

CÌMAM 2022
ANNUAL CONFERENCE
11–13 NOVEMBER

THE ATTENTIVE MUSEUM
PERMEABLE PRACTICES
FOR A COMMON GROUND

1962–2022
60 YEARS OF CÌMAM

ES BALUARD MUSEU D'ART
CONTEMPORANÌ DE PALMA

Welcome Letter	3
<i>The Attentive Museum.</i>	6
<i>Permeable Practices for a Common Ground</i>	
Conference Program	10
Speakers Abstracts & Biographies	20
Contents Committee	44
Who is Who	45
Pre and Post Conference Tour Programs	119
About CIMAM	123
Free Admission Program	127
About Travel Grant Funders	134
About MuseumAnywhere	139
Acknowledgments	141
Practical Information	149

Welcome Letter

Dear friends and colleagues,

I am pleased to welcome you to Palma to celebrate the 54th edition of the CÍMAM Annual Conference in a unique location, in the middle of the Mediterranean Sea, between Africa, Europe, and the Middle East, to explore how museums can embrace, partner, and actively listen.

This year, we also gather to celebrate a milestone for our organization, the 60th anniversary of CÍMAM. Founded in 1962, CÍMAM has gradually expanded to become truly global and expects to have more than 700 members from over 80 countries by the end of 2022. When we look back at the history of CÍMAM, we see how the changes it has undergone reflect the evolution of the museum's needs over these last six decades.

Since last year's CÍMAM Annual Conference in Poland, titled *Under Pressure. Museums in Times of Xenophobia and Climate Emergency*, and the onset of the Russian invasion of Ukraine in early February this year, it seems that conflicts and divisions are spreading further around the world. In this context, the central theme of this year's congress, *The Attentive Museum. Permeable Practices for a Common Ground*, and this attitude of mutual attention and listening are more crucial than ever.

During the three days of the congress, the 14 invited speakers will discuss competent forms of governance, new inclusive narratives, and collective learning models to define common ground. *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.

On Sunday, November 13 we will hold the CÍMAM General Assembly. The members of the Board and I invite you to join and participate in discussing the current and upcoming goals and priorities of this committee for the coming years. This informative session will also approve, with the vote of CÍMAM members, the new membership fee system that promotes

inclusivity among the international community of museum professionals so that everyone can join CIMAM. We also encourage all CIMAM members to participate in the elections of the 15 professionals that will form the CIMAM Board over the period 2023-25. On the same day, we will announce the newly elected President and Secretary-Treasurer.

I would like to extend my deepest gratitude to the sponsors of the Travel Grant Program, who every year undertake a crucial role in supporting curators and directors, most of them from countries with emerging and developing economies, to attend the Annual Conference. This 2022 edition has been able to support the participation of 41 professionals thanks to the funding received 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).

I would like to wholeheartedly thank the Government of the Balearic Islands, Consell de Mallorca, Palma City Council, and the Spanish Ministry of Culture and Sports as partners and co-organizers of this event and for making it possible.

And to the Institut Ramón Llull, CaixaForum Palma, Fundación ARCO, Consell Insular d'Eivissa, the Museum of Contemporary Art of Eivissa, Hauser & Wirth Menorca, Art Palma, ADACE, and Mercedes Vilardell, I acknowledge and greatly appreciate their commitment and generous support. Many thanks also to Cacao Sampaka for helping us celebrate this significant edition with delicious chocolates for our conference hosts.

My sincere thanks also to the 23 modern and contemporary art museums, collections, galleries, and artists' studios in Mallorca, Ibiza, and Menorca for welcoming the CIMAM international community of contemporary art museum professionals. Thank you all for contributing to the success of this conference.

Es Baluard Museu d'Art Contemporani de Palma, its Director Imma Prieto and the CIMAM Contents Committee deserve a very special mention for their commitment and energy invested in this important event, as well as the many Es

Baluard Museu staff who have worked together with CIMAM's executive office during this long year.

And above all, thank you to our driving force, our beloved Major Patrons, Founding Patrons, Patrons, Supporters and in-kind membership sponsor for their confidence and ongoing support to CIMAM, making possible its successful functioning throughout the year.

Last but not least, thanks also to each of you—over 230 modern and contemporary art professionals—for attending our conference in person and online, taking part in the debates, and sharing and bringing your expertise to this important gathering.

Wishing you an inspiring and productive CIMAM 2022 Annual Conference.

Mami Kataoka
President of CIMAM
Director, Mori Art Museum, Tokyo

THE ATTENTIVE
MUSEUM

PERMEABLE PRACTICES
FOR A COMMON
GROUND

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 1: 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 2: 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 3: 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.

The CİMAM 2022 Annual Conference offers a hybrid format with the programs adapted to physical and virtual scenarios, to facilitate access and attendance for all CİMAM audiences.

CONFERENCE PROGRAM

Day 0: Thursday 10th November

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|-------------|---|
| 11:00–12:00 | Optional free visit for 20 people to Casa Planas. The meeting point is Es Baluard Museu. Space is limited, and pre-booking is required. |
| 17:30–19:00 | Optional free visit to the cultural center Casal Solleric with a welcome drink. The meeting point is Es Baluard Museu. The group will walk 10 minutes from Es Baluard Museu to Casal Solleric. Pre-booking is required. |
| 16:00–18:00 | Early Registration desk at Es Baluard Museu d'Art Contemporani de Palma for those who wish to pick up their badge and tote bag. |

Day 1: Friday 11th
November /
Es Baluard Museu
d'Art Contemporani
de Palma

*Changing from
the Inside: How
should we Govern
Ourselves?*

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|-----------|---|
| 8:15–9:00 | (45 minutes) Registration desk at Es Baluard Museu d'Art Contemporani de Palma (Mallorca) |
| 9:00–9:15 | (15 minutes) Welcome Speeches (Aljub) Imma Prieto, Director of Es Baluard Museu; Francina Armengol, President of the Government of the Balearic Islands; Mami Kataoka, President of CÍMAM; Emma Nardi, ICOM President (online), and Miquel Iceta, Spanish Ministry of Culture and Sports. |
| 9:15–9:45 | Historical perspective of CÍMAM's 60 years, by Mami Kataoka, President of CÍMAM and Director, Mori Art Museum, Tokyo, Japan, |

- and Saskia Bos, Independent Curator and Critic, Amsterdam, The Netherlands.
- 9:45–10:05 (20 minutes) Introduction by Bart de Baere, General and Artistic Director, M HKA Museum van Hedendaagse Kunst Antwerp, and CIMAM Board Member, Antwerp, Belgium.
- 10:05–10:25 (20 minutes) Perspective 1. Zoma Museum by Meskerem Assegued Bantiwalu, Curator and General Director, Zoma Museum PLC, Addis Ababa, Ethiopia.
- 10:25–10:45 (20 minutes) Perspective 2. Negotiating conflicts and connecting lines by Iris Dressler, Codirector, Württembergischer Kunstverein Stuttgart, Stuttgart, Germany.
- 10:45–11:15 (30 minutes) Coffee break.
- 11:15–11:35 (20 minutes) Perspective 3. (Online). M+: to see is to believe by Suhanya Raffel, Museum Director, M+, Hong Kong, China.
- 11:35–11:55 (40 minutes) Perspective 4. Enhancing governance in the cultural sector: the IVAM perspective by Nuria Enguita, Director, Instituto Valenciano de Arte Moderno, Valencia, Spain.
- 12:00–13:00 (1 hour) Panel Discussion and Q&A moderated by Mami Kataoka, Director, Mori Art Museum, Tokyo, Japan.
- 13:00–13:10 (2 minutes walk to lunch) at Hotel Saratoga.

13:15–14:30	(1.15 hour) Lunch at Hotel Saratoga.
14:30–14:40	(2 minutes) Walk back to Es Baluard Museu (Aljub).
14:40–15:40	(1 hour) Networking Session + situated questions (SQ) at Es Baluard Museu.
15:40–16:40	(1 hour) Visit Es Baluard Museu Exhibitions.
16:40–18:40	(2 Hours) Walking Tour to Fran Reus Gallery, Kewenig Gallery, ALTTRA: Teresa Margolles (Palma). Delegates split into groups.
18:40–19:25	(45 minutes) Visit CaixaForum Palma.
19:25 –19:30	(5 minutes) Welcome Speech by Margarita Pérez-Villegas Director of CaixaForum Palma.
19:30–20:25	(1 hour) Reception at CaixaForum Palma.
20:30–21:00	Back to Hotels (walking distance to Hotels).

CÍMAM members will be able to vote for the new CÍMAM Board 2023-2025 elections at the ballot box located at the registration desk.

Voting in person will be possible during the 3-day conference, until Sunday 13 November at 10:40hrs. CEST.

Day 2: Saturday 12th November / Casa Esment, Palma

Unlocking History and New Narratives

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| 8:45–9:15 | Coach from Hotels to Casa Esment, Son Ferriol. |
| 9:30–9:40 | Welcome to Day 2 Imma Prieto and Mercè Marrero (Casa Esment). |
| 9:40–10:25 | (40 minutes) Keynote 2. <i>After It's All Said</i> by Denise Ferreira da Silva, Prof. Dr., University of British Columbia, Vancouver, Canada. |
| 10:25–10:45 | (20 minutes) Perspective 5. <i>The Museum of Remediation</i> by Clémentine Deliss, Associate Curator, KW Institute for Contemporary Art, Berlin, Germany. |
| 10:45–11:10 | (25 minutes) Coffee Break. |
| 11:10–11:50 | (20 minutes) Perspective 6. <i>Uncomfortable Museum</i> by Sandra Gamarra Heshiki, Visual Artist, Independent, Lima, Peru/Madrid, Spain. |
| 11:50–12:10 | (20 minutes) Perspective 7. <i>The Seed is a Memory of the Fruit</i> by Sethembile Msezane, |

	Visual Artist, Msezane Studios, Cape Town, South Africa.
12:10–13:10	(1 hour) Workshops. Delegates split into groups.
13:15–14:30	(1 hour and 15 minutes) Lunch at Casa Esment (Son Ferriol).
14:30–15:30	(1 hour) Panel Discussion and Q&A moderated by Agustín Pérez Rubio, Independent Curator, Madrid.
15:30–19:30	(4 hours) Delegates split into groups (same groups as in Day 1). Visits by coach include: Studio artist Bernardí Roig (Binissalem), Studio artist Ana Laura Aláez (Ínca), L21 LAB (Polígono Son Castelló), and Catedral de Palma (Capella del Santíssim by Miquel Barceló).
19:30–20:00	(30 min) Coach to Palma.
20:00–21:30	(1 hour and 30 minutes) Dinner at Andana Restaurant by Chef Maca de Castro awarded the Green Michelin star in 2021.
21:30–21:45	(15 minutes) Walking to Hotels in Palma.

CÍMAM members will be able to vote for the new CÍMAM Board 2023–2025 elections at the ballot box located at the registration desk.

Voting in person will be possible during the 3-day conference, until Sunday 13 November at 10:40hrs. CEST.

Day 3: Sunday 13th November / La Lonja de Palma

Learning from the Community: Collective Actions in the Face of Emergency

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| 8:45–9:00 | Walk from CÍMAM Hotels to La Lonja de Palma
(Entrance to the building from the side door) |
| 9:00–9:15 | Welcome to Day 3 by Imma Prieto at La Lonja
de Palma. |
| 9:15–10:00 | (40 minutes) Keynote 3. <i>Our street in the
middle of our house. Transversal
Methodologies and Decolonial Practices at
Dar Jacir</i> by Emily Jacir, Founder/Director,
Dar Jacir for Art and Research, Bethlehem,
Palestinian Territories. |
| 10:00–10:20 | (20 minutes) Perspective 8. Not Waiting for
the Emergency. Collective practice in Ukraine
that requires museums by Lada Nakonechna,
Artist, Method Fund, Kyiv, Ukraine. |

10:20–10:40	(20 minutes) Coffee Break.
	End of the voting period for the new CIMAM Board 2023-2025 elections
10:40–11:10	(20 minutes) Perspective 9. <i>Did You Hear That?</i> by Philip Rizk, film-maker/artist, Mosireen video collective, Cairo, Egypt.
11:10–11:30	(20 minutes) Perspective 10. <i>The Softness of the Holes</i> by Kike España, Dr. Architect, Urban researcher, La Casa Invisible, Malaga, Spain.
11:30–11:50	(20 minutes) Perspective 11. <i>The Symbol & the Substance: The Ethics of Care in an Embattled World</i> by Meenakshi Gopinath, Founder-Director, Women in Security Conflict, Management and Peace (WISCOMP), New Delhi, India.
11:50–12:50	(1 hour) Workshops. Delegates split into groups (6 to stay in La Lonja, 3 to go to Hotel Saratoga & 4 to Auditori in Es Baluard).
12:50–13:00	(10 minutes-walk to lunch) at Hotel Saratoga.
13:00–14:10	(1 hour and 10 minutes) Lunch at Hotel Saratoga.
14:10–14:20	(10 minutes) Walk back to La Lonja.
14:20 –15:10	(50 minutes) Panel Discussion and Q&A moderated by Manuel Borja-Villel, Director, Museo Nacional Centro de Arte Reina Sofía, Madrid.

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| 15:10 — 16:25 | (1 hour and 15 minutes) CÌMAM General Assembly. Announcement of CÌMAM Board 2023-25. |
| 16:25–19:25 | (3 hours) Delegates split into groups (same groups as in Day 1 and Day 2). Visits include Miró Mallorca Foundation, Museo Fundació Juan March, Pelaires Gallery, and Horrach Moya Gallery. |
| 19:00–20:00 | (1 hour) Performance in Es Baluard (Aljub). |
| 20:00–21:30 | (1 hour and 30 minutes) Farewell party at Es Baluard (Aljub) and announcement of CÌMAM's President and Secretary-Treasurer for the term 2023-25. |
| 21:30–00:00 | DJ |

SPEAKERS ABSTRACTS & BIOGRAPHIES

Day 1: *Changing from the Inside: How should we Govern Ourselves?*

Perspective 1

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

One of the most unique aspects of humanity is its insatiable desire to outlive itself. The purpose of museums is to house, preserve, study, and document monumental objects or ideas by inventive minds and guarantee their longevity. Museums collect new art that reflects the moment to attract a new and young audience. The youth, who are worried about their future are trending away from categorizing and labeling humans. They are also concerned about climate change and social justice. They use their technological and social media savviness to share their opinions and creativity openly and freely. Museums will depend on them as stakeholders and decision makers who will bring new and alternative curatorial and collection approaches.

Zoma Museum is a private limited company whose goal is to be financially autonomous. It has ongoing exhibitions, workshops, and symposiums in the galleries as well as live performances at the outdoor amphitheater. It often collaborates with local and international art institutions and businesses. Its winding walkway through its eclectic indigenous garden is designed to accommodate wheelchairs, the elderly, and children. Recently, eBIRD named Zoma Museum one of the birdwatching hotspots for the various birds attracted by the

local flora. The dairy cows, goats, sheep, chicken, rabbits, and tortoises in the compound are a major attractions to families with children. The presentation at CIMAM will focus on how museums can think creatively in response to current issues and how they can position themselves for the future.

BIOGRAPHY

Meskerem Assegued is a curator, anthropologist, writer, and co-founder of Zoma Museum with Elias Sime. She curated *Giziawi #1*, an art happening; *Divine Light* by David Hammons in Addis Ababa; and *Green Flame*, the visual art exhibition of the New Crowned Hope Festival by Peter Sellars in Vienna. She co-curated *Eye of the Needle Eye of the Heart* at Santa Monica Museum of Art with Sellars; *Curvature of Events* at the Staatliche Kunstsammlungen Dresden; *Johannes Haile: With Different Eyes* at Institut für Auslandsbeziehungen, Germany; and *Vital Signs* at Katzen Art Center, Washington DC. She recently co-designed and constructed the landscape and buildings at the Menilik's Grand Palace and is currently constructing Zoma Village Entoto with Sime in Addis Ababa.

She has participated in various workshops and symposia, including those organized at MoMA and Tate Modern. She was awarded France's Chevalier dans l'ordre des Arts et des Lettres, and has been a member of the selection committees for Dak'Art and the Venice Biennale African Pavilion.

Perspective 2

Iris Dressler, Codirector, Württembergischer Kunstverein
Stuttgart, Stuttgart, Germany

NEGOTIATING CONFLICTS AND CONNECTING LINES

If the goal of the public museum or public art institution of the future is to be a more just or even equitable institution, it cannot correspond to one model that would cancel out all contradictions, but can only emerge on the basis of permanent, decentrally negotiated conflicts and connecting lines — divisible and indivisible moments of joy, empowerment and sorrow, success and failure, agreement and outrage, understanding and misunderstanding, friendship and rupture. Listening would then mean being able to both allow and question and reject criticism — beyond the competitive pursuit of a positive image, exclusivity and superlatives. How can we embrace each other without smothering each other? In my contribution, I would like to tie these reflections to two aspects:

Despite decades of debate, the still dominant and unfair working conditions within the art industry, ranging from artists* to interns.

The conflicts between two high values: artistic freedom and the fight against discrimination. In the context of documenta 15, this conflict was and is being instrumentalised in Germany in a highly questionable way by the media and politics, with the result that in the name of anti-discrimination, the most diverse forms of discrimination have been and are being given free rein. In this way, documenta 15 was and is being distracted from the fact that it makes a few fundamental suggestions for a structural change in the art world.

BIOGRAPHY

Iris Dressler and Hans D. Christ have been Codirectors of the Württembergischer Kunstverein (WKV), Stuttgart, since 2005, with a particular focus on the exploration of collaborative, transcultural, and transdisciplinary practices of curating. In 2019, they were the artistic directors of the Bergen Assembly, and in 1996 they founded the Hartware Medienkunstverein, which they directed until 2004.

Under their direction, the Kunstverein has presented solo exhibitions of artists such as Carrie Mae Weems (2022), Lorenza Böttner (2019, curated by Paul B. Preciado), Imogen Stidworthy (2018), Alexander Kluge (2020 and 2017), Ines Doujak (2016), Teresa Burga (2011, curated by Miguel Lopez and Emilio Tarazona), Michaël Borremans (2011), Daniel G. Andújar (2008), Anna Oppermann (2007, curated by Ute Vorkoeper), and Stan Douglas (2007). Recent group exhibitions include the four-part project *Actually, the Dead Are Not Dead* (2019–22 in Bergen and Stuttgart with various constellations of co-curators) and *50 Years after 50 Years of the Bauhaus* (2018). She teaches regularly at the Staatliche Akademie der Bildenden Künste, Stuttgart, and elsewhere, and has published largely on contemporary art and its political and theoretical contexts.

Perspective 3

Suhanya Raffel, Museum Director, M+, Hong Kong

M+: TO SEE IS TO BELIEVE

The opening of a new museum of scale, M+ in Hong Kong, offers an opportunity to reflect on, and share with professional

colleagues, a range of issues that include the establishing of a museum voice that captures the vision for a community through to understanding what it means to negotiate with key stakeholders to bring the museum to the public. Over the last 6 years my focus has been on delivering and sustaining an institution while facing a range of challenges that include pandemic, social unrest, supply chain interruptions, travel restrictions, managing local and global expectations in the face of ensuring curatorial integrity and excellence as the base benchmark of the museums work. Relevance, resilience and negotiated positions are embedded in the success of M+, as we welcomed over 1 million people over a period of 4 months attendance. Hong Kong, a city of 7.5 million people, used to welcome over 50 million people in a year, is currently a city without any border open to the world. At the time of preparing for this CIMAM panel which considers an introspective idea, of changing the institution from inside, opening M+ brings a crucible of ideas and intentions that has been profoundly shaped by this particular time.

BIOGRAPHY

Suhanya Raffel was appointed Director of M+ in the West Kowloon Cultural District of Hong Kong in 2016. The museum opened to the public in November 2021.

Previously, she was Deputy Director and Director of Collections at the Art Gallery of New South Wales (AGNSW), Sydney (2013–16), and has held many senior curatorial positions, including Deputy Director of curatorial and collection development from 2010 and Acting Director in 2012 at the Queensland Art Gallery/Gallery of Modern Art, Brisbane (1994–2013). In 2009–14, she was a member of the Asian Art Council at the Guggenheim Museum, New York, and in 2010–15 served on the boards of the Australia-China Council, Department of Foreign Affairs and Trade, Canberra, Griffith University Asia Institute, Brisbane (2010–15) and LendLease Public Art Advisory Committee (2014–16).

In 2020, she was awarded France's Chevalier dans l'ordre

des Arts et des Lettres and is the 2022 Sydney University Alumni Achievement Awardee for Cultural Contribution. She has been on the Board of CÍMAM since 2016, and since 2021 has also been a member of the Bizot Group, as well as a Trustee of the Geoffrey Bawa Trust and the Lunuganga Trust, Sri Lanka (1994–).

Perspective 4

Nuria Enguita, Director, Instituto Valenciano de Arte Moderno, Valencia, Spain.

ENHANCING GOVERNANCE IN THE CULTURAL SECTOR: THE IVAM PERSPECTIVE

Many several institutions face the challenge of implementing new systems of governance that, from one side, ensure the active participation of a diversity of voices in the decision-making processes and, from the other, implement new institutional agendas toward the SDG as a shared blueprint for global peace and shared prosperity. This presentation aims to share the IVAM experience. Since 2019 the institution is introducing a new governance approach that pursues to reinforce some of its historical institutional weaknesses, especially in all concerning the relationship with local communities.

BIOGRAPHY

Graduate in History and Theory of Art from the Universidad Autónoma de Madrid. She is currently director of IVAM, Valencia. Between 2015 and 2020 she was director of Bombas Gens Centre d'Art, Valencia, and between 1998 and 2008 artistic director of Fundació Antoni Tàpies. Between 2000 and 2014

member of the management team of the arteypensamiento program of the International University of Andalusia- UNIA and co-editor of Afterall Journal between 2007 and 2014. Between 1991 and 1998 she was curator at IVAM-Instituto Valenciano de Arte Moderno, Valencia. She has been co-curator of the 31st São Paulo Biennial, 2014; of Manifesta 4 in Frankfurt in 2002 and of the International Meeting of Medellin in 2011. She has lectured on art theory and art management in numerous centers and universities and has published numerous texts in catalogs and contemporary art magazines such as Parkett, Afterall and Concreta.

Day 2: *Unlocking History and New Narratives*

Keynote 1

Denise Ferreira da Silva, Prof. Dr., University of British Columbia, Vancouver, Canada

AFTER IT'S ALL SAID

Throwing blacklight onto the contemporary art stage, the artwork and practices, in this presentation Denise Ferreira da Silva comments on artistic interventions that confront the colonial, racial, cisheteropatriarchal matrix of the transparent I, the figuring of the modern subject presupposed in the position of the appreciator. She focuses on how these radical interventions not only refuse to mean, to signify, immediately but they assemble artistic forms that signal a position of enunciation that is unnamable, ungraspable, un-visible and as undeterminable, and yet as effective as that of the presumed subject of appreciation. Whatever it is called, if a name is needed, this approach, reading of contemporary art through the lens of refusal, that is, as a scene of confrontation, does not fit very well into conventional descriptions of (aesthetic/art) criticism and (theoretical) critique; it does not immediately mobilize or easily recall any critical theoretical orientation.

BIOGRAPHY

Director of the Social Justice Institute at the University of British Columbia, she is the author of *Toward a Global Idea of Race* (University of Minnesota Press, 2007), *A Dívida Impagavel* (Oficina da Imaginação Política and Living Commons, 2019) and co-editor (with Paula Chakravartty)

of *Race, Empire, and the Crisis of the Subprime* (Johns Hopkins University Press, 2013). She has had several articles published in leading interdisciplinary journals, such as *Social Text*, *Theory, Culture & Society*; *PhiloSOPHIA*; *Griffith Law Review*; *Theory & Event*; *The Black Scholar*. Her artistic works include the films *Serpent Rain* (2016), *4Waters-Deep Implicancy* (2018), *Soot Breath/Corpus Infinitum 2020* (in collaboration with Arjuna Neuman), and the relational art practices *Poethical Readings and Sensing Salon*, in collaboration with Valentina Desideri. She lives and works on the traditional, ancestral and unceded territory of the hən̓q̓əmin̓əŋ-speaking Musqueam people.

Perspective 5

Clémentine Deliss, Associate Curator, KW Institute for Contemporary Art, Berlin, Germany

THE MUSEUM OF REMEDIATION

During the lockdowns in 2020-21, museums in Europe were largely closed. As the pandemic waned, entry was restricted to the vaccinated, and precautionary measures prevented both the production and consumption of exhibitions. The impact of this condition in 2022, coupled with the effects of the war in Ukraine, and global ecological questions occasions a necessary rethink of the sustainability and timeframes of exhibition programming, and of how a museum can care for, protect, and educate its visitors, especially those in a liminal state between trauma and joy. The Museum of Remediation addresses the central role played by collections in the redesign of museums and exhibitions in the twenty-first century. While restitution takes its course, remediation addresses the looted cultural heritage of the Global South still held in serial quantity in

European museums. In their multiplicity, these collections can become the metabolic generator of inclusive public education. Segments of diverse collections are brought together, placed on purpose-built mobile furniture, and studied in different constellations. Nothing is seen in isolation or atomized by a singular disciplinary norm of contextualization. Through an alternative implementation of the collection, museums fulfill their role as civic venues for democratic inquiry, for the learning and flourishing of every individual, regardless of age, class, race, or education. The public shifts from consumer to student, and exhibits become channels of decolonial healing and trans-disciplinary innovation. To enter a museum, no exam is necessary.

BIOGRAPHY

Dr. Clémentine Deliss works across the borders of contemporary art, curatorial practice, independent publishing, and critical anthropology. She is currently Global Humanities Professor of History of Art, University of Cambridge, and Associate Curator of KW Institute for Contemporary Art, Berlin, where she is developing the Metabolic Museum-University. Between 2010–15, she was the director of Weltkulturen Museum in Frankfurt, where she instituted a new research lab for post-ethnographic research and developed several exhibitions including *Object Atlas — Fieldwork in the Museum* (2011); *Foreign Exchange (or the stories you wouldn't tell a stranger)* (2014); and *El Hadji Sy — Painting, Performance, Politics* (2015). In 2016, she directed *Dilijan Arts Observatory* in Armenia for the exhibition *Hello World. Revising a Collection*, National Galerie im Hamburger Bahnhof, Berlin. In the same year, she was Visiting Professor at the Ecole nationale supérieure d'arts Paris-Cergy and held an International Chair at the Laboratoire d'excellence des arts et médiations humaines, Université Paris 8 and Centre Georges Pompidou. In 2018–19, she was Interim Professor of Curatorial Theory and Dramaturgical Practice at the Karlsruhe University of Arts and Design.

Between 2019–20, she taught at the University of Fine Arts, Hamburg. She is a Fellow of the Institute of Advanced Study, Berlin, and mentor of the Berlin Program for Artists and Faculty at Large of SVA Curatorial Practice. Her book *The Metabolic Museum* (2020, Hatje Cantz) came out in Russian translation in 2021, published by Garage Museum, Moscow.

Perspective 6

Sandra Gamarra Heshiki, Visual Artist, Independent, Lima, Peru/Madrid, Spain

UNCOMFORTABLE MUSEUM

José María Arguedas, Peruvian writer and anthropologist, presents the mestizo in his work as a mediator between two cultures that, in their opposition, must be complementary to coexist. This mestizo presents infinite gradations as he positions himself in a back-and-forth space, where he is constantly colliding and renegotiating between two sensibilities. The mestizo is not understood as the common result of a unifying project. Parting from this ambiguous place, Arguedas undertakes the vital task of collecting native knowledge from his Andean sensibility, while, from his Western sensibility, he writes novels that portray the Andes for a reader unfamiliar with it. He understands writing as a battlefield and transforms the difficulties of translation into a place to experiment possible solutions for coexistence.

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.

BIOGRAPHY

Sandra Gamarra Heshiki (1972) was born in Lima, Gamarra, and studied Fine Arts at the Pontifical Catholic University of Peru. In 2003, she moved to Madrid to complete her art studies, where she developed her work until 2019. She utilizes painting in a figurative way to conceptually cross-examine art and its mechanisms. Based on appropriations, her work acts as a mirror that displaces exhibition formats, alters the circulation of images, and subverts the ownership of culture, as well as the narrative between art and its viewer. Within this field of investigation, her Peruvian background adds a syncretic gaze where pre-Columbian, colonial, and Western cultures collide. Some of her recent exhibitions recontextualize art genres such as the landscape, self-portrait, and still life. In 2002, in response to the absence of a contemporary art institution in Lima, she created LiMac, a fictitious museum that first established itself with its logo on merchandise (pencils, erasers, mugs, and bags). Since then, LiMac has produced collections, exhibitions, publications, an architectural project, and a website (li-mac.org). She lives and works in Lima.

Perspective 7

Sethembile Msezane, Visual Artist, Msezane Studios, Cape Town, South Africa

THE SEED IS A MEMORY OF THE FRUIT

Sethembile Msezane is part of a generation of youth that draws on traditional and spiritual teachings from her culture in creating 'living' and 'ephemeral' contemporary art that often challenges

the idea of permanence in museum practice.

Her work questions how we can use ecologies of nature as a metaphor in rethinking permanence and impermanence in the preservation of knowledge. Just as the seed recognizes its origin is within the fruit, preserving knowledge also means sustaining communities.

Msezane recognizes elders as keepers of time and memory in our communities, asking that we consider them as living libraries.

The colonial project of excavating and harvesting without benefitting its source cannot continue to exist. If the museum is to remain relevant and truly archive our histories, ongoing connections to communities need to be established and maintained. In so doing, museum practice will not only benefit from the expertise of living libraries, but they will contribute to these elders remaining purposeful to younger generations in their communities, thereby investing in the cross-pollination between generations in re-imagining the future.

BIOGRAPHY

Sethembile Msezane is an artist who uses performance, photography, film, sculpture and drawing to create works that address spiritual and political symbolism, and African knowledge systems. Drawing on her dreams, she asks questions about ancestral memory and the processes by which mythmaking is used to construct history, highlighting the absence of the black female body in both the narratives and physical spaces of historical commemoration.

She recently participated in the 14th Dak'art Biennale (2022), and previously has been a UEA Global Talent Fellow hosted by the Sainsbury Research Unit and Sainsbury Centre (2021), a Mellon Artist Residency Fellow in partnership with the University of Stellenbosch (2020), and a OkayAfrica 100 women 2018 Honoree. She was a TEDGlobal Speaker in Ausha, Tanzania (2017), a TAF & Sylt Emerging Artist Residency Award winner (2016), and was the first recipient of the Rising

Light award at the Mbokodo Awards (2016). Sethembile Msezane (b. 1991) lives and works in Cape Town, South Africa.

Day 3: *Learning from the Community: Collective Actions in the Face of Emergency*

Keynote 2

Emily Jacir, Founder/Director, Dar Jacir for Art and Research, Bethlehem, Palestinian Territories

OUR STREET IN THE MIDDLE OF OUR HOUSE.
TRANSVERSAL
METHODOLOGIES AND DECOLONIAL PRACTICES AT
DAR JACİR

Emily Jacir will share strategies and insights from the multi-faceted project *Dar Jacir for Art and Research* – a place devoted to educational, cultural, and agricultural exchanges in Bethlehem, Palestine. A process and practice-oriented platform, it is an experimental learning hub for the Bethlehem community and beyond.

Founded in 2014, Dar Jacir houses multiple programs grounded in shared encounters and hospitality. Through a participatory approach, collective knowledge is created, new works are produced, and structures for care and repair are fostered. Dar Jacir is valued by a broad public and deeply involved in community activity and collaboration in a particularly shattered territory. Intimacy is at the heart of the project. Artist-led, it facilitates and gives agency to artists and partici-

pants to lead, ask questions, and encounter international and local artists, thinkers, and cultural leaders.

Originally built in the late 1880s by al Mukhtar Yusuf Jacir, the site serves as a place in which the history and contemporary conditions of Bethlehem meet. The architecture of the home has enabled the development of innovative curatorial approaches offering opportunities for engagement that challenge the onset of the new ubiquitous neo-liberal structures throughout the area as the environment for art.

This paper will address the challenges of creating and sustaining access to culture in a community under siege and dispossession while subverting and transforming oppressive structures and social injustices, looking at forms of self-determination and autonomy.

BIOGRAPHY

Emily Jacir is an artist, filmmaker, and educator who lives and works between Bethlehem and Rome. Her artistic practice spans a range of strategies including film, photography, sculpture, interventions, archiving, performance, video, writing, and sound. She investigates silenced histories, exchange, translation, transformation, resistance, and movement. Her works have been widely exhibited all over the world since 1994, and she has been honored for her achievements with several awards including a Golden Lion at the 52nd Venice Biennale (2007); a Prince Claus Award (2007); the Hugo Boss Prize at the Guggenheim Museum (2008); the Alpert Award (2011) from the Herb Alpert Foundation; and the Andrew W. Mellon Foundation Rome Prize Fellow at the American Academy in Rome (2015); among others. She is the founder and Executive Director of Dar Yusuf Nasri Jacir for Art and Research in Bethlehem.

Perspective 8

Lada Nakonechna, artist, Method Fund, Kyiv, Ukraine

NOT WAITING FOR THE EMERGENCY. COLLECTIVE PRACTICE IN UKRAINE THAT REQUIRES MUSEUMS

Contemporary art in Ukraine is developing primarily thanks to the work of collectives, groups, communities, and grassroots initiatives. This presentation will emphasize the way in which these initiatives enter into relations with institutions, what kind of attitudes are required, and how institutional relations are imagined.

Specifically, it will examine the research and artistic seminar that the Method Fund has built in collaboration with the National Art Museum of Ukraine, titled 'Socialist Realism. Seeming to be Another.'

While acquiring Socialist Realist art from the collections and archives of the National Art Museum of Ukraine, our goal was to examine the conditions under which it was created. At the same time, seeing contemporary art as a radical emancipatory method, the series of performative interventions into the exposition of the Socialist Realism period were conceived with the purpose of self-decolonization.

At some level, the artistic seminar provided the opportunity to reflect on the social identities constructed back in the Soviet era. Museums were forceful tools of Soviet politics, as through them a certain vision of history and reality was formed. What is crucial is that the historically shaped perspective is still partly embodied in contemporary institutions. We clearly observe now how the legacy of Soviet Union with its terror and omnipresent newspeak plays a key role in the present state of war. Work on the representation of Socialist Realism in the museums appeared urgent, while also requiring untimely slowness, which the museum allows.

BİOGRAPHY

Lada Nakonechna is an artist and researcher based in Kyiv. In addition to her individual practice, she is involved in a number of group projects and collectives. Since 2005, she has been a member of the R.E.P. group; since 2008, part of the curatorial and activist union Hudrada; and since 2015, a cofounder of Method Fund, and, together with Kateryna Badianova, co-curator of its educational and research programs: Course of Art and CreatingRuine.net. In 2016, she joined the new editorial board of Prostory.net.ua, an online art, literature, and politics magazine. Her artworks, which often take the form of installations incorporating drawing, photography, and text, call attention to methods of recognition, revealing the internal aspects of visual and verbal structures. Her latest investigations are based on artistic and archival materials related to Socialist Realism — understood as a “method” and institutional and educational system. Her work has been exhibited widely in such venues as the National Art Museum of Ukraine; Museum of Modern Art, Warsaw; Galerie für Zeitgenössische Kunst, Leipzig; Palais Populaire, Berlin; Museum of Contemporary Art, Zagreb; Kunsthalltrondheim, Norway; Kunstmuseum, Wolfsburg; and Center for Contemporary Art at NaUKMA, Kyiv. In 2014, she received the Kazimir Malevich Art Award.

Perspective 9

Philip Rizk, film-maker/artist, Mosireen video collective,
Cairo, Egypt

DID YOU HEAR THAT?

In the book *Les damnés de la terre*, Frantz Fanon wrote, ‘the yardstick of time must no longer be that of the moment or up to the next harvest, but must become that of the rest of the world.’ Much of Fanon’s clarity came from the urgency of writing with his impending death in sight. Are we today in such a different place? If so, how can we enact such urgency? Fanon felt the heartbeat of the times, he heard the warning signs, and he saw much of what it would bring in the future. Learning from the community requires such an act of radical listening. This paper will take you on a brief journey from 2011 Egypt and 2012 Syria to recent forms of mass marches on the borders of the USA and Europe, asking the question: How do we prepare for the next time?

BIOGRAPHY

Philip Rizk is a filmmaker and writer from Cairo living in Berlin. In his films, he experiments with methods of “making the habitual strange.” In *Out on the Street* (2015), he uses performance. In his found footage films *Mapping Lessons* (2020) and *Terrible Sounds & Wonderful Things* (2022, work in progress), he experiments with the technique of montage. In a world that is breaking down, a question that runs throughout Rizk’s projects is: “How do we prepare ourselves for what is to come?” He is a member of the Mosireen video collective behind the archive 858.ma. His texts include the essay “2011 is not 1968: a letter to an onlooker,” and the co-authored book (with Jasmina Metwaly) *On Trials: A Manual on the Theatre of Law* (Archive Books, 2021). He occasionally teaches in classrooms and workshops. His work can be followed @ filfilfilm.com.

Perspective 10

Kike España, Dr., Architect, Urban researcher, La Casa Invisible, Malaga, Spain

SPECTERS OF PICASSO

The city of Malaga has been turned into a museum theme park through a spectacular appropriation of Picasso. Picasso was always here. That is the tourist obsession with the genius essence of Málaga. The existential reason for the museum's strategy to attract sun and beach tourists to the capital. Picasso is the essence of Malaga, that is why you should come to visit it. Malagueñization of Picasso and Picassization of Malaga. Picasso spectacle. But Picasso was never here, only his specters. The spectral is not present as such, neither in soul nor in body, it is an invisible presence. The specters are in the practices that haunt the city, that fantasize beneath and beyond the city, that multiply the presence of the city. Because the only possible relationship with the specters is haunting. The spectacle about Picasso only allows the commodification of the city. Only by paying attention to the specters of Picasso haunting Málaga can one appreciate the need for ghosts, the disjunction of time, the derangement of identity, the furtive and ungraspable visibility of the Invisible. And for that museums must not be the touristic hosts but learn to live with ghosts.

BIOGRAPHY

Kike España participates in the social and cultural center La Casa Invisible as activist and researcher, is one of the editors of the publishing house *Subtextos*, and is part of the collective bookshop Suburbia in Málaga. He trained as an architect and has a PhD in urban theory from the University of Seville. He collaborates in the Overtourist City research project of the School of Architecture of the University of Málaga. His more

recent publications include the book *Die sanfte Stadt* (2021, Transversal Texts), the articles “La ciudad contra el Estado” (2020, *Scienze Del Territorio*) and “Städte zu verkaufen: Prozesse der Enteignung und Praktiken der Wiederaneignung in Spanien” (2019, *sub\urban*) and the book chapter “The City of Attractions” (2019, MNCA Reina Sofía).

Perspective 11

Meenakshi Gopinath, Founder-Director, Women in Security Conflict, Management and Peace (WISCOMP), New Delhi, India

THE SYMBOL & THE SUBSTANCE: THE ETHICS OF CARE IN AN EMBATTLED WORLD

The world is today in a liminal space, where the old is dying and the new has yet to be born. To live in today's world is, for many, to live a life of paradox and contradiction. Unprecedented breakthroughs in science and technology coexist with symptoms of decay and despair. New crises plummet unprecedented numbers of human beings into 'precarity' — economic, social, and psychological. The added disruptions caused by COVID have completely reconfigured the world as we knew it — revealing the Janus face of the anthropocentric and androcentric paradigms of 'progress' and its associated pathologies.

This presentation is an invitation to dialogue on how a new conceptual vocabulary for an ethics of care can be scripted for today's embattled world. It asks the following questions:

How can the *ethics of care* be infused and enriched by ideas of both interconnectedness and inter-sectionality to restore the canvas of coexistence in fractured societies? How

do we distinguish between survival and resilience? How have communities defined 'care work' especially during the pandemic and in situations of violent conflict? How have women's movements attempted to link the 'ethics of care' with issues of justice for those in the shadows of silence by pushing for recognizing 'invisible' care work and labor. How does the concept of the 'relational self' and 'restorative activity' find resonance in the work of communities that attempt to expand 'healing spaces' in organizations and societies beyond transactional relationships?

Can we draw lessons from the environmental movements in the Global South, mostly led by women, with their emphasis on indigenous knowledge systems and mutuality to provide us with the alphabets for an alternative paradigm?

BIOGRAPHY

Meenakshi Gopinath is currently Chair, Centre for Policy Research, and Founder-Director of Women in Security, Conflict Management and Peace (WiSCOMP), an initiative that promotes the leadership of South Asian women in the areas of peace, international affairs and regional cooperation. She is also Principal Emerita of Lady Shri Ram College, a premier women's institution in India. A member of multi-track peace initiatives in South Asia, Meenakshi's work and several publications focus on Gender, Security, Peacebuilding and Education. Her interests also include issues of human rights and gender, conflict transformation, Buddhist and Gandhian philosophy and the performing Arts. She was the first woman to serve on the National Security Advisory Board of India. She serves on the Boards of several Civil society initiatives for peace and nonviolence as well as educational institutes.

In recognition of her contribution to the field of women's education and empowerment, she has received several national and international awards including the National Honour of Padma Shri. She also held the L.M. Singhvi fellowship at the David Davies Memorial Institute of International Studies (DDMI), University of Wales, Aberystwyth, Visiting MacArthur

Senior Fellowship at Nanyang University, Singapore, was conferred the Honorary Doctorate Degree of Letters (Honoris Causa) for significant contribution to the education of women and commitment to global peace, La Trobe University, Australia, She was Distinguished Visiting Scholar, School of Social Sciences, Monash University (2015).

Contents Committee

The 2022 Content Committee has worked on proposing themes taking into account the urgent and relevant issues affecting the development of the profession of curators and directors of modern and contemporary art museums, to ensure a vigorous and thoughtful debate.

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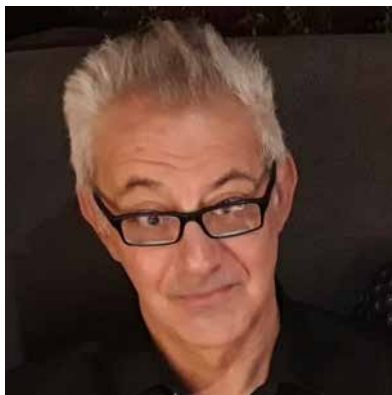
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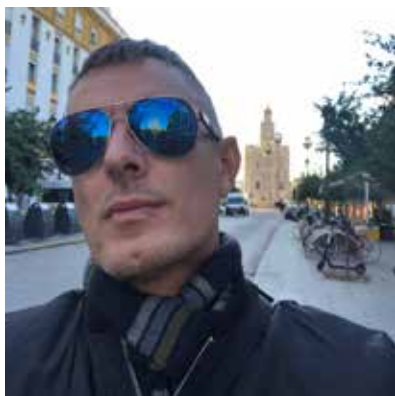
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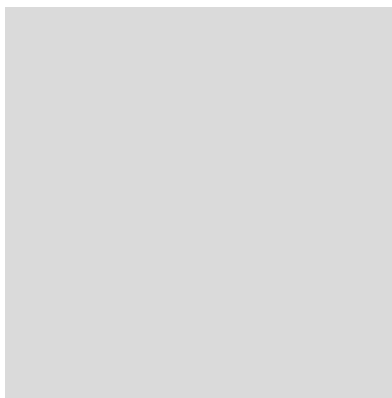


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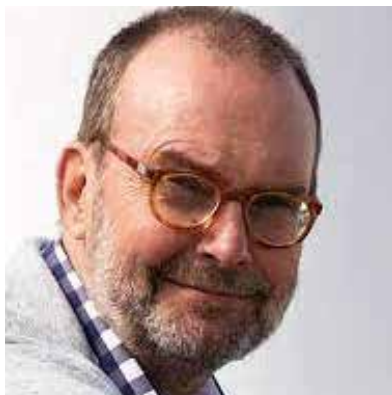
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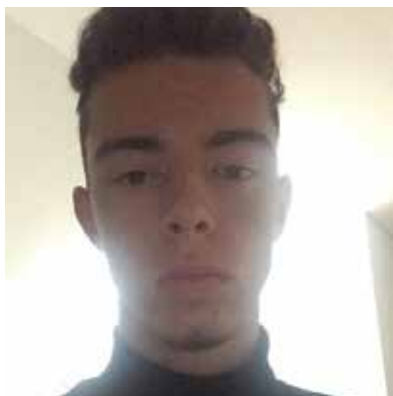
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PRE AND POST CONFERENCE TOUR PROGRAMS

Pre – Conference Tour: Eivissa (Ibiza) Thursday 10th November

6:30 – 7:00	Transfer from CÌMAM Hotels to Palma Airport
8:20 – 9:05	Flight to Eivissa (Ibiza) – IBERIA
9:05 – 9:30	Bus transfer to Eivissa (Ibiza centre) (Passeig Vara de Rey)
9:45 – 11:15	Visit to MACE Museu d'Art Contemporani d'Eivissa (Ibiza)
11:15 – 12:15	Brunch – Light lunch
12:15 – 12:30	Walking transfer to Museu Casa Broner
12:30 – 13:30	Visit to Museu Casa Broner
13:30 – 14:30	Bus transfer Eivissa Airport (Ibiza)
15:25 – 16:10	Flight to Palma – IBERIA
17:00 – 17:30	Visita Casal Solleric in Palma

Post – Conference Tour: Menorca & Mallorca Monday 14th November

7:15 – 7:45	Transfer from CÍMAM Hotels to Palma Airport
8:45 – 9:30	Flight to Menorca – ÍBERIA
9:30 – 10:00	Transfer by bus to the port of Mahón
10:00 – 10:30	Boat to Illa del Rey
11:00 – 11:15	Welcome to Hauser & Wirth
11:15 – 12:15	Visit Hauser & Wirth
12:15 – 13:15	Possible performance around Ubú by Joan Miró / visit to the Hospital (18th Century Military Hospital, preserved and protected as a National Historic – Artistic and Archaeological Monument)
13:30 – 15:00	Light lunch in the canteen
15:00 – 15:30	Boat to the port of Mahón
16:00 – 18:00	Walking tour to visit artists' studios of Santiago Sierra and Alicia Framis
18:00 – 18:45	Transfer by bus to Mahón airport
19:45 – 20:25	Flight to Palma – ÍBERIA

20:25 – 21:00 Transfer by bus to Hotel HM Jaime III.

21:00 – 22:00 Dinner sponsored by Art Palma Contemporani.

TUESDAY 15TH NOVEMBER

8:00 – 9:00 Breakfast at Hotel HM Jaime III

9:00 – 16:00 Visit by bus to artists' studios. Duration 6 – 8 hours. Lunch stop included sponsored by Art Palma Contemporani. Visits include Xavier Fiol Gallery (Palma), Pep Llabrés Gallery (Palma), Susy Gomez (Campos), and Baró Gallery (Palma).

16:00 – 16:30 Arrival at Hotel HM Jaime III and end of the program.

If you require a taxi during the gallery visits, let us know and we can help you arrange it for you.

ABOUT

About CİMAM

CİMAM is the International Committee for Museums and Collections of Modern and Contemporary Art, an Affiliated Organization of the International Committee of Museums (ICOM).

Our organization is based on a membership program with over 700 contemporary art museum professionals from 80 countries.

CİMAM members are directors and curators working in modern and contemporary art museums, collections, and archives, as well as independent curators. CİMAM is the most renowned international network of modern and contemporary art museum experts in the field.

Founded in 1962, CİMAM's vision is a world where the contribution of museums, collections, and archives of modern and contemporary art to the cultural, social, and economic well-being of society is recognized and respected. We aim to become the reference and daily-used platform for the community of professionals we represent.

CİMAM's mission is to ensure that museums and collections are managed with integrity and in accordance with international standards of good practice. We achieve this goal by taking a leadership role in addressing issues of concern and providing essential values of networking, knowledge, and experience sharing for our members.

Our value lies in being the foremost global network of museums and museum professionals in terms of responding to the evolving needs of modern and contemporary art institutions. We generate new and unpublished content that anticipates issues reflecting the profession's main interests. In addition, by encouraging debate and fostering cooperation between art institutions and individuals at different stages of development worldwide, CİMAM plays a key role in the growth of the sector.

CİMAM is led by a voluntary Board of 15 contemporary art museum professionals who set the strategy and oversee the operations of this committee. The purpose of the Board is

crucial in supporting the mission of CIMAM and ensuring the continued recognition and sustainability of museums, collections, and archives of modern and contemporary art as contributors to the cultural, social, and economic well-being of society.

For the period 2020–22, the President of CIMAM is Mami Kataoka, Director of the Mori Art Museum in Tokyo, and the Secretary-Treasurer is Suzanne Cotter, Director of Museum of Contemporary Art Australia in Sydney.

CIMAM is funded through its membership and the generous support of patrons. An executive team of three based in Barcelona, Spain, manage CIMAM's programs and activities.

KEY ACTIVITIES

- A series of Rapid Response Webinars during the year and an Annual Conference in November that brings together professionals from different parts of the world to debate theoretical, ethical, and practical issues concerning the collection and exhibition of modern and contemporary art.
- The promotion of professional codes of practice and ethical standards for institutions and individuals, such as the ICOM Code of Ethics, the CIMAM Principles on Conditions of Deaccession, the Toolkit on Environmental Sustainability in the Museum Practice, the report on How Modern and Contemporary Art Museums are Acting to Achieve the Sustainable Development Goals? and the Outstanding Museum Practices Award.
- An advocacy program called Museum Watch that aims to assist modern and contemporary art museum professionals in dealing with critical situations that undermine their ability to undertake their professional practice and effect a museum's ability to operate to international standards of best practice.
- A Travel Grant Program that supports and contributes to

the curatorial and research development of curators and museum directors through their attendance at the Annual Conference. Since 2005, CÌMAM has supported over 300 young curators and museum directors.

- A Membership Program that gives you access to an international network of over 700 modern and contemporary art museum professionals and experts in the field and offers the resources and contacts within the framework of the best museum practices recognized by the international community.
- An e-card that allows CÌMAM members free admission to a network of over 200 museums and biennials worldwide.

Free Admission Program

CIMAM's membership e-card allows free access to more than 200 modern and contemporary art museums, collections and biennials worldwide. CIMAM is grateful to all of them which, as a matter of professional courtesy, have agreed to join the program and offer free admission to CIMAM Members.

Accelerator Stockholm University, Stockholm, Sweden
 Albright-Knox Art Gallery, Buffalo, USA
 Amos Anderson Art Museum, Helsinki, Finland
 ARKEN Museum of Modern Art, Ishøj, Dinamarca
 ARKO Art Center, Seoul, South Korea
 Ars Aevi Project — Museum of Contemporary Art Sarajevo, Sarajevo, Bosnia Herzegovina
 Art Gallery of New South Wales, Sydney, Australia
 Art Gallery of Ontario, Toronto, Canada
 Art Gallery of South Australia, Adelaide, Australia
 ARTIUM, Vitoria-Gasteiz, Araba, Spain
 Artizon Museum, Ishibashi Foundation, Tokyo, Japan
 Artsonje Center, Seoul, South Korea
 Artspace, Sydney, Australia
 Ateneo Art Gallery, Manila, Philippines
 Ateneum, Finish National Gallery, Helsinki, Finland
 Auckland Art Gallery Toi o Tāmaki
 Auckland Art Gallery, Auckland, New Zealand
 Austrian Sculpture Park, Premstätten, Austria
 Ayala Museum, Makati, Philippines
 B'Art Contemporary, Bishkek, Kyrgyzstan
 Bagan Heritage Trust, Bagan, Myanmar
 BALTIC Centre for Contemporary Art, Gateshead, United Kingdom
 Bandjoun Station, Bandjoun, Cameroon
 Bonnefantenmuseum, Maastricht, Netherlands
 Bonniers Konsthall, Stockholm, Sweden
 Brandenburgisches Landesmuseum für moderne Kunst, Cottbus, Germany
 Bundeskunsthalle, Bonn, Germany
 Busan Museum of Art, Busan, South Korea

Cairns Art Gallery, Cairns, Australia
Campbelltown Arts Centre, Campbelltown, Australia
CAPC musée d'art contemporain, Bordeaux, France
Casa do Povo, São Paulo, Brazil
CCA Temporary Gallery (Verein zur Förderung des Kunststandortes Köln e.V.)
Center of Contemporary Art Znaki Czasu, Toruń, Poland
Centre de Création Contemporaine Olivier Debré, Tours, France
Centre for Contemporary Art — DOX, Prague, Czechia
Centre Pompidou-Metz, Metz, France
Centro Botín, Santander, Spain
Centro de Desarrollo de las Artes Visuales, La Habana, Cuba
Chillida Leku, Gipuzkoa, Spain
Comune di Milano, Milano, Italy
Contemporary Art Centre (CAC), Vilnius, Lithuania
Contemporary Art Space, Batumi, Georgia
Cowra Regional Art Gallery, Cowra, Australia
Croatian Museum of Naive Art, Zagreb, Croatia
Darat al Funun — The Khalid Shoman Foundation, Amman, Jordan
De Pont, Tilburg, Netherlands
Den Frie Centre of Contemporary Art, København, Dinamarca
Dia Art Foundation, New York, USA
Dr Bhau Daji Lad Museum, Mumbai, India
EMMA — Espoo Museum of Modern Art, Espoo, Finland
Es Baluard Museu d'Art Modern i Contemporani de Palma, Palma, Spain
Fondazione Sambuca, Palermo, Italy
Fondazione Sandretto Re Rebaudengo, Torino, Italy
Fondazione Torino Musei, Torino, Italy
Fonds régional d'art contemporain (FRAC) Lorraine, Marseille, Francia
Frye Art Museum, Seattle, USA
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Fundació Gala-Salvador Dalí, Figueres, Spain
Fundació Joan Miró, Barcelona, Spain
Fundación Proa, Buenos Aires, Argentina
Galerija umjetnina, Split, Croatia
Garage Museum of Contemporary Art, Moscow, Russia
Gemeentemuseum Den Haag, Den Haag, Netherlands
Geoffrey Bawa Trust

Govett-Brewster Art Gallery, New Plymouth, New Zealand
Grey Cube Projects, Bogotá, Colombia
Griffith University Art Museum, Brisbane, Australia
Gropius Bau, Berlin, Germany
Guan Shanyue Art Museum, Shenzhen, China
Hara Museum of Contemporary Art, Tokyo, Japan
Haus der Kunst, Munich, Germany
HEART Herning Museum of Contemporary Art, Herning, Dinamarca
Henie Onstad Kunstsenter, Høvikodden, Norway
Herzliya Museum of Contemporary Art, Hertsliya, Israel
HOTA Gallery, Surfers Paradise, Australia
Instituto INHOTIM, Brumadinho, Brasil
Irish Museum of Modern Art, Dublin, Ireland
İstanbul Foundation for Culture and Arts, İstanbul, Turkey
İstanbul Modern, İstanbul, Turkey
İZK — Institute for Contemporary Art, Graz, Austria
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John Curtin Gallery, Perth, Australia
Kaohsiung Museum of Fine Arts, Kaohsiung City, Taiwan
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Koroška galerija likovnih umetnosti, Žalec, Slovenia
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Kunstmuseum Luzern, Lucerne, Switzerland
Kunstmuseum Stuttgart, Stuttgart, Germany
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L'appartement 22, Rabat, Morocco
Laznia Center for Contemporary Art, Gdansk, Poland
Los Angeles County Museum of Art (LACMA), Los Angeles, USA
Ludwig Museum of Contemporary Art, Budapest, Hungary
LWL — Museum fuer Kunst und Kultur, Münster, Germany
M HKA — Museum van Hedendaagse Kunst, Antwerp, Belgium
M+, Hong Kong, China
MACBA Museu d'Art Contemporani de Barcelona, Barcelona, Spain
MAGASIN des horizons, Grenoble, France
Magasin iii — Museum & Foundation for Contemporary Art, Stockholm, Sweden
MALBA — Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires, Argentina
MALI — Museo de Arte de Lima, Lima, Peru
MaMA — Musée national d'art moderne et contemporain d'Alger, Alger, Algeria
Manly Art Gallery & Museum, Manly, Australia
MAR — Museu de Arte do Rio , Rio de Janeiro, Brasil
Mathaf: Arab Museum of Modern Art, Doha, Qatar
Mayangone Yangon, Naung U, Yangon, Myanmar
MGLC — International Centre for Graphic Arts, Ljubljana, Slovenia
Migros Museum für Gegenwartskunst, Zürich, Switzerland
MNAC National Museum of Contemporary Art, Bucharest, Romania
MOCA — Yinchuan Museum of Contemporary Art, Ningxia, China
MoCAB — Museum of Contemporary Art Belgrade, Belgrade, Serbia
Moderna Museet, Stockholm, Sweden
MoMA — The Museum of Modern Art, New York, USA
Monash University Museum of Art, Melbourne, Australia
Monnaie de Paris, Paris, France
Mori Art Museum, Tokyo, Japan
Mosman Art Gallery, Mosman, Australia
Mu.ZEE, Ostend, Belgium
MUAC — Museo Universitario de Arte Contemporáneo Mexico City, Mexico
MUDAM — Musée d'Art Moderne Grand-Duc Jean, Luxembourg, GD Luxembourg
Multimedia Art Museum, Moscow, Russia
MUSAC — Museo de Arte Contemporáneo de Castilla y León, León, Spain
Musée Départemental Matisse, Le Cateau-Cambrésis, France
Musée des Beaux-arts de Nantes, Nantes, France

Musée Picasso Paris, Paris, France
Museet for Samtidskunst, Roskilde, Denmark
Museion Foundation, Bolzano, Italy
Museo de Arte Contemporáneo de Bogotá, Bogotá, Colombia
Museo de Arte de Zapopan, Zapopan, Mexico
Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina
Museo de Arte y Diseño Contemporáneo, San José, Costa Rica
Museo de Bellas Artes Juan B. Castagnino, Santa Fe, Argentina
Museo de la Solidaridad Salvador Allende, Santiago Centro, Chile
Museo Nacional Centro de Arte Reina Sofía MNCARS, Madrid, Spain
Museum Abteiberg, Mönchengladbach, Germany
Museum and Art Gallery of the Northern, Darwin City, Australia
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Museum of Brisbane, Brisbane, Australia
Museum of Contemporary Art — Skopje, Skopje, Macedonia
Museum of Contemporary Art 21st Century, Kanazawa, Japan
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Museum of Contemporary Art Chengdu, Sichuan Sheng, China
Museum of Contemporary Art Chicago, Chicago, USA
Museum of Contemporary Art Kiasma, Helsinki, Finland
Museum of Contemporary Art Shanghai, Shanghai, China
Museum of Contemporary Art Toronto, Toronto, Canada
Museum of Contemporary Art Zagreb, Zagreb, Croatia
Museum of Contemporary Art, University of São Paulo, São Paulo, Brazil
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Museum of Modern Art in Warsaw, Warsaw, Poland
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National Gallery Singapore, Singapore mnc
National Museum of Modern and Contemporary Art, Seoul, South Korea
National Taiwan Museum of Fine Arts, Taichung, Taiwan
NCCA — National Centre for Contemporary Arts, Moscow, Russia

Neue Galerie Graz, Graz, Austria
New Museum, New York, USA
Nicolas Ibrahim Sursock Museum, Beirut, Lebanon
Niterói Contemporary Art Museum, Rio de Janeiro, Brazil
Nordiska Akvarellmuseet, Skärhamn, Sweden
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Peter and Paul Fortress, St. Petersburg, Russia
Philadelphia Museum of Art, Philadelphia, USA
Pinacoteca de São Paulo
Pro Arte Foundation Finland, Helsinki, Finland
PRO ARTE Foundation, St. Petersburg, Russia
QAGOMA — Queensland Art Gallery | Gallery of Modern Art, South Brisbane
Queensland, Australia
Queens Museum, New York, USA
Remai Modern, Saskatoon, Canada
RMIT University Gallery, Melbourne, Australia
Roger Raveel museum, Machelen-aan-de-Leie, Belgium
Saarlandmuseum — Moderne Galerie, Saarbrücken, Germany
SFMOMA — San Francisco Museum of Modern Art, San Francisco, USA
Sharjah Art Foundation, Sharjah, United Arab Emirates
Skissernas Museum, Lund, Sweden
SKMU Sørlandets Kunstmuseum, Kristiansand, Norway
Skovhuset Kunst & Natur, Værløse, Denmark
Sorø Kunstmuseum, Sorø, Denmark
Sprengel Museum Hannover, Hannover, Germany
Stacion — Center for Contemporary Art Prishtina, Zija Prishtina, Kosovo
Stadt Essen — Museum Folkwang, Essen, Germany
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Stedelijk Museum Schiedam, Schiedam, Netherlands
Taipei Fine Arts Museum, Taipei, Taiwan
Talbot Rice Gallery, Edinburgh, England
TarraWarra Museum of Art, Tarrawarra, Australia
Tate Britain, London, United Kingdom
Tate Liverpool, Liverpool, United Kingdom

Tate Modern, London, United Kingdom
Tate St. Ives, Saint Ives, United Kingdom
The Art Museum of China Academy of Art, Hangzhou, China
The Factory Contemporary Arts Centre, Ho Chi Minh City, Vietnam
The Fruitmarket Gallery, Edinburgh, United Kingdom
The National Art Center, Tokyo, Japan
The Nelson-Atkins Museum of Art, Kansas City, USA
The Power Plant Contemporary Art Gallery, Toronto, Canada
Tokyo Station Gallery, Tokyo, Japan
Turku Art Museum, Turku, Finland
UCCA — Ullens Center for Contemporary Art, Beijing, China
Van Abbemuseum, Eindhoven, Netherlands
Walker Art Center, Minneapolis, USA
Werker archive, Arnhem, Netherlands
Whitney Museum of American Art, New York, USA
WIELS Contemporary Art Center, Forest, Belgium
Yokohama Museum of Art, Yokohama, Japan
Zachęta — National Gallery of Art, Warsaw, Poland
Zeppelin Museum, Friedrichshafen, Germany

About Travel Grant Funders

Launched in 2005, CiMAM's Travel Grant Program is an essential element of the Annual Conference. It is designed to foster collaboration and cultural exchange between contemporary art curators and museums directors in emerging and developing economies and their counterparts in other regions of the world by supporting their attendance at the Annual Conference.

The contribution of CiMAM Travel Grant Funders has an invaluable impact on the career development of numerous art curators and museum professionals. Since 2005 over 300 young curators and museum directors from emerging economies have been awarded support to attend CiMAM's Annual Conference.

THE GETTY FOUNDATION, LOS ANGELES

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

→ [getty.edu](https://www.getty.edu)

BYUCKSAN CULTURAL FOUNDATION, SEOUL

The Byucksan Foundation was established in 2010 to contribute to the development of culture and arts. Byuksan Foundation Key Culture Projects: Fine art Patronage: We aim to foster Korean contemporary art by supporting up and coming artists (Sang-yoon Yoon, Kyung-woo Han, Myeong-beom Kim, Jaye Rhee), and provide funding for the Membership Society of the National Museum of Modern and Contemporary Art, Korea, which supports the various projects of National Museum of Modern and Contemporary Art, Korea. We also took part in fundraising for installing Haegue Yang's work in the Tate Modern, as well as Wan Lee, whose work was featured at the Korea Pavilion. We also funded the symposium titled From Postwar to Contemporary Korean Art (1953-present): Conflicts, Innovations and Interactions that was held at LACMA last October.

We have been purchasing works by Korean-American artists or sponsored artists donating them to LACMA since 2019. (In 2019, Gala Porras-Kim: 109 west Mexico ceramics from the LACMA collection: Colima index, 2017 / in 2020, Jaye Rhee: Once Called Future2019 medium: 3 channel video installation with sound / in 2021, Jane jin Kaisen: Community of Parting, 2019 Double-channel video installation; film Purchased with funds provided by Byucksan Foundation)

Music Patronage: We are patrons of talented musical groups such as the Sejong Soloists, Korea Festival Ensemble, and Trio de Seoul in order to promote the development of Korean classical music. Furthermore, we discovered and supported young artists (Woo-cheol Na, Gi-chang Lee, Hye-rin Oh, Yoon-soo Yeo) to help them focus their energy on improving their music. We have been expanding our musical patronage since we started with composer Jee Seo in 2017. NEXT Classic Concert: We hold classical music concerts held by talent donating musicians in schools in order to lead the culture of giving back to society in a world with an education system that is orientated around the university entrance exams. Establish the Byucksan Theater Award, and Support Theater

Production: We aim to establish the Byucksan Theater Award in order to foster Korean theater, and support play writes. The winning piece shall be given the rare opportunity to put their work on stage, acting as a platform for struggling debuted play writes to enter the theater scene.

→ bsfoundation.org

MERCEDES VILARDELL MARCH, MALLORCA/LONDON

Mercedes Vilardell is Chair of Tate's African Acquisitions Committee, Member of the African Acquisitions Committee at the Centre Pompidou, Member of the Executive Commission of the Reina Sofia Foundation, Board member of The Showroom in London; and Member of the executive committee of Palais de Tokyo in Paris.

In addition to supporting Gasworks with an artist residency, she also supports Delfina Foundation, Chisenhale Gallery, and one student a year from the African continent at the Rijksakademie in Amsterdam.

Mercedes is also a sponsor for the Bamako Encounters, Mali, and the Lubumbashi Biennale, Congo.

OCA — OFFICE FOR CONTEMPORARY ART NORWAY, OSLO

The Office for Contemporary Art Norway (OCA) is a non-profit foundation created by the Norwegian Ministries of Culture and of Foreign Affairs in 2001. Its principle aim is to foster dialogue between art practitioners in Norway, including Sápmi, and the international arts scene, and support artists based in Norway in their activities around the world. As a result OCA's discursive, exhibition, publication, residency and visitor programmes focus on bringing to Norway the plurality of practices and histories at the forefront of international artistic debates, as much as they

are concerned with actively participating in such debates nationally and internationally. OCA has been responsible for Norway's contribution to the visual arts section of La Biennale di Venezia since 2001.

→ oca.no

SAHA — SUPPORTING CONTEMPORARY ART FROM TURKEY, ISTANBUL

SAHA Association was founded to support artists, curators, and writers working in visual arts from Turkey in improving their production and development environments, and to enhance their interactions with international art institutions and networks.

SAHA:

- Collaborates with not-for-profit organizations to realize exhibitions, publications, projects and public programs by the invited artists and curators; over the course of the specific project, SAHA acts as a facilitator and gives production grants if necessary.
- Establishes partnerships with residency and research programs abroad to facilitate the participation of art professionals from Turkey; works directly with the artists and curators invited to SAHA Studio in Istanbul for their new projects and to expand their networks.
- Helps art institutions and professionals to conduct research in Turkey and to produce new projects with artists and curators that they would like to invite.
- Develops funds and programs geared towards contemporary art biennials, art initiatives and art writers in different parts of the country to foster sustainability of independent

artistic production in Turkey.

Founded in 2011 by nine founding members and by the contributions of 31 members, SAHA believes in the importance of collective effort to create an independent “field” [saha] that helps integrate art from Turkey into the universal artistic ecosystem. SAHA is a not-for-profit organization that offers its support to visual arts through a participatory approach in governance and fundraising with its members, institutional supporters, project partners, and consultants.

→ saha.org.tr

BEIJING PUBLIC ART AND CULTURE FOUNDATION

Beijing Public Art and Culture Foundation is a non-profit organization based in Beijing. The main purpose is to promote contemporary Chinese art culture and facilitate the development of cultural undertakings. The foundation's public welfare activities include funding outstanding curators and talented artists; funding cultural and artistic research, training and exchanging public welfare activities; offering opportunities to exhibit talented artwork; protection and restoration of public artworks.

69 Art Campus, where Beijing Public Art and Culture Foundation is based, is a direct subsidiary of the Foundation. By combining the everyday nature of office architecture with the local nature of contemporary art practice, 69 Art Campus aims to revolutionize traditional ways of seeing and being seen. 69 Art Campus allows artists, curatorial concepts, and other elements to meet in the field of the quotidian and engage in dialogue and coexistence with different subjects in this scene. Exhibitions at 69 Art Campus are designed to be an intervention: neither a decoration in the living room of a private collection house or a commercial office nor a narrative space typical of contemporary art galleries. The exhibition hopes to reconcile

About MuseumAnywhere

MuseumAnywhere, is 100% focused on digital solutions for Museums, Science Centers, Art Museums, Gardens, Historic Sites, Zoos, Aquariums, Presidential Libraries etc. eMembership Card product is our flagship product.

MuseumAnywhere is the largest provider of eMembership cards in the US and is expanding into UK and Europe. We are a division of InfiCare Technologies, a 20+ year old company based in Washington DC, USA metro area. MuseumAnywhere division was co-founded by Sumer Mathur, President and Rajesh Kumar, Sr VP about six years ago.

During and post-pandemic, use of technology for contactless interaction with members and visitors and the ability to service members instantly, yet remotely, has become high priority. Reducing carbon footprint is also on top of institutions and members' mind and our eMembership card and other solutions helps membership institutions toward that goal.

Digital Event/Admission Tickets delivery into google and apple wallet is another offering from MuseumAnywhere. Without changing your ticketing provider, we can deliver tickets phone wallet of your patrons. With MuseumAnywhere solution, wallet ticket on the phone instantly updates itself if there is any change, reminds the person prior to event and even pops up automatically on their phone when they get onsite!

Digital Guest Passes that can be shared by text, and the Fastlane Member Kiosk for contactless entry of members to the venue are other solutions to expand marketing and streamline the member check-in processes -concepts that improve the visit experience.

Consider MuseumAnywhere solutions to enhance member and patron experience, instant delivery of eMembership Cards, Digital Sharable Textable Guest Passes, Wallet Tickets and more!

Contact MuseumAnywhere at www.museumanywhere.com or sales@museumanywhere.com

ACKNOWLEDGMENTS

Acknowledgments

As a largely volunteer driven organization, our achievements would not be possible without the generous contribution of individuals and organizations who support CÍMAM year after year. Their support is essential to the ongoing success of CÍMAM. We would like to express our heartfelt gratitude to our patrons for their loyalty, their belief in CÍMAM, and their continued support.

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CIMAM 2022

Annual Conference

The Attentive Museum. Permeable Practices for a Common Ground

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CIMAM

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ADACE (Association of Directors of Contemporary Art in
Spain)

Mercedes Vilardell

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Museu Casa Broner (Eivissa-Ibiza)

Catedral — Basílica de Santa Maria de Mallorca

ALTTRA

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

TRAVEL GRANT PROGRAM FUNDED BY

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,
Istanbul

Beijing Public Art and Culture Foundation, Beijing
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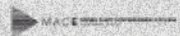
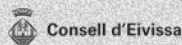
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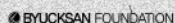


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PRACTICAL INFORMATION

Practical Information

Access the Conference Virtual Platform	151
History	152
Emergency and Safety Information	153
Conference tips: registration desk, weather, pick-up times, and locations	155
Getting to/from the airport to Palma's city center	158
Traveling around Palma	161
Currency and Tipping	164
Places of interest not included in the conference program	165
Shopping	166
Restaurants	167
Cafes	169
Bars & Nightlife	170
Contacts	172

ACCESS THE CONFERENCE VIRTUAL PLATFORM:

You will be sent your unique login details to be able to access our CÍMAM 2022 conference online platform, where you will find up-to-date information about everything related to the conference by clicking on the following link:

annualconference2022palma.com/eventovirtual

Here you will find:

- Updated 3 day Conference program
- Speaker's Bio & Abstracts
- Networking session and workshops
- Who's Who with chat service between participants and conference staff
- Virtual Exhibitions
- Pre & Post Tours
- Your personal/assigned group for the afternoon visits
- Conference Sponsors & CÍMAM Patrons
- Streaming and recordings of sessions
- Local and national recommended modern art museums.
- Practical information — check this before you fly to Palma!

HISTORY

Mallorca is a constantly shifting enigma. Its appeal has crossed millennia, from Roman times when it was taken over due to its strategic placing in the Mediterranean, to the 700 years of Islamic Rule, to the tourism of the 60s and 70s, Mallorca has been a prized destination. Evidence has been found of settlers here as early as 3500BC and nowadays Mallorca is enjoying a re-surge in popularity, attracting a wide range of visitors from across the globe. It forms a part of the archipelago of the Islas Baleares; Mallorca (literally translating to 'the big one'), Menorca ('the small one'), and Ibiza (Eivissa is the official Catalan pronunciation).

Spanish and Catalan are the two official languages of Mallorca. However, due to the high quantity of tourism on the island, most taxi and bus drivers, and hotel and restaurant staff speak and understand English.

But if you would like to give some basic local communication a go, try these useful phrases: 'Hola' is hello in both Spanish and Catalan. 'Como estás?' is 'how are you?' in Spanish and 'Com anam?' is the usual Mallorca greeting for informally asking how someone is.

Es Baluard Museu d'Art Contemporani de Palma is nestled within the perimeter of the Sant Pere bastion, part of the fortification walls surrounding the city of Palma that was originally constructed in the late 16th century. Once the location of one of the most prestigious artillery schools in Europe, the enclosure has undergone many different modifications over the centuries. In 1646 the height was raised to be on the level with other bastions in order to be able to communicate more clearly and in 1952, after over 300 years, the bastion of Sant Pere ceased to be used for military purposes and a few years later passed into private ownership. In 1963 the new owners planned to construct buildings along the whole front line but on commencing demolition of the wall were met with fierce local resistance. The bulwark was then declared a historical and artistic landsite with immediate reconstruction planned in 1965.

By the end of the 1980's the land was classified for public use and the process of expropriation began. It was left abandoned until 1997 when the land was ceded by the Palma City Council for the construction of the museum, designed by Lluís Garcia-Ruiz, Jaume Garcia-Ruiz, Vicente Tomás, and Angel Sánchez Cantalejo and whose inauguration on January the 30th of 2004 unveiled the new city treasurer, Es Baluard Museu d'Art Contemporani de Palma.

EMERGENCY AND SAFETY INFORMATION

If an incident should occur and you are seeking an emergency response, dial 112 for Emergency Services from any phone.

This will direct you to a main switchboard and you will need to indicate the service you require. The operators should be able to either speak *English* or *German* or pass you through to someone who does. You will be required to *explain the emergency* at hand and they will either pass you on to the relevant department or *send you help*.

POLICE

There are three types of Police Officers in Spain:

Policia Local (Call 092)

Recognized by their blue uniforms, the Local or Municipal police are a common sight and are attached to and recruited by the local town halls.

You will usually find local police where the municipality has a population of more than 5,000 people.

Policía Nacional (Call 091)

Spain's national police is an armed civil force that deals with more serious crimes.

Unlike the Local police which is connected to the town halls, the national police are managed by the Directorate General of Police and Civil Guard. This means that they are under the authority of the State Department of Security in the Ministry of the Interior.

They can be identified by their black uniforms and are normally stationed in larger towns and cities with a population of over 20,000.

Guardia Civil (Call 062)

Spain's Civil Guard or Guardia Civil is the country's oldest law enforcement agency which comes under the Directorate General of Police and Civil Guard and the authority of the State Department of Security in the Ministry of the Interior.

Guardia Civil officers wear a distinctive dark-green uniform and are responsible for patrolling Spain's highways and rural areas (excluding the *Basque Country, Catalonia* and *Navarre*) as well as security and border patrol.

HOSPITALS & MEDICAL CENTRES

Clinica Rotger — (Private hospital closest to the CÍMAM recommended hotels)

Vía Roma, 3, Calle Santiago Rusiñol, 9
07012 Palma
(+34) 971 448 500

Hospital Quiron Salud Palmaplanas — Private hospital
Cami dels Reis, 308, Autovia Palma-Andratx Salida 5B

07010 Palma
(+34) 971 918 000

Hospital Son Espases — Public hospital
Carretera de Valldemossa, 79
07012 Palma
(+34) 871 205 000

CONFERENCE TIPS: REGISTRATION DESK, WEATHER, PICK-UP TIMES, AND LOCATIONS

To ensure your visit to Mallorca for the 2022 CìMAM conference is as comfortable as possible we have provided a list of recommendations:

- The weather in Mallorca in November can be a little unpredictable. The temperature is generally milder than our northern neighbours, with average temperatures at this time reaching a high of 19° and a low of 11°. However, the humidity can put a dampener on things! It can feel quite a lot cooler than temperatures indicate and it pays to be prepared for the rain and even slightly stormy weather. Of course, we are doing what we can to ensure we have nothing but blue skies and sunny days during the conference!
- Please ensure you pack appropriately and include warm clothes and a warm, water-resistant jacket, and an umbrella, just in case.
- We especially recommend dressing warmly for the last day of the conference — the 13th of November — which will be held in the stunningly beautiful, high-ceilinged yet somewhat drafty, historical building, La Lonja.
- On the afternoons of the 11th and 13th of November, we

have programmed walking tours of our best local galleries and museums. Each venue is between 2 — 15 minutes walking distance and we cover approximately 4 a day so we recommend bringing some comfortable shoes.

- For the days 11th and 13th the conference venues are Es Baluard Museu and La Lonja respectively. Es Baluard Museu is within 2-20 minutes and La Lonja is within 10-25 minutes walking distance from the CIMAM recommended hotels.
- For the conference day of the 12th, we have buses scheduled to transfer attendees to a venue about 20 minutes outside of Palma. They will be leaving from the following hotels:

Hotel Saratoga at 8:30

Hotel Palladium at 8:25

Hotel HM Jaime III at 8:30

Hotel Balanguera at 8:25

- If you have arranged alternative accommodation, please make your way to the Hotel Saratoga to catch the conference bus: Passeig de Mallorca, 6, 07012 Palma.
- In Mallorca, it is still obligatory to wear a mask when on public transport or in health institutions. You can click on this link to get up-to-date information:
caib.es/sites/covid-19/es/covid-19/?campa=yes
- If you have any particular food preferences, please let us know by sending an email to:
cimam2022@esbaluard.org
- You will have the option to register and collect your badge at Es Baluard Museu a day early for the conference. On the 10th of November between the hours of 16:00-18:00. Otherwise, you will be able to register on the first day of

the conference, the 11th between 8:15-9:00. The address is: Es Baluard Museu d'Art Contemporani, Plaça de la Porta de Santa Catalina, 10, 07012 Palma.

- The bus for the 10th of November Pre Tour to Ibiza transfer to the airport will be stopping at the following hotels at the following times (times subject to change please recheck on the CÍMAM platform closer to the date):
 - 6:15 — HM Balanguera
 - 6:20 — Hotel Palladium
 - 6:25 — HM Hotel Jaime III
 - 6:30 — Hotel Saratoga
- The bus for the 14th of November Post Tour to Menorca transfer to the airport will be stopping at the following hotels at the following times (times subject to change please recheck on the CÍMAM platform closer to the date):
 - 6:30 — HM Balanguera
 - 6:35 — Hotel Palladium
 - 6:40 — HM Hotel Jaime III
 - 6:45 — Hotel Saratoga
- Please be sure to check out of your hotel (if you are not already staying at the Hotel Jaime III) and bring your suitcase which will be dropped off for safekeeping at the Hotel Jaime III.

GETTING TO/FROM THE AIRPORT TO PALMA'S CITY CENTER

How to get to Palma? If you are flying into Palma you will arrive at Son Sant Joan Airport.

1. *How to get from Palma de Mallorca Airport to City center?*

Taxi: The most convenient way to get to downtown Palma from the airport is by taking a taxi taking only 20 minutes to the city center. Palma airport's official taxi ranks are easy to find as they are located just outside the airport's exit doors. Taxis from Palma airport don't offer flat rate fees to downtown Palma, instead, they use a taximeter based on the distance and time traveled. This means that your final price will depend on your exact location within the city center, however, your overall taxi fare should cost around €25. Please note that extra fees will be added to your fare for late-night trips and additional luggage.

Bus: Another way to get to the center of Palma de Mallorca is by taking the EMT airport bus. This is a much cheaper option if you are traveling alone or in a small group. You will need to take the EMT bus No. 1 to downtown Palma. The EMT bus runs every 15 minutes from the airport and stops right in the heart of the city, at Plaça d'Espanya; where most major bus lines and train terminals are located. A regular one-way ticket to the city center costs €5 and a round trip costs €8; you can purchase your ticket straight from the driver in cash. The EMT airport bus No. 1 operates from 06:00 to 01:10. The EMT airport bus stop is located right across the arrivals hall at exit 4.

2. *How to get from Palma de Mallorca Airport to Palladium Hotel?*

Bus: The airport bus stops right at the hotel's main entrance door: At the airport, take bus #1 at the arrival terminal, and after a 30 mins drive get off at the "Paseo Mallorca 38" stop, directly by the hotel's main entrance.

By Transfer: A scheduled transfer service is available through the hotel. Reservations should be made at least 24 hours in advance.

By Taxi: If you want to get to the hotel quickly, you can take a Taxi straight from Palma Airport Arrivals which you'll find right outside the exit. The approximate travel time is between 10 and 15 minutes.

3. *How to get from Palma de Mallorca Airport to Saratoga Hotel?*

By Transfer: A member of the welcome team of the Transfer Class will be waiting for you and displaying a board with your name in the luggage area, right at your luggage belt. He will then usher you to your vehicle and help you with your luggage. Once you are seated, you will be offered water and refreshing towels. Free wifi is included. In case you wish to book this transfer service, Please contact the hotel in case you wish to proceed with your booking. Requests are subject to availability and must be requested 24 hours in advance.

By Taxi: If you want to get to the hotel quickly, you can take a Taxi straight from Palma Airport Arrivals that you'll find right outside the exit. The approximate travel time is between 10 and 15 minutes.

By Bus: The airport bus is a simple and cheap way to get to the hotel. In addition, line A1 will drop you right to

“Avenida Paseo Mallorca” where the hotel is located. The estimated frequency is about every 15 minutes.

4. *How to get from Palma de Mallorca Airport to HM Jaime III Hotel?*

By Taxi: You will find a taxi rank at the arrival terminal of Palma airport. In just fifteen minutes, you will arrive at the HM Jaime III hotel.

By Bus: At the airport, take bus line 1 towards the port, which will take you directly to the hotel. Get off at the Passeig Mallorca stop, 18, just in front of our hotel HM Jaime III in Palma.

By Transfer: A scheduled transfer service is available through the hotel. Reservations should be made at least 24 hours in advance.

5. *How to get from Palma de Mallorca Airport to Balanguera Hotel?*

By Taxi: There is a taxi rank just outside Palma Airport. It takes just over 15 minutes to get to the hotel.

By Bus: Catch bus number 1 from the airport towards the port (‘el puerto’). Get off after about 40 minutes at bus stop number 19 (at Passeig Mallorca 38). The hotel is just a ten-minute walk from there.

By Transfer: A scheduled transfer service is available through the hotel. Reservations should be made at least 24 hours in advance.

6. *How to get from Palma de Mallorca Airport to Melia Palma Marina Hotel?*

By Taxi: You will find a taxi rank at the arrivals terminal of Palma airport. In just fifteen minutes, you will arrive at the Melia Palma Marina hotel.

By Bus: At the airport, take bus line A1 and then you have to change to line 1 at Plaza España. Take bus line 1 and get off at the bus stop at Passeig Maritim Auditorium. Then you will find the hotel 3 minutes walk.

TRAVELING AROUND PALMA

Taxis Palma: (+34) 971 401 414

Taxis are usually easy to hail, except for weekend nights!

Otherwise, the public bus system is a good way to get around. The app is available here: emtpalma.cat/es/app-mobipalma and will tell you arrival times, routes, and stops. You must pay with cash on the buses, and usually with nothing larger than a €10 note. They will not accept cards. Each ride is €2 and you can get a 10-pass bus pass at newsagents dotted around town.

COMMUNICATION

Telephone Access Codes (International)

Dial 00 then country code

INTERNET ACCESS

Below is a list of WiFi login details for the various venues that we will be visiting during the conference:

10th November

VENUE	USERNAME SSID	PASSWORD
MACE	MACE-WiFi	MACE2022lectura!
Casa Museo Broner	Not available	Not available
Es Baluard Museu	Esbaluard	No password
Casa Solleric	Ajuntament de Palma	No password
Casa Planas	Coworking casa planas	1234567890

11th November

VENUE	USERNAME SSID	PASSWORD
Es Baluard Museu	Esbaluard	No password
Hotel Saratoga	Saratoga_Business	HSBusiness2122
Fran Reus Gallery	Not available	Not available
Kewenig Gallery	Livebox-21E5-5G	avvXT57q
ALTTRA	COAIB	wificoaib
CaixaForum	WiFi_CAIXAFORUM_PAL	Follow steps including entering in your email

12th November

VENUE	USERNAME SSID	PASSWORD
Casa Esment	Esment Eventos	Eventos2022
Bernardi Roig Studio	Not available	Not available
Ana Laura Aláez Studio	Not available	Not available
L21 LAB	Guest_L21_Gallery	L21.2022

13th November

VENUE	USERNAME SSID	PASSWORD
La Lonja		
Hotel Saratoga	Saratoga_Business	HSBusi- ness2122
Fundació Joan Miro	Miromallorca	PilarJuncosa
Museu Fundación Juan March	Museu Fundación Juan March	No password
Pelaires Gallery	Not available	Not available
Horrach Moya Gallery	Not available	Not available
Es Baluard Museu	Esbaluard	No password

CURRENCY AND TIPPING

Money

Spanish currency is the Euro. We have notes of €5, €10, €20, €50, €100, €200 & €500 and coins in 1c, 2c, 5c, 10c, 20c, 50c, €1 & €2

Cash is accepted everywhere and cards in most places, (it pays to ask ahead of ordering if you plan on paying with a card) although sometimes a minimum amount is required to spend.

ATMs are distributed throughout the city and are usually accessible 24 hours.

Tipping

Tipping is customary in Spain. It is not required and is not part of the overall bill or worker's wages but usually, people leave around 10% or more for good service.

Currency Exchange

Europound Money Exchange
Avenida Gabriel Roca 16
Palma
(+34) 971 455 479
Opening hours 9:00am to 9:00pm
Carrer de Francesc Manuel de los Herreros, 35, 07005
Palma, Illes Balears

PLACES OF INTEREST NOT INCLUDED IN THE CONFERENCE PROGRAMME:

Castell de Bellver — This gothic fortress, with an impressive view of Palma, was built in the 14th century and is one of the few circular castles in Europe — Carrer de Camilo José Cela s/n (no number), 07014 Palma, castelldebellver.palma.cat

Arab Baths — These stunning 10th-century baths are virtually all that remain of the Arab city of Medina Mayurqa, now known as Palma. Carrer de Can Serra, 7, 07001 Palma.

The Royal Palace of La Almudaina — The official residence of the King and Queen of Spain when they visit Mallorca was built in the 14th century. — Carrer del Palau Reial, s/n (no number), 07001 Palma, patrimoni nacional.es

Mercat de l'Olivar — Delicious fresh produce and some great sit-down bars & eateries. Plaça de l'Olivar, 4, 07002 Palma, mercatolivar.com

Mercat de Santa Catalina — Palmas oldest market with lots of fresh produce and some local artisan wares. Plaça Navegació s/n (no number), 07013 Palma, mercatdesantacatalina.com

Villages of Deia & Valldemossa — if you have the opportunity to visit these picturesque, mountain villages, do so. Their cobbled streets, old stoned houses and Tramutània views will leave a lasting impression. Try the Coca de Potatas in Valldemossa, a soft sweet bun and be sure to have a drink at the famous Café Sa Fonda in Deia.

Deia: goo.gl/maps/GN6gknS1XbNbHjGJ8
Valldemossa: goo.gl/maps/J66ch2S65X3oxW8dA

Bus timetable for both villages, leaving from Plaza España: tib.org/en/linies-i-horaris/autobus/-/linia/203

SHOPPING

Palma shopping offers a unique experience where you will find cool concept stores, elegant boutiques and craft markets that proudly reflect the local culture, at the same time as having the opportunity to be able to appreciate the local architecture. Some great streets to peruse are:

Passeig del Born — a stunning tree lined boulevard surrounded by Modernista buildings. This is where you will find the luxury brands Louis Vuitton, Loewe and Carolina Herrera along with famous Spanish Inditex powerhouses Zara, Zara Home and Massimo Dutti.

Avinguda de Jaume III — designed by Gabriel Alomar i Esteve, the symmetrical arcades lead you up and down past shops such as the iconic Spanish brands Camper, Desigual, Mango and the department store El Corte Inglés.

Carrer de la Unió — leading on from Avinguda de Jaume III, it has a great selection of unique shops and boutiques along with some Gaudi influenced facades like the beautiful edifice now home to CaixaForum Palma.

Carrer de Santa Feliu — contrasting modern commercial establishments with period architecture.

La Rambla — stroll along Palma's modest version of its Barcelona counterpart and enjoy the scent of the flower stalls and then have a drink at one of the promenade's cafes.

Carrer de Sant Miquel — a long and bustling pedestrian street with shops selling authentic local products, and some high street brands.

Carrer Jaume II — another lovely pedestrian alley full of traditional stores, including the city's oldest store, the Àngela haber-

dashery, and a mix of fashion, souvenirs and delicatessens.

Carrer de Sant Magi — thought of as the principal street of Santa Catalina you will find some interesting bohemian style shops and enticing cafes and restaurants. From here you can explore the rest of this contemporary neighbourhood.

PALMA RESTAURANTS — LOCAL CHEFS AND PRODUCE.

€ = affordable €€ = mid-priced €€€ = high end

Adrian Quetglas (Michelin Star, sophisticated Mediterranean with very reasonably priced set menus €€) Passeig de Mallorca, 20, 07012 Palma
(+34) 971 781 11
adrianquetglas.es

Aromata (Mallorquin, fine dining €€€)
Carrer de la Concepció 12, 07012 Palma
(+34) 971 495 833.
aromatarestaurant.com

Botánic (Sophisticated plant based €)
Carrer del Forn de la Glòria, 14, 07012 Palma
(+34) 971 750 550
eatbotanic.com

Celler Pagès (Traditional Mallorquin €)
Carrer Felip Bauzá, 2, 07012 Palma,
(+34) 971 726 036
cellerpages.com

Cellar Sa Premsa (Traditional Mallorquin €)

Plaça Obispo Berenguer de Palou, 8, 07003 Palma (+34)
971 723 529
cellersapremsa.com

Clandestí (Gastronomic workshop €€) — Carrer de
Guillem Massot, 45, 07003 Palma
(+34) 663 909 053
clandestini.es

Cor, barra i taula (Tapas — Cosmopolitan Mallorcan
Cuisine €)
Plaza Comptat de Rosselló, S/N. Edificio ORISBA,
Local F, 07002 Palma.
(+34) 656 738 214
corbarraitaula.com

El Llorenç — (Mallorquin, fine dining €€)
Plaza de Llorenç Villalonga, 4, 07001, Palma
(+34) 971 677 770
elllorenc.com

Fera (Mediterranean — Asian €€) — Carrer de la
Concepció, 4, 07012 Palma
(+34) 682 319 471
ferapalma.com

La Boveda (Tapas €) — Carrer de la Boteria, 3, 07012
Palma
(+34) 971 714 863
restaurantelaboveda.com

La Malvasia (Mallorquin €) — Plaça del Mercat, 15,
07001 Palma
(+34) 871 512 005
lamalvasiamallorca.com

Patron Lunares (Mediterranean, vibey €) — Carrer de la
Fabrica 30, 07013 Palma.
(+34) 971 577 154
patronlunares.com

CAFÉS

Ca'n Joan de S'aigo — Carrer del Baró de Santa Maria
del Sepulcre, 5, 07012 Palma
(+34) 971 725 760

Ca'n Joan de S'aigo — Carrer de Can Sanç, 10, 07001
Palma (+34) 971 710 759
canjoandesago.com/es/inicio

Cappuccino Palau March — C. del Conquistador, 13,
07001 Palma (+34) 971 717 272

Cappuccino Borne — Plaça Rei Joan Carles I, 9, 07012
Palma (+34) 971 717 151

Cappuccino Sant Miquel — Carrer de Sant Miquel, 53,
07002 Palma (+34) 971 719 764
cappuccinograndcafe.es

La Molienda Bisbe — Plaça de la Porta de Santa
Catalina, 2, 07012 Palma. (+34) 623 027 098
lamolienda.es

Mama Carmen's — Carrer de Rossinol 3a, Palma (+34)
971 577 154
mamacarmen.es

Simple Smart Food Bar — Calle San Magin, 77, 07013,
Palma. (+34) 871 931 907
simplesmartfood.com

BARS & NIGHTLIFE

During the autumn months Palma's nightlife doesn't quite reach the dizzying heights of summer but we Spanish love to enjoy a drink with friends so there is always some activity. Here are some recommended bars:

Brassclub — cocktails close to the CÍMAM recommended hotels. Passeig de Mallorca, 34, 07012 Palma (+34) 871 715 677
brassclub.com

Ginbo Cocktail Bar — another one close to the CÍMAM recommended hotels. Passeig de Mallorca 14A, 07012 Palma (+34) 971 722 175
facebook.com/GINBOPalma

The Rose Vermuterie — enjoy a vermut with some traditional Spanish tapas. Carrer de la Rosa, 5, 07003 Palma (+34) 971 778 929
<http://larosavermuteria.com/en>

Gibson Bar — cocktails in an old-style Parisian type setting. Plaça del Mercat, 18, Palma gibsonbar.es

Clandestino Cocktail Club — in the heart of the old town, about a 10 minute walk from CÍMAM recommended hotels. Carrer de Sant Jaume, 12, 07012 Palma (+34) 618 189 237 m.facebook.com/clandestinococktailclub

Abaco — pop in purely to witness the sheer opulence of this Baroque house converted into a bar. Carrer de Sant Joan, 1, 07012 Palma (+34) 971 714 939
bar-abaco.es

Over the other side of the Torrent de sa Riera (river) from Es Baluard Museu and the CÌMAM recommended hotels, you'll find the popular area Santa Catalina. Here are a few of the many great bars in that zone:

La Tremenda — big atmosphere with regular live music. Ave de l'Argentina, 7, 07013 Palma [facebook.com/latremendapalma](https://www.facebook.com/latremendapalma)

Hostel Cuba — a locals hangout. Carrer de Sant Magi, 1, 07013 Palma hotelhostalcuba.com/en/home.html

Brooklyn — small nightclub with house music. Carrer de Dameto, 6, 07013 Palma [instagram.com/brooklynclub-palma](https://www.instagram.com/brooklynclub-palma)

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(+34) 971 908 200

goo.gl/maps/n2rdsY99GiYQG5UY9

