (with 1 being the lowest and 10 being the highest satisfaction)



Would you recommend CiMAM's Annual Conference?



Roughly how many new contacts have you made during this conference?



What did you particularly like about the conference? (selection of comments out of the 84 that we received):

“The participants and the audience were friendly and curious. The technical team was professional. The hospitality was generous. The visits to the various sites were educational.”

“Connecting with colleagues and meeting new ones.”

“Contact with other people and exchange of opinions.”

“Contents and context, the possibility of sharing time with your peers.”

“The conversations with colleagues.”

“Different speakers' contributions especially from artists were very powerful and the studio tours.”

“Discussions after every panel with colleagues.”

“Diversity of attendees, quality of discussion, professional organization, and excellent hospitality.”

“During the conference, I can communicate with awesome participants from all around the world.”

“Efforts to give voice to museums and curators from all over the world, enriching dialogues, and one-to-one conversations.”

“Great people, very international, and with many perspectives. I also liked that there were quite a lot of Spanish professionals who also attended given the location/context of Palma.”

“I enjoyed the quality of most of the talks that were given.”

“Some of the lectures and especially some of the speakers were very thought-provoking.”

“I would like to highlight the organization of the event by the CIMAM and Es Baluard teams.”

“I like everything, but I would say the panelists at the conferences.”

“The vibe is also nice and good for building a network among the participants.”

“I particularly liked how the conference was designed to help participants have conversations and engagements much more than introductions. It helped to connect with people.”

“I think the hospitality was outstanding, Imma Prieto and her team had done such a fantastic job with the meals and the program for seeing the best of Palma.”

“I thought the program was very well curated, all the keynotes and perspectives were extremely relevant and necessary. The

people I met and managed to speak to was also one of the highlights.”

“The talks were inspiring and thought-provoking. I also enjoyed the opportunity to meet colleagues and visit exhibitions.”

“The type of curators and museums involved - they care deeply about dialogue and intimacy. Please make sure CIMAM stays that way.”

“The visits to museums, galleries, and foundations.”

“Wonderful, friendly, and open community of CIMAM members. Excellent organization of the event. Beautiful location/s.”



Communication and Visibility

Announcements and communications about the CiMAM Annual Conference and Travel Grant Program were distributed through CiMAM's mailing list, posted on CiMAM's website, and CiMAM's social media accounts.

The names and logos of conference partners, funders, and travel grant funders as well as CiMAM patrons were projected at the auditorium screens where the conference was taking place during the three days.

The acknowledgments will also be included in the conference proceedings (CiMAM's Annual Publication) that will be distributed online and posted at cimam.org.

The communication strategy designed to publicize CiMAM's Annual Conference is based on three channels:

- Press
- Social Media
- Email Marketing (CiMAM Newsletter + e-flux)

The CiMAM 2022 Annual Conference and the Travel Grant Program received international exposure before, during, and after the conference.

Annual Conference:

The communication campaign for CiMAM's annual conference began on 17 May 22 when CiMAM announced the start of the registration period, with an informative newsletter to all members, communication on social networks, and a press campaign.

Press: This year's press campaign has generated 47 news items dedicated exclusively to the content of the conference, with 8 interviews with speakers and professionals from the content committee.

Social media: contents about the Annual Conference has increased by 128% (85 posts more than in 2021) and has reached 103,372 people (607% more than in 2021 when 14,608 people were impacted). This audience has interacted 5,870 times with the content shared, an increase of 335% since, in 2021, engagement was in 1,348 times.

Top Tweet earned 1,246 impressions

9 days left to apply for a CIMAM Travel Grant 2022 to attend this year's Annual Conference > "The Attentive Museum. Permeable Practices for a Common Ground"

Don't miss out! Apply now!

[@GettyFoundation](#) [@SAHA_Istanbul](#)

[@OCA_Norway](#) [@ACEcultura](#)

cimam.org/travel-grant-p...

pic.twitter.com/s4jycHNwrT



🔗 3 ❤️ 3

Top media Tweet earned 1,435 impressions

#Day0 at **#CIMAM22**! Attendees are already arriving at [@esbaluardmuseu](#) Tomorrow the first debates will kick off at this venue! Follow the hashtags **#CIMAM22** and **#TheAttentiveMuseum** to keep up with all the topics that will be discussed! pic.twitter.com/VyprHuYlZT



🔗 6 ❤️ 17

Travel Grant Program:

The communication campaign for the CIMAM 2022 Travel Grants began on 23 May 2022 with the announcement of the opening of applications through an informative newsletter, posts on social networks, and a press campaign.

Press: During the following months and until the closing of registrations on June 30, an international and geographically segmented press campaign was carried out, which originated 16 news items in relevant art media from 10 different countries and in 6 international art press.

Social media: Communication about the Travel Grants and, subsequently, about the program's beneficiaries was extended until November 8, with 87 posts and 77 stories on four social networks (55 more than 2021), reaching 46.765 people who interacted 2.356 times with these contents.

Compared with 2021, visibility on social networks on the Travel Grant topic has increased by 574%, from a reach of 7,227 in 2021 to a reach of 46,765 in 2022.

Newsletter: To announce the Annual Conference and the call for the Travel Grants program, CIMAM has delivered 17 Newsletters since May 2022, with an average of 2.000 recipients in each mailing.

Top Tweet earned 1,373 impressions

CIMAM announces the 41 contemporary art curators & museum professionals awarded support to participate in the 2022 Annual Conference [#TheAttentiveMuseum](#) at [@esbaluardmuseu](#) Thanks to 🙏 [@GettyFoundation](#) [@ACEcultura](#) [@OCA_Norway](#) [@SAHA_Istanbul](#) Meet them! cimam.org/news-archive/c... pic.twitter.com/1laYG2DnjO



↩ 2 ↻ 5 ❤ 9

Interviews:

Culture Founds (Algeria) - Interview with Agustín Pérez Rubio

Culture 360 (Asia) - interview with Mami Kataoka

Diario de Mallorca (Spain): an interview with Mami Kataoka and Lada Nakonechna

Última Hora (Spain): an interview with Clémentine Deliss, Denise Ferreira da Silva, Meskerem Assegued Bantiwalu.

El País (Spain): an interview with Frances Morris, Lada Nakonechna, Emily Jacir, and Imma Prieto.

The Art Newspaper (International): an interview with Agustín Pérez Rubio, Bart de Baere, and Iris Dressler.

Press and Media:

Annual Conference

Date	Press name	Country	Profile	Focus
18/02/2022	Ultima hora	Spain	general	dedicated
18/02/2022	Ara Balears	Spain	general	dedicated
13/04/2022	Culture-connect	international	art	dedicated
08/06/2022	e-flux	international	art	dedicated
13/06/2022	Look travel	France	general	dedicated
23/06/2022	Diario sur	Spain	general	mention
23/06/2022	Malaga hoy	Spain	general	mention
23/06/2022	Cadena ser	Spain	general	mention
23/06/2022	La opinión de Málaga	Spain	general	mention
23/06/2022	El Español	Spain	general	dedicated
23/06/2022	La Vanguardia	Spain	general	mention
15/07/2022	Arte Brasileiros	Brasil	art	mention
09/09/2022	Acción Cultural Española	Spain	art	dedicated
12/09/2022	We all culture	international	art	mention
20/09/2022	Arts management	international	art	dedicated
11/11/2022	Ultima hora	Spain	general	dedicated
10/11/2022	Mallorca price	Spain	general	dedicated
10/11/2022	La Vanguardia	Spain	general	dedicated
10/11/2022	Europapress	Spain	general	dedicated
10/11/2022	Casa Real	Spain	general	dedicated
10/11/2022	Diario de Mallorca	Spain	general	dedicated
10/11/2022	Notiamerica	Spain	general	dedicated
10/11/2022	Infobae	Argentina	general	dedicated
10/11/2022	Radio Cultura	Argentina	art	dedicated
10/11/2022	Crónica Balear	Spain	general	dedicated
10/11/2022	El Confidencial digital	Spain	general	dedicated
11/11/2022	Siaro de Arousa	Spain	general	dedicated

11/11/2022	El debate	Spain	general	dedicated
11/11/2022	Diario siglo xxi	Spain	general	dedicated
11/11/2022	El país	Spain	general	dedicated
11/11/2022	Yahoo noticias	Spain	general	dedicated
11/11/2022	Diario sur	Spain	general	dedicated
11/11/2022	Mallorca zeitung	Spain	general	dedicated
11/11/2022	OK diario	Spain	general	dedicated
11/11/2022	lb3 noticias	Spain	general	dedicated
11/11/2022	Cope	Spain	general	dedicated
14/11/2022	El mundo	Spain	general	dedicated
14/11/2022	Clarín	Argentina	general	dedicated
14/11/2022	Mews360	Spain	general	dedicated
14/11/2022	El diario.es	Spain	general	dedicated
14/11/2022	El español	Spain	general	dedicated
14/11/2022	Catalunya press	Spain	general	dedicated
14/11/2022	Ultima hora	Spain	general	dedicated
22/11/2022	La nación	Argentina	general	dedicated
23/11/2022	Ambito	Argentina	general	dedicated
29/11/2022	Hipermédula	Argentina	art	dedicated
17/11/2022	Clarín	Argentina	general	mention
23/11/2022	e-flux	international	art	dedicated
12/12/2022	Grupo la provincia	Argentina	general	dedicated

Travel Grants

Date	Press name	Country	Profile	Focus
22/05/2022	Fooshya	international	art	dedicated
25/05/2022	Culturenet croatia	Croatia	art	dedicated
27/05/2022	Culture funding watch	Tunez	art	interview
30/05/2022	Call for curators	international	art	dedicated
31/05/2022	Artrabit	international	art	dedicated
01/06/2022	Biennial foundation	international	art	dedicated
01/06/2022	Arte informado	lberoamerica	art	dedicated
01/06/2022	Hipermédula	Argentina	art	dedicated
01/06/2022	On the move	international	art	dedicated

02/06/2022	Vansa	Africa	art	dedicated
06/06/2022	Contemporary and	Grance	art	dedicated
08/06/2022	Culture 360	Asia/Europe	art	dedicated
08/06/2022	Art connect	international	art	dedicated
15/06/2022	Brisbane art guide	Australia	art	dedicated
15/06/2022	Comunidad de Madrid	Spain	general	dedicated
23/09/2022	Artishock	Chile	art	dedicated
22/09/2022	Bursahakimiyet	Turkey	general	mention



CiMAM TV – Watch again the speaker presentations!

After each CiMAM Annual Conference, the proceedings are edited and published online to make the contents – both as key contributions, and as reference material for the research and production of contemporary art knowledge – available to anyone through the CiMAM website.

The Annual Publication is a sustainable project that takes into consideration the importance of documenting and making knowledge accessible in the long term to modern and contemporary art professionals worldwide. As a result, the publication is a compendium that puts together the knowledge and the discussions that have been developed throughout the CiMAM Annual Conference as a result of the proposed annual theme.

Moreover, being accessible online, makes it easier and faster to distribute and share with anyone interested in contributing positively to interconnecting professionals worldwide with the latest contemporary art museums' research.

The video-recorded presentations of the invited speakers to the CiMAM 2022 Annual Conference are available on the CiMAM TV channel. On our Vimeo channel, everyone interested can watch the presentations for free.

Both the Annual Publication and the video recordings are archived on the CiMAM website without an expiration date.



Acknowledgments

As a largely volunteer-driven organization, our achievements would not be possible without the generous contribution of individuals and organizations who support CiMAM year after year.

We would like to express our heartfelt gratitude to our Major Patrons, Founding Patrons, Patrons, and Supporters for their loyalty, their belief in CiMAM, and their continued support.

CiMAM creates long-term partnerships with our patrons based on trust, mutual knowledge, and congruence between CiMAM's values and those of our patrons.

We are proud of counting on the support from such a remarkable group of patrons:

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CiMAM 2022 Annual Conference, Palma, the Balearic Islands, Spain

The Attentive Museum. Permeable Practices for a Common Ground

Es Baluard Museu and CiMAM are forever grateful for the help and support provided by these individuals and institutions involved in the celebration of the CiMAM 2022 Annual Conference.

Co-organized by

Government of the Balearic Islands

Consell de Mallorca

Palma City Council

Ministry of Culture and Sports

In-kind support by

Institut Ram3n Llull

CaixaForum Palma

Fundaci3n ARCO

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Educaci3 i Patrimoni)

MACE-Museu d'Art Contemporani d'Eivissa

Hauser & Wirth Menorca

Art Palma

ADACE (Association of Directors of Contemporary Art in Spain)

Mercedes Vilardell

Cacao Sampaka

Visits

Fundació Miró Mallorca

Museu Fundación Juan March

CaixaForum Palma

MACE Museu d'Art Contemporani d'Eivissa (Eivissa-Íbiza)

Museu Casa Broner (Eivissa-Íbiza)

Catedral - Basílica de Santa Maria de Mallorca

ALTTRA: Teresa Margolles

Casa Planas

Casal Solleric

Fran Reus Gallery

Hauser & Wirth (Menorca)

Horrach Moya Gallery

Kewenig Gallery

L21 LAB

Pelaires Gallery

Xavier Fiol Gallery

Pep Llabrés Art Contemporani

Studio artist Alicia Framis (Menorca)

Studio artist Ana Laura Aláez

Studio artist Bernardí Roig

Studio artist Gary Hill

Studio artist Santiago Sierra (Menorca)

Studio artist Susy Gomez

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The Getty Foundation, Los Angeles

Byucksan Cultural Foundation, Seoul

OCA – Office for Contemporary Art Norway, Oslo

Mercedes Vilardell, London/Mallorca

SAHA – Supporting Contemporary Art from Turkey,
İstanbul

Beijing Public Art and Culture Foundation, Beijing

Acción Cultural Española (AC/E), Madrid

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