

CIMAM 2021
ANNUAL CONFERENCE
5-7 NOV 2021

MUSEUMS IN TIMES
OF XENOPHOBIA
AND CLIMATE EMERGENCY

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MUZEUM SZTUKI
IN LODZ / POLAND

NOMUS NEW ART MUSEUM /
BRANCH OF NATIONAL
MUSEUM IN GDANSK / POLAND

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Welcome Letter

Dear friends and colleagues,

It is with great enthusiasm that I welcome you to this new edition of CĪMAM's Annual Conference. An edition marked by the ravages of the COVID-19 pandemic that started in 2020 and that forced us to limit the Annual Conference to the Online General Assembly, then postpone our annual meeting to this November.

Titled *Under Pressure. Museums in Times of Xenophobia and Climate Emergency*, it is an honor to celebrate the 53rd edition of one of the most important events for the modern and contemporary art museum sector here in Łódź and Gdańsk, two cities with a rich artistic past and a vibrant contemporary art scene. It is a privilege for all of us present here to meet in person the artists and curators of the latest exhibitions and art spaces that we will visit in both cities, and be the first ones visiting NOMUS New Art Museum, a branch of National Museum in Gdansk.

This is the first time in CĪMAM's history that we are holding a hybrid Annual Conference, allowing access to all those colleagues who have not been able to join in person. Virtual attendees will have access to a range of tools and resources to interact with other on-site attendees and take part in the debates as well as "visit" the most important exhibitions included in the program through recorded clips. I hope you enjoy the experience, and I hope to meet you all in person very soon!

It has been nearly two years of continuous challenge for all modern and contemporary art museums, collections, and the professionals working in them. The topics of this conference, which were proposed in 2020 before the pandemic, have become more pertinent than ever before. The Contents Committee has carefully put together a list of 12 brilliant thinkers, curators, artists, and museum directors that will address from their perspectives each of the daily topics in the coming three days: 1) *Conflicts, Crises, and the Politics of Growth*; 2) *Museums as Spaces for Recognizing Differences*; and 3) *New Perspectives on Climate and Commonality*. Over the last two years, since the pandemic began, CĪMAM has been closer to its membership than ever before. We have encouraged participation and provided inspiring

Welcome Letter

resources through a series of *Rapid Response Webinars*. We produced a key report thanks to the contribution of CIMAM members titled *Why Should Museums Remain Open and Operational?* highlighting the relevance of the museum and its role in local contexts. We have also released the *Toolkit on Environmental Sustainability in Museum Practice*, which aims to help contemporary art museum professionals to start implementing the necessary changes to become carbon neutral. The *Museum Watch* Committee tackled eight cases in which professionals and contemporary art museums were dealing with critical situations. And we launched the *Oustanding Museum Practices Award* that aims to promote best practices and knowledge exchange and to give visibility to the great work that modern and contemporary art institutions are conducting during these difficult times.

In that sense, the need to stay connected and stay together has been emphasized by the pandemic. I am proud that CIMAM has proved to be a relevant resource for our more than 600 professionals that are part of and at the heart of this organization. And so they are the 11 individuals and institutions that support CIMAM year after year—our beloved Founding Patrons, Patrons and Supporters whose contribution is core to the continuity, the success and the existence of CIMAM. We are touched by their trust and faithful support to CIMAM.

As president of CIMAM and on behalf of all the Board members, I would like to wholeheartedly thank Jarosław Suchan, director of the Muzeum Sztuki in Łódź, and Jacek Friedrich, director of National Museum in Gdańsk, as the main hosts of this conference, and their superb teams for all their combined resilience and passion in organizing this important event under very difficult and uncertain circumstances.

I wish to express my deepest gratitude to our reception hosts, Andel's Hotel, the European Solidarity Centre in Gdańsk, and Jerzy Starak and the Starak Foundation, and to our key partner, Warsaw Zachęta – National Gallery of Art, for their generous contribution to the program. And also to the many museums, galleries, and art centers in Łódź, Gdańsk, and Warsaw for welcoming the international community of contemporary art museum professionals. Thank you all for

Welcome Letter

contributing to the success of this conference. Without your support, this conference would not have been possible.

Also, a very special mention to the Spanish Ministry of Culture and Sports and SAHA Association in İstanbul for believing in CIMAM and generously supporting the organization of this project.

Our Travel Grant Program is essential to allow the participation of a broader range of professionals in the international debate concerning contemporary art.

Since more than a decade ago, the Getty Foundation has been the main sponsor of CIMAM's Travel Grant Program. This year, not only have they extensively supported the attendance of contemporary art professionals from emerging and developing economies at the conference, but they are also the main sponsors of the virtual platform, allowing participants the possibility of attending from abroad. My sincere appreciation and gratitude to the Foundation for their continuous and always vital support.

I would like to continue by thanking also the V-A-C Foundation, Byucksan Foundation, Ms Mercedes Vilardell, Garage Museum of Contemporary Art, and the Office for Contemporary Art Norway, for eagerly contributing as well to the CIMAM Travel Grant Program, as a result of which, a total of 50 contemporary art curators, researchers, and museum professionals from 32 different countries will attend the conference, in person and online!

I could not finish this letter without acknowledging each of you for being with us over these three days—on-site and online—taking part in the debates, sharing your experience, and adding value with your expertise to this exciting edition of CIMAM.

I wish all of you have a productive and enriching CIMAM 2021 Annual Conference!

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

***Under Pressure –
Museums in Times
of Xenophobia and
Climate Emergency***

While the pandemic appears to be the most pressing challenge today, it is merely a product of more global political and environmental changes. The conference will address the roles of artists and museums in this dramatically changing global situation. *How can artists be agents of change and museums be places to test proposals for the communities of the future? Can museums guide the development of political and/or technological solutions?*

Over three days of discussions, the conference will focus on the two interconnected current crises of xenophobia and climate change, and the sometimes hidden or unexplored connections between the two.

Keynote speakers and relevant case-study presentations will show *how institutions, artists, and thinkers working together* can provide practical laboratories concerning these emerging issues and offer methodological *tools to combat discriminatory and nationalistic tendencies* in an increasingly divisive and divided world.

Day 1: Conflicts, Crises, and the Politics of Growth

As a preview of the subjects to be debated, the first day of the conference will examine closely *how xenophobia and the climate emergency are intertwined*, their commonalities, and the most recent institutional and curatorial responses to them. If the Anthropocene has been born out of a capitalist acceleration that is reaching its peak, what will happen next, and *how can museums further the process of rethinking their subjectivities?*

Day 2: Museums as Spaces for Recognizing Differences

The second day of the conference will shed light on the possible role of museums as spaces for recognizing differences and learning to respect them. *Museums today face fierce xenophobic reactions and emotions fostered for political and economic reasons.*

Is there a way of addressing these reactions at the level of institutional programming? How can an art institution evolve to create platforms for a better understanding of difference?

Day 3: New Perspectives on Climate and Commonality

The aim of the third day of the conference, to be held in Gdańsk, is to go beyond disciplinary thinking in *addressing the responsibility of museums in times of climate emergency, tackling not only the natural environment but also the atmospheres of the commonplace*. Being aware that our material and social environments are not separate entities, it is essential to look towards unique research and practice fields that represent transdisciplinary approaches toward the environments we inhabit. How can we be more attentive, responsible, and engaged in the process of making museums more sustainable in the broadest sense?

5–7 November 2021

Friday 5th November: Day 1.
CIMAM 2021 Annual Conference
in Łódź

Saturday 6th November: Day 2.
CIMAM 2021 Annual Conference,
Łódź and Transfer to Gdańsk

Sunday 7th November: Day 3.
CIMAM 2021 Annual Conference
in Gdańsk

Day 1, Friday 5th November

Andels Hotel Auditorium, Łódź

CONFLICTS, CRISES, AND THE POLITICS OF GROWTH

- 08:30 – 09:30 Registration Desk (Andel's Hotel, conference part, first floor). A bus from Campanile Hotel to Andel's Hotel will depart at 8.30 a.m. There will also be a volunteer at the Puro Hotel who will provide the necessary information. Hotel Puro is 2 minutes from the conference venue. No bus is needed. The same for Hotel Andel's.
- 9:30 – 9:45 Welcome speeches at Andel's Hotel Auditorium, (Łódź Andel's Hotel, conference section, 4th floor) (Jarosław Suchan, Director, Muzeum Sztuki in Łódź, Mami Kataoka, President of CIMAM, Alberto Garlandini, President of ICOM and Jacek Friedrich, Director, National Museum in Gdańsk).
- 9:45 – 09:50 Bart de Baere, CIMAM Board Member and Director of M HKA — Museum van Hedendaagse Kunst Antwerpen, introduces the topic and speakers of the day.

Conference Program

- 09:50 – 10:30 Keynote 1 – Dipesh Chakrabarty, Lawrence A. Kimpton Distinguished Service Professor of History, The University of Chicago, Chicago, USA
- 10:30 – 11:00 Coffee break, (Łódź Andel's Hotel, conference section, 4th floor)
- 11:00 – 11:20 Perspective 1 – Jaroslaw Lubiak, Dr. Art College, Szczecin, Poland.
- 11:20 – 11:40 Perspective 2 – Joanna Sokolowska, Independent Curator, Poland.
- 11:40 – 12:00 Perspective 3 – Alex Baczynki-Jenkins, Artist and choreographer, Berlin/Warsaw.
- 12:00 – 12:45 Q&A with Keynote and Perspective speakers moderated by Bart de Baere.
- 12:45 – 14:00 Lunch (Andel's Hotel, conference part, first floor)
- 14:00 – 15:00 Networking Session (Łódź Andel's Hotel, conference section, 4th floor)

Conference Program

- 15:00 – 19:00 Organizing groups: visiting galleries in groups simultaneously:
- Two exhibitions in Muzeum Sztuki ms²: *Atlas of modernity* (3 floors) and *Leopold Buczkowski. Glimpses of History, Fleeting Images*
 - Three exhibitions in Muzeum Sztuki ms¹: *The Avant-garde Museum, The Earth is Flat Again* and *Agnieszka Kurant. Errorism*
 - Central Museum of Textile: *Helena Bohle-Szacka. Penetration*
 - Gallery Signum: *Koji Kamoji. Earth and Air Drawings*
 - Gallery Wschodnia: *Presence*

Delegates will be divided into groups and visit the proposed exhibitions in rotation. Delegates will move by bus and on foot (ms² is 2 minutes walk from Hotel Andel's). Delegates will be guided through the exhibitions by curators giving short introductions.

- 19:00 – 21:00 Drinks and seated dinner at Vienna House Restaurant, at Andel's Hotel (Łódź Andel's Hotel, conference section, 4th floor)

Day 2, Saturday 6th November. Andels Hotel, Łódź and Transfer to Gdańsk

MUSEUMS AS SPACES FOR RECOGNIZING DIFFERENCES

- Andel's Hotel Auditorium, Łódź and Transfer to Gdańsk.
- Guests should check out and take their suitcases to Andel's Hotel, where they will be kept on the first floor.
- A bus from Campanile Hotel to Andel's Hotel will depart at 8.30 a.m.

09:00 – 9:30 Welcome coffee (Łódź Andel's Hotel, conference section, 4th floor)

09:30 – 09:40 Małgorzata Ludwisiak, CIMAM Board Member and Chief Curator of the Department of Modern Art at National Museum in Gdansk, introduces the topic and speakers of the day.

09:40 – 10:20 Keynote 2 – T.J. Demos, Patricia and Rowland Rebele Endowed Chair in Art History and Visual Culture, and Director of the Center for Creative Ecologies, UC Santa Cruz; Santa Cruz, USA.

Conference Program

- 10:20 – 11:00 Keynote 3 – Rita Segato, Professor of Anthropology and Bioethics in the UNESCO Chair at the University of Brasilia; Brasilia; Brazil.
- 11:00 – 11:20 Coffee break (Łódź Andel's Hotel, conference section, 4th floor)
- 11:20 – 11:40 Perspective 4 – Hilke Wagner, Direktor Albertinum, Staatliche Kunstsammlungen Dresden, Dresden, Germany.
- 11:40 – 12:00 Perspective 5 – Oleksiy Radynski, Filmmaker and Writer, Visual Culture Research Center, Kyiv, Ukraine.
- 12:00 – 12:40 Q&A with Keynote and Perspective speakers moderated by Małgorzata Ludwisiak.
- 12:50 – 13:50 Lunch (Andel's Hotel, conference part, first floor)
- 13:50 – 14:50 Discussion workshops (Andel's Hotel, conference part, first floor)
- 15:00 Bus to Gdańsk (about 4 hours) (Andel's Hotel, conference part, LOBBY)
- 19:30 Welcome by Aneta Szylak, Head of NOMUS. Visiting the exhibition at NOMUS New Art Museum/ Branch of the National Museum in Gdańsk, and Dinner at NOMUS.
- The luggage will remain in the coaches. At 21:30 hrs. guests will be taken to their respective hotels.

Day 3, Sunday 7th November. ECS European Solidarity Centre in Gdańsk, Gdańsk **NEW PERSPECTIVES ON CLIMATE AND COMMONALITY**

- Auditorium of ECS, the European Solidarity Centre in Gdańsk, Gdańsk.
- Guests attending the post-tour to Warsaw should check out and take their suitcases to ECS, the European Solidarity Centre in Gdańsk, Gdańsk, where they will be safely kept and ready to depart at night to Warsaw.

9:00	– 9:25	Welcome coffee. (Temporary Exhibition Room, ECS, ground floor)
9:25	– 9:30	Auditorium of ECS (ground floor). Jacek Kołtan, Director's Representative for Research European Solidarity Centre, welcome speech at ECS

Conference Program

- 9:30 – 9:40 Frances Morris, CìMAM Board Member and Director of Tate Modern, London introduces the topic and speakers of the day. Auditorium of ECS (ground floor).
- 9:40 – 10:00 Perspective 6 – Pelin Tan, Senior Researcher, Center for Arts, Design and Social Research, Boston. Prof. Faculty of Fine Arts, Batman University, Turkey.
- 10:00 – 10:20 Perspective 7 – Binna Choi, Director, Casco Art Institute: Working for the Commons, Amsterdam, Netherlands.
- 10:20 – 11:00 Coffee break. (Temporary Exhibition Room, ECS, ground floor)
- 11:00 – 11:20 Perspective 8 – Otobong Nkanga, Visual artist, Antwerp, Belgium.
- 11:20 – 11:50 Keynote 4 – Maristella Svampa, Sociologist and writer, Bariloche, Argentina.
- 11:50 – 12:35 Q&A with Keynote and Perspective speakers moderated by Frances Morris.
- 12:35 – 14:50 Lunch and workshop. (Temporary Exhibition Room, ECS, ground floor)
- 15:00 – 16:00 CìMAM General Assembly at the ECS Auditorium. All CìMAM members are invited to join this session in person and online.

Conference Program

- 16:00 – 16:10 Organizing groups and rotation for visits.
- 16:10 – 19:00 Optional tours to art galleries – organized groups:
- European Solidarity Center: Permanent Exhibition
 - NOMUS New Art Museum: *Collection in Action*
The Green Gate (National Museum in Gdańsk)
and *May Flames Pave the Way for You*
portretprovincji.pl
 - CSW ŁAŻNIA: *Visible voices. Young korean*
photography now!, *Studiotopia pop up lab - Elvin*
Flamingo and Anna Orbaczewska, Traps and
Lures.
- 19:00 Dinner, summarizing speeches, goodbye drink.
(Temporary Exhibition Room, ECS, ground floor).
- Guests attending the post-tour to Warsaw will leave from the parking lot near ECS, which is where you will arrive from Łódź.

Day 1, Friday
November 5
Conflicts, Crises,
and the Politics
of Growth

Dipesh Chakrabarty

Lawrence A. Kimpton Distinguished Service Professor of History,
the University of Chicago, Chicago, USA

Museums and the Chronopolitics of the Anthropocene

What role do museums have to play in the chronopolitics of our age? This talk is a historian's reflection on this question. I take as my point of departure one of the key themes of this session: the unprecedented growth of the human footprint on this planet and its atmosphere during the twentieth and twenty-first centuries. Earth system scientists and historians of economic growth have named these years "the Great Acceleration" in global history. I will discuss the relationship between this growth and the Anthropocene hypothesis: the idea that we have entered a new geological epoch when humans, with their numbers, growing affluence (of many), and technological capabilities are acting as a geological force affecting the climate system of the planet as a whole. I conclude by focusing on the politics and imaginations of conflicting temporalities that ideas about anthropogenic climate change unleash in human affairs on different, though overlapping, scales.

Biography

Dipesh Chakrabarty is the Lawrence A. Kimpton Distinguished Service Professor of History, South Asian Languages and Civilizations, and the College at the University of Chicago. He holds a courtesy appointment at the School of Law. His books include *Provincializing Europe: Postcolonial Thought and Historical Difference* published by the Princeton University Press. He is the recipient of the 2014 Toynbee Prize, which is given to a distinguished practitioner of global history,

and the 2019 West Bengal Government's Tagore Memorial Prize for his book, *The Crises of Civilization: Explorations in Global and Planetary Histories* (2018). His most recent book, *The Climate of History in a Planetary Age* was published in March 2021 by the University of Chicago Press. He currently serves as the Faculty Director for the University's center in Delhi.

Jarosław Lubiak

Ph. D., Art College, Szczecin, Poland

Curating Resources: Museums and Deep Adaptation

Deep adaptation is the process that James Bendell proposes as the only accurate response to environmental destruction. He takes the collapse as unavoidable and close. Instead of thinking about avoiding it, he argues for adjusting and conforming. The idea of deep adaptation opens a conceptual horizon for thinking about museums and their social functions. Starting from the case study of the Plasticity of the Planet program presented at the Ujazdowski Castle Center for Contemporary Art in 2019, my presentation will develop some proposals of deep adaptation for art institutions. Confronted with the logic of destructive plasticity, the entire field of art will have to become more and more plastic to face the irreversible. For museums, it means a shift to what I propose to call the curating resources as a way to expand the curatorial approach to all aspects of museums' functioning.

Biography

Jarosław Lubiak is an academic teacher, art theorist, and freelance curator. In 2014–2019, he was artistic director at Ujazdowski Castle Center for Contemporary Art (U-jazdowski) in Warsaw, Poland. In 1996–2014 he worked at Muzeum Sztuki in Łódź as a curator and head of the Modern Art Department. He recently curated *Angelika Markul: Time Formula at Openheim*, Wrocław, Poland, 2021; *The Plasticity of the Planet* – a long-term program addressing climate catastrophe, including two parallel exhibitions *Human-Free Earth*, *Forensic Architecture: Centre for Contemporary Nature* at U-jazdowski, and publications: *Becoming*

Earth and Plasticity of the Planet: On Environmental Challenge for Art and Its Institutions (2019). Among many other projects, he co-curated (with Ula Tornau and Anna Czaban) the Lithuanian and Polish exhibition in two episodes *Waiting for Another Coming* at the Contemporary Art Center, Vilnius and U-jazdowski, 2018–2019; curated *The State of Life: Polish Contemporary Art within the Global Context* at the National Art Museum of China, Beijing, 2015; and co-curated with Małgorzata Ludwisiak *Correspondances: Modern Art and Universalism* at Muzeum Sztuki, Łódź, 2012. He was a member of the curatorial team of *Europe (to the Power of)*—the project led by Barbara Steiner on behalf of the Goethe Institute, London, and co-realized by ten partners in Europe and China (2012–2013), and of *Scenarios about Europe*—at the Museum of Contemporary Art in Leipzig, Germany (2011–2012). He has authored numerous articles and edited several books and catalogues, including *Pandemics: Science, Art, Geopolitics*, with Mikołaj Iwański (Szczecin–Poznań: 2018); *The Afterimages of Life: Władysław Strzemiński and the Rights for Art* (Łódź: 2012); *Museum as a Luminous Objects of Desire* (Łódź: 2007). As a curator and art theorist, he focuses on the crossovers between contemporary art, philosophy, and the social sphere, clashes of aesthetics and politics, friction among art institutions, political economy, and environmental crises.

Joanna Sokołowska

Independent curator, Poland

Exercises in Imagination

My presentation will address the power and limitations of the exhibition as a medium of exercising an ecological imagination, empathy and curiosity. How can we display objects in the museum to animate a shared, public sensation of holistic, complex, and biocentric perspectives on inhabiting the Earth? I will focus on two case studies: the exhibitions *All Men Become Sisters* and *Pangea United* I curated for Muzeum Sztuki in Łódź. They unfolded around metaphors of sisterhood and earthly household, respectively. Works in the exhibitions were assembled as a kind of aid to imagine life-supportive futures to mold an environment into one that is more bearable to many subjects. These futures are rooted in present, lived, gendered, yet marginalized experiences. They draw on reproductive labor and human faculties for care and responsibility, envisioning them as if they were reevaluated and released from patriarchy and the economy reducing life to that what is calculable. At the same time, I will advocate resisting curatorial authority delivering ready-made concepts and using art for illustrating socio-political narratives. The modest agency of art institutions lies in challenging the simplified rationale reducing the diversity of the web of life on Earth to resources and across national and racist boundaries. To foster the collective imagination, exhibitions should not only generate discourse but also give space for the complexity and poetic force of artworks.

Biography

Joanna Sokołowska, is a freelance curator. In 2009–2021 she worked at Muzeum Sztuki in Łódź as a curator in the Modern Art Department. Through her exhibitions and publications, she has explored artistic practices engaged in the transformation of the ecological and economic imagination. Her curatorial projects have largely developed in relation to her research in the intersection of gender, care work, and the production of (semi) peripheries within the international division of labor. Recently, she has focused on learning holistic, systemic views of life and creativity. Consequently, she started studies in Process Oriented Psychology. Selected exhibitions include: *Pangea United*, Muzeum Sztuki in Łódź, 2019; *For Beyond that Horizon Lies Another Horizon*, Edith-Russ-Haus für Medienkunst, Oldenburg, 2017; *Exercises in Autonomy: Tamás Kaszás Featuring Anikó Loránt (Ex-artists' Collective)*, Muzeum Sztuki in Łódź, 2016; *All Men Become Sisters*, Muzeum Sztuki, 2015/16; *Hüseyin Bahri Alptekin. Facts, Incidents, Accidents, Circumstances, Situations* (co-curated with Magdalena Ziólkowska), Muzeum Sztuki in Łódź, 2013; *Workers Leaving the Workplace*, Muzeum Sztuki in Łódź, 2011; *Another City, Another Life* (co-curated with Benjamin Cope), Zachęta Narodowa Galeria Sztuki, Warsaw, 2008. One of her major publications is *All Men Become Sisters*, co-published with Sternberg Press, focusing on feminist perspectives on work and social reproduction in art since the 1970s until today.

Alex Baczynki-Jenkins

Artist and choreographer, Berlin/Warsaw

On Intimacy and Emergence

Alex will speak about his choreographic practice and the relations between queer gestures, collectivity, intimacy, and the duration of change. He will also speak about his experiences as co-founder and member of Kem, a queer-feminist collective based in Warsaw, working at the interface of sound, performance, choreography and community building. He will share some reflections on the role of critical pedagogies, vulnerability, and spaces dedicated to process, through the experience of Kem School, an educational project created by Kem focused on social choreographies, performance, and queer feminist methodologies.

Biography

Alex Baczyński-Jenkins is an artist and choreographer engaging with queer affect, embodiment and relationality. Through gesture, collectivity, touch, and sensuality, his practice unfolds structures and the politics of desire. Previous and solo exhibitions include: Kunsthalle Basel, Switzerland (2019); Foksal Gallery Foundation, Warsaw (2018); and Chisenhale Gallery, London (2017). Baczyński-Jenkins has also presented work at: the 58th International Art Exhibition (La Biennale di Venezia), Venice (2019); Stedelijk Museum, Amsterdam (2019); Migros Museum of Contemporary Art, Zurich (2018); Palais de Tokyo, Paris (2017); Museum of Modern Art, Warsaw (2017). He is co-founder of Kem, a Warsaw based queer feminist collective focused on choreography, performance and sound as community building practices.

Day 2: Saturday

November 6

***Museums as Spaces
for Recognizing
Differences***

T. J. Demos

Patricia and Rowland Rebele Endowed Chair in Art History and Visual Culture and Director of the Center for Creative Ecologies, UC Santa Cruz, Santa Cruz, USA

Whose Climate Emergency? Neoliberal Recognition and Radical Futurity

At a time of global-historical environmental change—comprising ecosystem breakdown, growing climate migration, and sociopolitical transformation—the crisis of climate emergency parallels a crisis of democratic institutions. Post-representational politics, in which multitudes feel increasingly alienated and un-represented by elected officials as much as by cultural institutions, energizes apocalyptic populism, leading to social media expressions of outrage and xenophobia. Matters are worsened by reactionary politics that, in an attempt to foster ethnonationalist unity to overcome growing class antagonisms, scapegoat racialized, minoritized, and migrant populations. With this intensifying state of affairs, the neoliberal politics of recognition (celebrating difference but without practicing equity) can only fail to assuage popular demands for inclusion and participation. With reference to current North American and European cultural politics and climate activism, this presentation will consider a few examples, as well as alternative proposals for future justice.

Biography

T. J. Demos is an award-winning writer on contemporary art and global politics. He is a professor in the Department of the History of Art and Visual Culture at the University of California, Santa Cruz, and a founding director of its Center for Creative Ecologies. He researches

the intersection of visual culture, radical politics, and political ecology, and is the author of numerous books, including *Beyond the World's End: Arts of Living at the Crossing* (Duke, 2020); *Decolonizing Nature: Contemporary Art and Political Ecology* (Sternberg, 2016); and *Against the Anthropocene: Visual Culture and Environment Today*, (Sternberg, 2017). He recently co-edited *The Routledge Companion on Contemporary Art, Visual Culture, and Climate Change* (2021), was a Getty Research Institute Fellow (Spring 2020), and directed the Mellon-funded Sawyer Seminar research project *Beyond the End of the World* (2019–21). Demos is also Chair and Chief Curator of the Climate Collective, providing public programming related to the 2021 *Climate Emergency > Emergence* program at the Museum of Art, Architecture and Technology (Maat) in Lisbon. He is currently working on a new book on radical futurisms.

Rita Segato

Professor of Anthropology and Bioethics in the UNESCO Chair at the University of Brasilia, Brasilia, Brazil

From Xenophobia to Racism and the Possible Libertarian Role of the Museum

The lecture explores the difference between xenophobia and racism to then refer to the Levinasian category of the “face of the other” and propose that an ethic oriented by availability towards that “foreign face” should orient the museum’s offering. The order of interpellation is thus inverted: it is the other that orients what the museum does and shows.

Biography

Rita Segato is a lecturer in anthropology and bioethics in the UNESCO Chair at the University of Brasilia. Her early work was in the field of the anthropology of music, but more recently her studies have been concerned with sexist violence against, and the murder of, women. She has become an internationally recognised authority in the field and has published essays including her chapter in *Terrorizing Women: Femicide in the Americas* (eds. Rosa-Linda Fregoso and Cynthis Bejarano), *Territory, Sovereignty, and Crimes of the Second State: The Writing on the Body of Murdered Women* (DUP, 2009), and *La Guerra Contra las Mujeres* (Traficantes de Sueños, 2016). She has also published outstanding works on colonialism, for example *La Crítica a la Colonialidad en Ocho Ensayos* (Prometeo Libros, 2015).

Hilke Wagner

Director of Albertinum, Staatliche Kunstsammlungen Dresden, Dresden, Germany

The Dresden “Bilderstreit.” A Case Study from (East) Germany

In today’s polarized political climate, cultural producers face a difficult choice. Should they engage with reactionary voices, and risk normalizing them, or should they rather boycott such voices, and risk alienating them further?

The path the Albertinum has taken offers a third possibility: it presents a case study in how arts organizations can win over a hostile public, while remaining true to their ideals. The speaker is convinced that museums are one of the few places where direct encounters between different generations, attitudes, and social groups can still happen. An opportunity that we must seize.

Biography

From November 2014, Director of the Albertinum, Museum of Art from Romanticism to the Present, State Art Collections Dresden.

Exhibitions: Rosa Barba, Taryn Simon, Nevin Aladag, Tino Sehgal; Slavs & Tatars; Kandinsky, Lissitzky, Mondrian, and the abstract constructive avant-garde in Dresden 1919 to 1932; Demonstrationsräume. Artistic exploration of space and display in the Albertinum, Celine Condorelli, Kapwani Kiwanga, Judy Radul, Heimo Zobernig; The Medea Insurrection. Radical woman artists behind the Iron Curtain; A.R. Penck. Ich aber komme aus Dresden. (check it out man, check it out) Ernst Barlach. A retrospective; 1 Million Roses for Angela Davis i.a.

2007–2014 Director of the Kunstverein Braunschweig e.V.

Curated exhibitions: Javier Téllez, Clemens von Wedemeyer, Rosa Barba, Maria Loboda, Marcel Dzama, Eva Kotátkova, Peter Piller, Pamela Rosenkranz, Natalie Czech, Simon Fujiwara, David Zink Yi, Matti Braun, Susanne Kriemann, Sofia Hultén, Dirk Bell, Cheyney Thompson, Marine Hugonnier, and others.

2006–2007 Head of Situation Kunst (for Max Imdahl), part of the art collections of the Ruhr Universität Bochum.

2003–2006 Curator of the Kestner Gesellschaft, Hanover

Curated exhibitions: Thomas Hirschhorn, Sarah Morris, Santiago Sierra, Chris Ofili, Peter Doig and others.

Oleksiy Radynski

Filmmaker and Writer, Visual Culture Research Center, Kyiv, Ukraine

Museum of Extraction

Over the past decade, museums in the East of Europe have found themselves on the frontlines of numerous battles. Some of those frontlines were symbolic and some very real, like the frontline at the steps of the National Art Museum in Kyiv during the violent clashes in the winter of 2014, between the riot police and the anti-government protesters; or the museum in Stanytsia Luganska in East Ukraine, located several hundred meters away from Russia-occupied territory and heavily bombed during the Russian invasion. Many more museums found themselves at the forefront of a class war from above, waged by the war-profiteering elites under the guise of so-called market reforms. Shrouded under the thick cloud of “culture war,” this class war normalizes xenophobic, extractivist capitalism by distracting public opinion with the perpetual process of “de-communization.” What’s actually the cause of those fierce attacks against the museums that store the relics of the Communist past, thirty years after the demise of the USSR? What if these attacks are actually a way to conceal the intensification of an extractivist attitude towards the planet, the economy, humans, and the other species—an attitude that actually produced the climate emergency? Does the era of Soviet Communism—an era itself marked by ruthless colonialism and resource extraction—contain any knowledge that could be beneficial in times of climate emergency? What would be the use of post-Soviet museums in that context? Can we imagine an era of resource extraction getting cancelled, abandoned, and museified, like the way the Soviet era was cancelled around thirty years ago?

Biography

Oleksiy Radynski is a filmmaker and writer based in Kyiv. His films have been screened at Oberhausen International Short Film Festival, Kurzfilmtage Winterthur, the Institute of Contemporary Arts (London), DOK Leipzig, bar laika by e-flux, and the Kmytiv Museum, among other venues, and received awards at a number of film festivals. He gave talks and presentations at Berlinale Forum Expanded, Museum of Modern Art (New York), International Studio and Curatorial Program (New York), Shtab (Bishkek), Stroom Den Haag, and Architectural Association (London). His texts have been published in *Proxy Politics: Power and Subversion in a Networked Age* (Archive Books, 2017), *Art and Theory of Post-1989 Central and East Europe: A Critical Anthology* (MoMA, 2018), *Being Together Precedes Being* (Archive Books, 2019), and in e-flux journal. After graduating from Kyiv-Mohyla Academy, he studied at the Home Workspace Program (Ashkal Alwan, Beirut). He is a participant of the Visual Culture Research Center, an initiative for art, knowledge, and politics founded in Kyiv, 2008. He was a 2019–2020 BAK Fellow at basis voor actuele kunst, Utrecht.

Day 3: Sunday

November 7

***New Perspectives
on Climate
and Commonality***

Pelin Tan

Senior Researcher, Center for Arts, Design and Social Research, Boston; Professor of the Faculty of Fine Arts, Batman University, Turkey

Field as Entanglement and Transversal Methodology in Decolonial Practices

How can we expand spaces of beyond collectively? What are the strategies of solidarity against dispossession? What is the role of infrastructure as a geontological tactic in a certain territory? Since 2013, with my research collective Arazi in Southeast Turkey, I have been working on both common and individual interests around the question of how the extractive project of neoliberalism, capitalism and militarism is functioning through spatial infrastructures, and how artistic and architectural methodologies bring to the surface different narratives and empirical patchworks. We have several scales of research such as, for example, housing, the village, the town, the border, the water dam, stone companies, military zones, the river, a seed... A territory holds many histories, and is where ontologies of humans and non-humans are entangled. Many reasons, such as forced evictions, structural violence, the urbanization process, agrarian unproductivity, and migration policy, continuously shape and form these places, not only the villages and towns themselves but also their relations/network. The presentation will look into artistic and non-institutional practices of transversal methodologies.

Biography

Pelin Tan, Senior Researcher, Center for Arts, Design and Social Research, Boston, Professor at the Faculty of Fine Arts, Batman University, Turkey.

Pelin Tan, Sociologist/Art Historian, Professor at the Fine Arts Faculty, Batman University, Turkey. Senior Researcher of the Center for Arts, Design and Social Research (Boston), Researcher at the Architecture Faculty, Thessaly University, Greece. Sixth recipient of the Keith Haring Art and Activism Award. Lead Author of the report of Cities of the International Panel of Social Progress (Cambridge, 2018). Tan pursued her postdoc at the Art, Culture and Technology program of the School of Architecture and Urban Planning at MIT, US (2011). She worked at the Art History, Istanbul Technical University (2001–2011), Architecture Faculty, Mardin Artuklu University (2013–2017), and was visiting professor in Hong Kong Polytechnic School of Design, the Center for Curatorial Studies, Bard College, Human Rights Project. Her research was supported by Hong Kong Design Trust, The Japan Foundation, CAD+SR, Graham F., and others. Tan collaborates with artist Anton Vidokle on essay films on the future society; she recently received the short film award by the Sharjah Art Foundation (AUB), 2020. She was a curator in the ECC Matera 2019, I-DEA Archive project by Matera Foundation (2018–2019), Associate Curator of the Adhocracy - 1. Istanbul Design Biennial (2015). Curator of Urgent Pedagogies in design and art by IASPIS (Stockholm, since 2018), MAAT, Lisbon (2022). As an author she has contributed to: *Superhumanity* (e-flux and Minnesota Press, 2017), *Climates: Architecture and The Planetary Imaginary*, GSAPP (Lars Muller Publication, Columbia Univ., 2016), *Re-Production of Social Architecture* (Routledge, 2016), *Urgent Architectural Theories* (GSAPP Books, Columbia University, 2015), *Doing Tolerance: Democracy, Citizenship and Social Protests* (Barbara Budrich Publishing, Berlin, 2020), *Radical Pedagogies* (MIT Press, 2021).

Binna Choi

Curator and Director, Casco Art Institute: Working for the Commons, Amsterdam, Netherlands

What Does it Mean to Art-Institute while Unlearning to Practice the Commons and Maintaining an Ecosystem?

Unlearning for the purpose of cultivating the culture of the commons, whose principles of co-managing resources involve care, cooperation, equity, plurality, and sustainability, is a process of defamiliarizing what you've known to learn anew. The knowledge under question includes your knowledge of art. For an art institution, this process of unlearning poses an existential question: what art do you value, and how do you care, support, and share it? Nothing can be taken for granted, while there seems to be no time to dwell on the question(s). Learning new, and practicing the commons, actually being geared towards an ecosystem, however, ways to make existential shifts open up, and you keep walking.

Biography

Binna Choi is the director at Casco Art Institute: Working for the Commons in Utrecht (www.casco.art), where she engages with both its artistic program and the organizational and (de)instituting practice as her curatorial and collaborative art practice. Travelling Farm Museum of Forgotten Skills with the Outsiders, Site for Unlearning (Art Organization) with Annette Krauss and the Casco team, and Unmapping Eurasia with You Mi are some of her recent or ongoing curatorial projects, alongside the process of restructuring and rearticulating the institution itself with the Casco team, the annual Assembly for

commoning art institutions (since 2018) and other infrastructural projects under development. There, earlier, she conceived a long-term trans-disciplinary project Grand Domestic Revolution (2010–2012) and the multi-faceted program Composing the Commons (2013–2016), which includes exhibitions such as New Habits (2014) and We Are the Time Machines: Time and Tools for Commoning (2016), commissions for new works and network-engagement like Arts Collaboratory and Cluster. Furthermore, Choi is a member of the Akademie der Künste der Welt, Cologne, where in 2020, in close collaboration with Christian Nyampeta, she curated Gwangju: Lessons Over the 18 May Democratic Uprising and took it to the Asia Culture Center as part of the MaytoDay project by the Gwangju Biennale Foundation. In 2016, she was a curator for the 11th Gwangju Biennale. She also serves as an advisor to the Afield network and MARCH journal, and is a board member for GALAS (Green Art Lab Alliance) Support.

Otobong Nkanga

Visual artist, Antwerp, Belgium

A Circle Arching Out and Back – Carved to Flow

Otobong Nkanga will give an insight into the ongoing multi-stage project *Carved to Flow*.

A long-term research and practice-oriented platform that explores strategies by using material investigation and experimentation to produce systems of support across economy, sociality, and art. *Carved to Flow* is envisaged as a structure that can have real impact on lived reality, using art as a device to reflect on what it means to sculpt or carve possibilities within societies and create collective responses within spaces of crisis.

It is becoming ever more urgent to understand how entangled our existence is to the very elements we exploit, use or waste. How can we create structures for care and repair? How can we carve or sculpt against the grain to create a flow? How can we work in coherence with the land and mineral body that holds us all?

Biography

Otobong Nkanga (born 1974 Kano, Nigeria; lives and works in Antwerp, Belgium) began her art studies at the Obafemi Awolowo University in Ile-Ife, Nigeria, and later continued her studies in Paris at the Ecole Nationale Supérieure des Beaux-Arts. She was artist-in-residence at the Rijksakademie van beeldende kunsten in Amsterdam (2002–2004) and she finished her Masters in the Performing Arts at DasArts, Advanced Research in Theatre and Dance Studies, Amsterdam (2005–2008). Furthermore, she was artist-in-residence at the DAAD, Berlin (2014) and at Martin Gropius Bau, Berlin (2019).

Nkanga's drawings, installations, photographs, videos, sculptures, poetry, and performances examine the social and topographical relationship to our everyday environment. By exploring the notion of land as a place of non-belonging, Nkanga provides an alternative meaning to the social ideas of identity. Paradoxically, she brings to light the memories and historical impacts provoked by humans and nature. She lays out the inherent complexities of resources like soil and earth and their potential values in order to provoke narratives and stories connected to land.

Nkanga has exhibited widely in exhibitions around the world, including Documenta 14 (Greece and Germany), Biennale di Venezia (Italy), and Sharjah Biennial (UAE), as well as solo presentations at the Museum of Contemporary Art, Chicago (USA) and Tate Modern (UK). Her most recent solo exhibitions took place at the Henie Onstad Kunstsenter in Høvikodden, Middlesbrough Institute of Modern Art, Tate St Ives, Gropius Bau in Berlin, and Zeitz MOCAA, Cape Town. For 2021, she is preparing solo exhibitions in Villa Arson (France), Castello di Rivoli (Italy), and Kunsthaus Bregenz (Austria). Otobong Nkanga is the first recipient of the Lise Wilhelmsen Art Award, (Norway, 2019), and was awarded the Peter Weiss Preis (Bochum, 2019), the Special Mention Award of the 58th International Art Exhibition of La Biennale di Venezia (Venice, 2019), the 2019 Sharjah Biennial Award (Sharjah, 2019), the Flemish Cultural Award for Visual Arts – Ultima (Brussels, 2019), the Belgian Art Prize (Brussels, 2017) and the 8th Yanghyun Art Prize (Seoul, 2015).

Maristella Svampa

Sociologist and writer, Bariloche, Argentina

Pandemic, Socioecological Crisis and Alternative Proposals from the South

We live in a context of exacerbation of the socio-ecological crisis and of the commoditization of nature, which is articulated with a global political regression, not only in the countries of the North but also in the global South. The COVID-19 pandemic placed problems at the center of the scene that were previously on the periphery, minimized, and/or invisible. On the one hand, it laid bare social, economic, ethnic, and regional inequalities and high levels of wealth concentration, making them more unbearable than ever. On the other hand, the pandemic made visible the link between socio-ecological crisis, models of maldevelopment, and human health. In sum, the pandemic showed the extent to which talking about the Anthropocene or Capitalocene is not only a matter of climate change and global warming, but also of globalization and maldevelopment models.

To the extent that COVID-19 also enabled debates about the urgency of ecosocial transition. Thus, what appeared to be reserved for a few specialists and radical activists entered the public agenda. Comprehensive proposals prepared in previous years were updated in the heat of the pandemic.

In my talk, I will present this discussion and challenges of the ecosocial and intercultural pact from the South. I'm interested in reflecting on its different axes: the care paradigm, the social or redistributive justice agenda, the different edges of the socio-ecological transition agenda, and the autonomy and democracy agenda. For this, I will place particular emphasis on the scope of relational approaches in the society/nature link, associated with social struggles and civilizing

alternatives, Indianist perspectives (rights of nature), as well as popular feminisms/ecofeminisms. and feminist economics in Latin America (paradigm of care).

Biography

Maristella Svampa is an Argentine sociologist and writer. She has an undergraduate degree in Philosophy from the Universidad Nacional de Córdoba and a PhD in Sociology from the École d'Hautes Études en Sciences Sociales, Paris.

She lives in Dinahuapi, Patagonia, Argentina, and is Senior Researcher at the Conicet (National Center for Scientific and Technical Research), and Professor at the Universidad Nacional de la Plata (province of Buenos Aires). She is the coordinator of the Group of Critical and Interdisciplinary Studies on the Energy Problem and participates at the International Group of Alternative Development.

She received the Guggenheim Fellowship and the Kónex Award in Sociology (Argentina) in 2006 and 2016. In 2019, she received the National Award in Sociology.

Maristella Svampa has published and lectured in many countries (France, USA, Canada, Germany, Switzerland, Spain, England, Mexico, Brazil, Bolivia, Peru, Costa Rica, and Chile, among others).

She works on socioecological crises and socioenvironmental conflicts in Latin America. Among her books are: *Maldesarrollo. La Argentina del Extractivismo y el Despojo* (Maldevelopment), (2014); *Debates Latinoamericanos. Indianismo, Desarrollo, Dependencia, Populismo* (Latin American Debates: Indianism, Development, Dependency, Populism), (2016). In English, she has published *Development in Latin America, Challenges, Resistances, Future*, Fernwood Publishing: Canada (2019) and *Neo-Extractivism Dynamics in Latin America, Socioenvironmental Conflicts, Territorial Turn, and New Political Narratives, Elements*: Cambridge University Press, USA (2019).

She has published novels. Her latest book is *El Colapso Ecológico ya Llegó. Una Brújula para Salir del Maldesarrollo, 2020* (The ecological collapse is here. A compass to get out of maldevelopment).

Conference Moderators

Day 1

**Bart de Baere, CIMAM Board
Member and Director of M HKA
– Museum van Hedendaagse
Kunst Antwerpen, Belgium**

Biography

Bart De Baere studied archeology and history of art. He became director of the Museum of Contemporary Art in Antwerp (M HKA) in 2002.

Since its merger with the Centre for Visual Culture in 2003 the M HKA has a film component and is co-publisher of Afterall Journal.

With a background in archeology and art history De Baere's experience is broad. He is a member of the board of CIMAM - International Committee for Museums and Collections of Modern and Contemporary Art.

Moderators

Between 2003 and 2008 he served as chairman of the Flemish Council for Culture, which advises the government on cultural policy, and from 1999 to 2001, he was advisor for cultural heritage and contemporary art to the Flemish Minister of Culture. Before this, from 1986 to 2001, he was curator at the Museum of Contemporary Art in Ghent (now S.M.A.K.), during which time he organised various exhibitions as e.g. 'This is the Show and the Show is many Things'.

He organised and curated events for several venues abroad including Documenta IX in Kassel where he was member of the curatorial team.

Bart De Baere's writing, theoretical texts and interviews have been featured in a variety of publications, including: Linking the Present to the Now, in: *Art & Museum Journal*, 1994, 6, The integrated Museum, in: 'Stopping the Process?', NIFKA, Helsinki, 1998, Potentiality and Public Space, Archives as a Metaphor and Example for a Political Culture, in: 'Interarchive', Verlag der Buchhandlung Walther König, Lüneburg/Cologne, 2002, Ensembles as a Basis for Approaching Art, in: 'L'internationale', JRP|Ringier, Documents series, 2012.

Day 2

Małgorzata Ludwisiak, CiMAM Board Member and Chief Curator of the Department of Modern Art at National Museum in Gdańsk, Poland

Biography

Małgorzata Ludwisiak, Ph.D.

Art historian, art critic and curator, museum management expert and academic teacher. Member of CiMAM board – Chair of the Scientific Committee. Since September 2021 she has been a Chief Curator of Modern Art Department in National Museum in Gdańsk. She was a director of Center for Contemporary Art Ujazdowski Castle in Warsaw (2014-2019), a vice-director of the Muzeum Sztuki in Łódź (2008-2014), director of the International Łódź Biennale (2006) and initiator and director of Łódź Design Festival (2007). She curated a.o. El Hadji Sy. *At First I Thought I Was Dancing* (2016, CCA in Warsaw) and *Correspondences. Modern Art and Universalism* (with Jarosław Lubiak; 2012-13, Muzeum Sztuki in Łódź). As a lecturer and writer she focuses on the social role of contemporary art and its institutions.

Day 3

Frances Morris, CIMAM Board Member and Director of Tate Modern, London

Biography

Frances Morris has played a key role in the development of Tate, joining as a curator in 1987, becoming Head of Displays at Tate Modern (2000–2006) and then Director of Collection, International Art until April 2016 when she was appointed to her current role. Frances was jointly responsible for the initial presentation of the opening collection displays at Tate Modern in 2000, which radically transformed the way museums present the story of modern art. Frances led the transformation of Tate's International Collection, strategically broadening and diversifying its international reach, its representation of women artists and developing the collection of live art and performance and pioneering new forms of museum display. She has curated landmark exhibitions, many of which were large-scale international collaborations, including acclaimed major retrospectives of women artists, Louise Bourgeois in 2007, Yayoi Kusama in 2012 and Agnes Martin in 2015. In 2017 she co-curated Tate Modern's major retrospective of Alberto Giacometti.

Earlier in her career Frances Morris curated *Paris Post War: Art and Existentialism* in 1993 and in 1995 she worked with Stuart Morgan on the exhibition *Rites of Passage*. Specialising in post-war European and

Moderators

contemporary international art, she has published widely on the subject and has also curated projects with many contemporary artists from Britain and abroad, including Miroslaw Balka, Chris Burden, Genevieve Cadieux, Sophie Calle, Mark Dion, Luciano Fabro, Paul McCarthy and Nicholas Pope.

Frances holds a BA in History of Art from Cambridge University and an MA in History of Art from the Courtauld Institute of Art, London and is an Hon Fellow King's College Cambridge. She is a Board member at Fruitmarket Gallery, Edinburgh and Board Mori Art Museum, Tokyo and a member of the CIMAM Board.

Workshops

Workshops are facilitated small-group conversations on topics of urgent relevance to the contemporary art museum profession. Delegates are invited to dive into a theme and encouraged to relate their experiences of and positions on these issues and to share them openly. Providing an additional platform for debate, the aims of the workshops are to raise awareness of the diversity of contexts and perspectives of the conference attendees and to inform the future positions, actions and vision of CİMAM. A summary of the workshop conclusions will be presented by CİMAM board members on Sunday 7 November.

Day 2: How can museums become spaces for recognizing diversity?

While xenophobic sentiments are getting stronger, an art museum can become a space that educates its public in diversity and respectful coexistence. It is important to constantly create an environment that attracts a diverse audience and that is open for minorities. The institutions need to actively reach excluded groups and become a space where people of different backgrounds can meet.

How can museums today counter the rise of xenophobia? Can they become spaces for the recognition of difference and diversity? What kind of voice can museums have in public debates? Can collections become tools in the emancipation processes? How should institutions be transformed to produce a diverse environment?

Workshops

Day 3: *What can my museum do for the climate?*

What could modern and contemporary art museums actually do when faced with the coming catastrophe? How can they start preparing for its consequences or reduce the carbon footprints while having thousands of square meters of air-conditioned venues—for the art works' safety? Or maybe museums should rethink themselves on a much deeper than practical level? Participants will share their thoughts or concrete solutions from their institutions.

How are you addressing climate emergencies on the level of programming? Are you thinking about or implementing some sustainable solutions at an organizational and/or infrastructural level?

Who is Who

Who is Who



Agata Abramowicz

International Delegate

Director's Proxy
for Projects and Exhibitions
National Museum, Gdańsk
Poland



Xavier Acarín

CIMAM Grant Beneficiary

Curator
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Barcelona
Spain



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CIMAM Grant Beneficiary

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Tuula Arkio

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Museum Director Emerita
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International Delegate

Vice Chancellor
Royal Institute of Art
Stockholm
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Azad Asifovich

CIMAM Grant Beneficiary

Curator
Ta(r)dino 6 Art Platform
Paris
France

Who is Who



Mira Asriningtyas (v)

CIMAM Grant Beneficiary

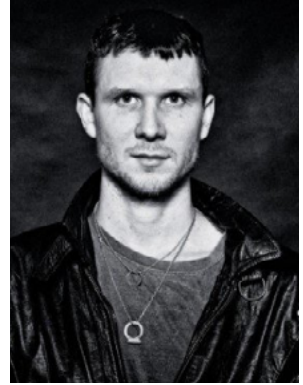
Curator
LIR / 900mdpl
Yogyakarta
Indonesia



Mireia Azuara

International Delegate

Communication
CIMAM
Barcelonna
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**Alex
Baczynski-Jenkins**

CIMAM 2021 Speaker

Artist and choreographer
Berlin/Warsaw
Germany/Poland



Celenk Bafra (v)

International Delegate

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SAHA
İstanbul
Turkey



Duygu Barlas (v)

CIMAM Grant Beneficiary

Founder
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Turkey



Anne Barlow

International Delegate

Director
Tate St İves
St İves
United Kingdom

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International Delegate

Head of Communications Dept
Museum of Modern Art
Warsaw
Poland



Ralf Beil

International Delegate

General Director
Völklinger Hütte World Heritage Site –
European Centre for Art and Industrial
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Anton Belov

CIMAM Travel Grant Funder

Director
Garage Museum of Contemporary Art
Moscow
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Nimfa Bisbe

CIMAM Founding Patron

Head of the Contemporary Art
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**Achim
Borchardt-Hume**

International Delegate

Director of Exhibitions and Programs
London
United Kingdom



Saskia Bos

CIMAM Board Member

Curator and critic
Amsterdam
Netherlands

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Ana Botella

International Delegate

Deputy Director Centro de Arte Moderna
Centro de Arte Moderna, Calouste Gulbenkian Foundation
Lisbon
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Gabriela Brdej

International Delegate

Exhibition executive producer
National Museum
Gdańsk
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Maria Brewińska

International Delegate

Curator
Zachęta - National Gallery of Art
Warsaw
Poland



Frédéric Bußmann (v)

International Delegate

Director General
Kunstsammlungen Chemnitz
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**Javiera Luisina
Cádiz Bedini**

CÍMAM Grant Beneficiary

Researcher
Universitat de Barcelona
Barcelona
Spain



Susana Carnicero

CÍMAM Office

Administration and Production
CÍMAM
Barcelona
Spain

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International Delegate

Director of Public Engagement
Art Gallery of New South Wales
Sydney
Australia



Emanuel Castro (v)

International Delegate

Philosopher
Puc-Rj
Rio de Janeiro
Brazil



Nadejda Cervinscaia

CiMAM Grant Beneficiary

Cultural Manager
POD
Shanghai
China



Dipesh Chakrabarty

CiMAM 2021 Speaker

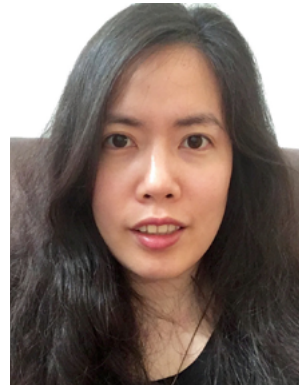
Lawrence A. Kimpton Distinguished
Service Professor of History
Chicago
USA



Jadwiga Charzyńska

International Delegate

Director
Łaźnia Center for Contemporary Art
Gdańsk
Poland



Hannul Cho

CiMAM Grant Beneficiary

Curator, researcher
Seoul
South Korea

Who is Who



Binna Choi

CiMAM 2021 Speaker

Director
Casco Art Institute: Working
for the Commons
Amsterdam
Netherlands



Doryun Chong (v)

International Delegate

Deputy Director and Chief Curator
M+
Hong Kong
China



Hiuwai Chu

International Delegate

Head of Exhibitions
MACBA – Museu d'Art Contemporani
de Barcelona
Barcelona
Spain



Sebastian Cichocki

International Delegate

Chief Curator
Museum of Modern Art
Warsaw
Poland



Sylvia Cockburn (v)

International Delegate

Curator of Art
Australian War Memorial
Campbell
Australia



Suzanne Cotter

Secretary-Treasurer of CiMAM
Director, Mudam Luxembourg – Musée
d'Art Moderne Grand-Duc Jean
Luxembourg

Who is Who



Michelle Cotton

International Delegate

Head of Artistic Programs and Content
Mudam Luxembourg – Musée d'Art
Moderne Grand-Duc Jean
Luxembourg



Aina Crespí

International Delegate

Head of External Relations
and Marketing
Es Baluard Museu d'Art Modern
i Contemporani de Palma
Palma de Mallorca
Spain



Mads Damsbo

International Delegate

Director
Kunsthal Spritten
Aalborg
Denmark



Calin Dan

CiMAM Board Member

General Director
MNAC – National Museum
of Contemporary Art
Bucharest
Romania



Endri Dani (v)

CiMAM Grant Beneficiary

Artist and researcher
ZETA Contemporary Art Center
Tirana
Albania



Marko Daniel

International Delegate

Director
Fundació Joan Miró
Barcelona
Spain

Who is Who



Bart de Baere

CIMAM Board Member

General and Artistic Director
M HKA – Museum van Hedendaagse
Kunst Antwerpen
Antwerpen
Belgium



**Thiago
de Paula Souza**

International Delegate

Curator - PhD student
University of Gothenburg
Gothenburg
Sweden



T. J. Demos

CIMAM 2021 Speaker

Patricia and Rowland Rebele Endowed
Chair in Art History and Visual Culture,
and Director of the Center for Creative
Ecologies
UC Santa Cruz
Santa Cruz
USA



Janine Gaëlle Dieudji

CIMAM Grant Beneficiary

Director of Exhibitions
Museum of African Contemporary
Art Al Maaden
Marrakech
Morocco



Marianna Dobkowska

International Delegate

Curator of residencies, projects,
and exhibitions
U-jazdowski Residencies
Warsaw
Poland



**Duygu
Doğan Taupitz (v)**

CIMAM Grant Beneficiary

Exhibition architect, production
manager
Arter
Istanbul
Turkey

Who is Who



**Dominique
Domerçant** (v)

CIMAM Grant Beneficiary

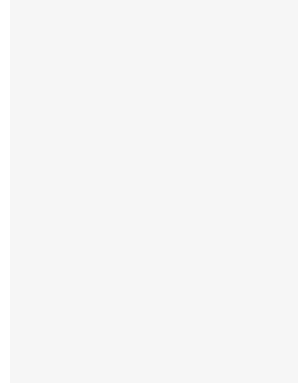
Writer, educator, curator, and critic
Haïti-Musée Collective / Haitian
Women's Museum
Port-au-Prince
Haiti



Füsun Eczacıbaşı (v)

International Delegate

Chair of the board
İstanbul
Turkey



Jules Eisenchteter (v)

Journalist

Journalist
Kafka Desk



Salima El Aissaoui (v)

CIMAM Grant Beneficiary

Cultural mediator and curator
Mohammed VI Museum of Modern
and Contemporary Art
Sale
Morocco



Claudio Engel (v)

CIMAM Patron

President
Fundación de Arte y Cultura, Claudio
Engel e Hijos
Santiago
Chile



Ulrike Erbslöh

International Delegate

Managing Director
Fondation Beyeler
Riehen
Switzerland

Who is Who



Koré Escobar (v)

International Delegate

Chief Registrar
MUSAC - Museo de Arte
Contemporáneo de Castilla y León
León
Spain



Beatriz Escudero

CIMAM Grant Beneficiary

Exhibitions Department
Es Baluard Museu d'Art Modern
i Contemporani de Palma
Llucmajor
Spain



Jacek Friedrich

Conference host

Director
National Museum, Gdańsk
Gdańsk
Poland



Sointu Fritze

International Delegate

Curator
Helsinki City Art Museum
Helsinki
Finland



Barbara Frydrych

International Delegate

Director
Mayor's Office for Culture
City Hall of Gdańsk
Poland



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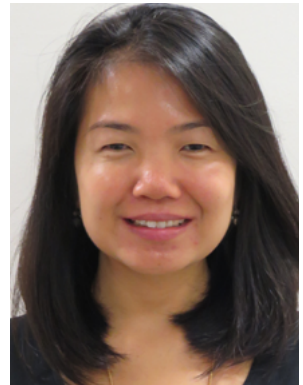
Adjunct Curator
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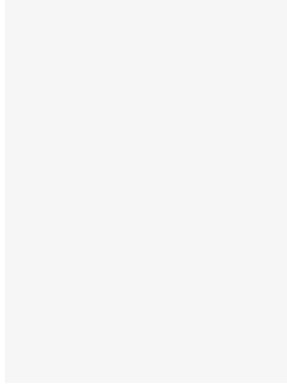
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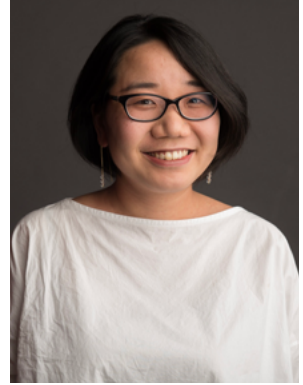
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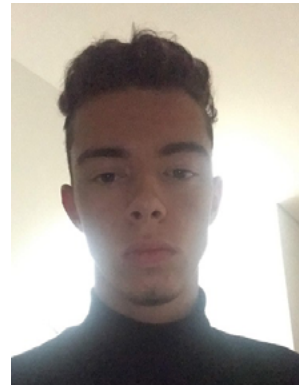
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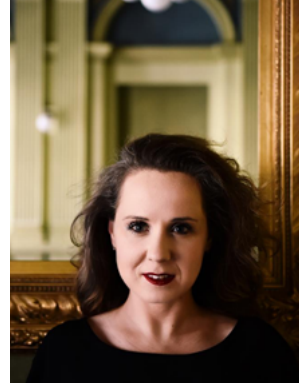
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Museo de Arte Moderno de Buenos
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Visual Culture Research Center
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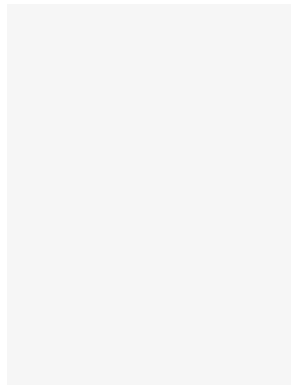
Founder
SAM Fund for Arts and Ecology
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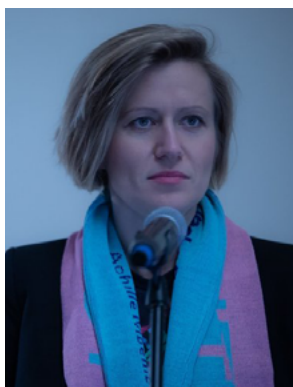
Curator in Research Department
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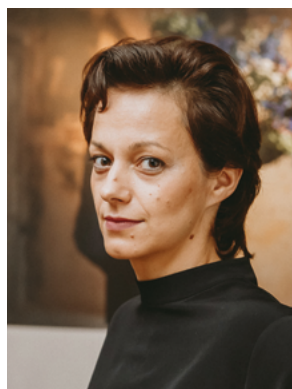
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Warsaw
Poland



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Deputy Director
Zachęta - National Gallery of Art
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June Yap (v)

International Delegate

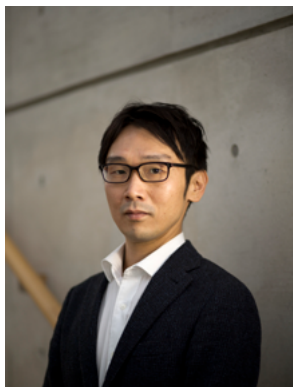
Director of Curatorial, Programs
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Singapore Art Museum
Singapore
Singapore



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Honggah Museum
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Taiwan



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Hosts

Muzeum Sztuki in Łódź

Muzeum Sztuki in Łódź is one of the oldest museums of modern art in the world. The Museum's connections with the avant-garde date back to the 1920s and 1930s, when a group of radical artists from the "a.r." group began gathering works of the most important artists of the day for the Museum. The move met with great interest from the European avant-garde, leading many outstanding artists to donate their works. The International Modern Art Collection of the "a.r." group was opened to the public in 1931. It has since been consistently expanded by including international modern and contemporary artworks. Close relationships between the artists and the Museum resulted in multiple donations after the war. The collection is constantly growing and its development remains deeply embedded in the history of the institution as well as in the identity it continues to develop. At the same time, the selection of works of art seeks to ensure the continuity of the ethos of avant-garde art. The museum's mission is based on the avant-garde belief in the emancipatory potential of art, and all of its activities—exhibition, education, research, and public outreach—are to intended activate that potential.

The collection is now housed at ms², a modernized seat of a 19th century weaving mill that opened to the public on November 20, 2008. Since then, Muzeum Sztuki has presented its collection in a completely new way. The changes relate to the place itself as well as to the way in which the artworks are exhibited. The Museum moved away from a presenting the works in chronological order, instead presenting works in a thematic framework. Due to this choice of organization, the works

presented at ms² not only illustrate specific movements in art but also communicate vital issues for visitors here and now. The objective of the permanent exhibition is a constant renewal of the potential of the collected artworks. The home of Muzeum Sztuki, which used to house the collection for 50 years, is now, as ms¹, a place for experimenting with the phenomena of contemporary art. The space is used to present temporary exhibitions performance art, workshops, and film screenings. The element connecting this place with the tradition of Muzeum Sztuki is the Neoplastic Room, designed in 1948 by Władysław Strzemiński as a space for presenting a group of abstract works from the “a.r.” group’s collection.

National Museum in Gdańsk

is among the oldest museums in Poland. It follows in the footsteps of the City Museum (est. 1870) and the Handicraft Museum (est. 1881). The core of the Museum’s collection is the collection of Jacob Kabrun (1759–1814), comprising several thousand pictures, drawings and prints by European masters from the end of the 15th to the beginning of the 19th century, bequeathed by him to the former City Museum in Gdańsk.

The exhibition rooms in our Museum’s six departments are housed in historical buildings that are of great importance to our city’s history. The Department of Historical Art has its home at the former Franciscan monastery in Toruńska St., in the direct vicinity of Trinity Church (Kościół św. Trójcy). The Green Gate (Brama Zielona), completed in 1568, located at the eastern edge of the city’s historic urban center, the Long Market (Długi Targ), is a venue for temporary exhibitions of historical and modern art. The Abbots’ Palace in Oliwa Park (Park Oliwski) houses the Department of Modern Art, while the neighboring historic Abbots’ Granary is home to the Department of Ethnography. The Polish National Anthem Museum Muzeum is situated in a historic

manor in Będomin, where Józef Wybicki, the author of the lyrics to the Polish national anthem, was born and lived. The Polish Gentry Museum, in turn, can be found in the home of the Sierakowski family in Waplewo Wielkie, a classical Polish manor that is currently undergoing comprehensive restoration.

The Museum presents items that reflect the development of European and Polish historical and modern art. We work with nation-wide art communities and world-famous art museums in order to collect and exhibit masterpieces that represent Polish art of the highest order and present valuable items of historical and modern art from the world over.

The most important work of art in our museum's collection is *The Last Judgement*, by Hans Memling, a masterpiece of Early Netherlandish Painting. The extensive and often turbulent history of how the triptych came to be, the concepts and ideas behind it, its incredibly complex iconography and researchers' perpetual interest in the work are all reasons why the masterwork is so unfailingly appealing.

The NOMUS New Art Museum became part of the Department of Modern Art on October 22, 2021. This new modern art venue is located in the historic Gdańsk Shipyard area, in an old training workshop building. NOMUS is focused on working with contemporary art, from 1980 to the present. NOMUS's collection and agenda is strongly marked by Gdańsk's local context, including the transition from communist dictatorship to democracy, its social and economic consequences and the ideas of community and equality. On the one hand, NOMUS will conduct research and write the history of art from a local point of view, and on the other hand, observe the challenges of today on a global scale.

Post-Conference Tour Program Organizer

Zachęta – National Gallery of Art

Zachęta – National Gallery of Art is an institution whose mission is to popularize contemporary art as an important element of socio-cultural life. A place where the most interesting phenomena of 20th and 21st century art are presented.

The gallery stages temporary exhibitions of outstanding Polish and foreign artists and holds challenging exhibitions. Zachęta is also tasked with overseeing and organizing presentations in the Polish Pavilion at the International Art Exhibition and the International Architecture Exhibition in Venice. Moreover, the gallery runs educational programs aimed at children, young people and adults, publishes books about contemporary art and collects data on post-1945 Polish artistic life. It has an interesting collection of Polish post-1945 art.

From the very beginning Zachęta has been open to young artists. One of the places where their works can be viewed today is the Zachęta Project Room at 3 Gałczyńskiego Street, a laboratory space and a stage of artistic experiments in one. Every two years since 2003, Zachęta

Partners & Hosts

and Deutsche Bank Polska have organised Views – Deutsche Bank Award, a competition and exhibition of the most interesting young artists on the Polish scene.

One of the essential aspects of Zachęta's community mission is popularizing contemporary art by facilitating access to it to various groups and communities. Reproductions of works from the Zachęta collection, documentations, educational materials and the majority of our publications can be accessed with Creative Commons licenses at our website.

Post-Conference Tour Program

Post-Conference Tour

A post-conference tour to Warsaw has been organised by Zachęta — National Gallery of Art. The two-day optional programme will include visits to the public institutions, e.g. the Zachęta — National Gallery of Art, the Museum of Modern Art, the Centre for Contemporary Art, the Museum of Warsaw, the POLIN Museum of the History of Polish Jews, private galleries and historical artistic studios.

Day 3: Sunday 7th November (evening)

Transfer from Gdańsk to Warsaw by bus.

The bus will depart from European Solidarity Centre at 20:30 hrs. to Puro Hotel Warsaw (4 hours and 30 minutes trip).

Check-in at Puro Hotel Warsaw.

Day 4: Monday 8th November

breakfast at the hotel

- | | | | |
|-------|---|-------|--|
| 10:15 | – | 10:30 | bus transfer to Museum of Modern Art |
| 10:30 | – | 12:00 | visit and tour of Museum of Modern Art - Museum on the Vistula branch (exhibition <i>Warsaw under Construction</i>) |
| 12:00 | – | 13:00 | lunch at Museum of Modern Art |

Post-Conference Tour

- 13:00 – 15:00 one of four to choose from:
- Group 1 – visit and tour of Ujazdowski Castle Centre for Contemporary Art (exhibitions: *Political Art, Everyday Forms of Resistance*)
- group 2 – visit and tour of Museum of Warsaw (exhibition *Sayam Ghosh. When a Forest Returns* + core exhibition)
- Group 3 – visit at private galleries: BWA Warszawa (Jadwiga Sawicka), Monopol Gallery (Gabriele Stötzer), Raster Gallery (Marcin Maciejowski), Foksal Gallery Foundation (Monika Sosnowska, Piotr Janas), Exhibitions Bureau (group exhibition)
- Group 4 – visit at Edward Krasiński's and Studio Wanda Czełkowska's Studio (from the series *Warsaw Historical Artistic Studios*)
- 15:00 – 16:00 tea break and bus transfer to POLIN (in groups)
- 16:00 – 18:00 visit and tour of POLIN Museum of the History of Polish Jews (exhibition *Wilhelm Sasnal. Such a Landscape* + core exhibition)
- 18:00 – 18:30 bus transfer to Starak Family Foundation | Spectra Art Space
- 18:30 – 20:30 tour and dinner at Starak Family Foundation | Spectra Art Space (private collection of Anna and Jerzy Starak)
- 20:30 – 21:00 bus transfer to Puro Hotel

Day 5: Tuesday 9th November

breakfast at the hotel

09:45 – 10:00 bus transfer to Zachęta — National Gallery of Art

10:00 – 12:00 visit and tour of Zachęta — National Gallery of Art
(exhibition *Hege Lønne*)

12:00 – 14:00 one of four to choose from:

Group 1 – visit and tour of Ujazdowski Castle Centre for Contemporary Art (exhibitions: *Political Art*, *Everyday Forms of Resistance*)

Group 2 – visit and tour of Museum of Warsaw (exhibition *Sayam Ghosh. When a Forest Returns* + core exhibition)

Group 3 – visit at private galleries: BWA Warszawa (Jadwiga Sawicka), Monopol Gallery (Gabriele Stötzer), Raster Gallery (Marcin Maciejowski), Foksal Gallery Foundation (Monika Sosnowska, Piotr Janas), Exhibitions Bureau (group exhibition)

Group 4 – visit at Edward Krasiński's Studio and Wanda Czełkowska's Studio (from the series *Warsaw Historical Artistic Studios*)

14:00 lunch in groups

Taxi or bus transfers to the hotel, airport or train station.

We kindly inform that changes in the tour program may occur.

About CIMAM

CIMAM 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 600 contemporary art museum professionals from almost 70 countries.

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

Founded in 1962, CIMAM'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 platform used daily by the community of professionals we represent.

CIMAM'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, CIMAM plays a key role in the growth of the sector. CIMAM is led by a voluntary board of 15 contemporary art museum professionals who set the strategy and oversee the operations

About

of this committee. The purpose of the board is crucial in supporting the mission of CÍMAM 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 CÍMAM is Mami Kataoka, director of the Mori Art Museum in Tokyo, and the secretary-treasurer is Suzanne Cotter, director of Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean in Luxembourg.

CÍMAM is funded through its membership and the generous support of patrons. An executive team of three based in Barcelona, Spain, manages CÍMAM'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 *ÍCOM Code of Ethics*, the *CÍMAM Principles on Conditions of Deaccession*, the *Toolkit on Environmental Sustainability in the Museum Practice*, the report *Why Should Museums Remain Open and Operational?* 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 affect a museum's ability to operate to international standards of best practice.
- A *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, CÍMAM has supported over 300 young curators and museum directors.

About

- *A membership program* that gives access to the most renowned international network of modern and contemporary art museum experts in the field and offers resources and contacts within a framework of the best museum practices recognized by the international community.
- *Free access* to a network of over 200 museums and biennials worldwide.

About CIMAM's 2021 General Assembly

The 2021 General Assembly will be held in Gdańsk, on Sunday November 7, from 15:10–16:00 CET, during the CIMAM 2021 Annual Conference. The session will be streamed live for members who are unable to attend in person.

At this year's meeting, the Board will announce the hosting institution for the CIMAM Annual Conferences in 2022, as well as the selected nominees of the Outstanding Museum Practices Award.

The meeting will provide first-hand information about CIMAM's latest developments and an opportunity to meet in a professional atmosphere and share your concerns, suggestions, and feedback about CIMAM and the multiple challenges to modern and contemporary art museums and collections resulting from the ongoing economic, health, and political crises.

The president, secretary-treasurer, and members of the Board report at the General Assembly on CIMAM's activities, finances, and programs. The General Assembly is CIMAM's supreme governing body of the association and consists of all voting members*.

*CIMAM members are those who have paid for their 2020–22 CIMAM membership fees. CIMAM patrons and non-CIMAM members can attend but have no voting rights. If you have any questions regarding your membership status, please contact members@cimam.org.

List of CIMAM's Free Admission Program

CIMAM's membership card allows free admission to over 200 modern and contemporary art museums, collections, and biennials worldwide. We would like to acknowledge all of them for having agreed, as a professional courtesy, to join the program and to offer free admission and special discounts to our community of CIMAM members. To join the Free Admission Program, email us at info@cimam.org or fill in this form.

ARKEN Museum of Modern
Art, Ishøj, Denmark

Amos Anderson Art Museum,
Helsinki, Finland

ARKO Art Center, Seoul,
South Korea

Ars Aevi Project – Museum
of Contemporary Art
Sarajevo, Sarajevo,
Bosnia-Herzegovina

ARTIUM, Vitoria-Gasteiz,
Araba, Spain

Art Gallery of New South
Wales, Sydney,
Australia

Accelerator Stockholm
University, Stockholm, Sweden

*Albright-Knox Art Gallery,
Buffalo, USA

Art Gallery of Ontario,
Toronto, Canada

Free Admission Program

*Art Gallery of South
Australia, Adelaide, Australia

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,
Auckland, New Zealand

Austrian Sculpture Park,
Premstätten, Austria

*Ayala Museum, Makati,
Philippines

BALTIC Centre for
Contemporary Art,
Gateshead, United Kingdom

Mayangone Yangon,
Naung-U, Yangon, Myanmar

Bagan Heritage Trust,
Bagan, Myanmar

Bandjoun Station, Bandjoun,
Cameroon

Bonnefantenmuseum,
Maastricht, Netherlands

Bonniers Konsthall,
Stockholm, Sweden

Bundeskunsthalle, Bonn,
Germany

Busan Museum of Art,
Busan, South Korea

B'Art Contemporary,
Bishkek, Kyrgyzstan

CAPC musée d'art contem-
porain, Bordeaux, France

*Cairns Art Gallery, Cairns,
Australia

Campbelltown Arts Centre,
Campbelltown, Australia

Casa do Povo, São Paulo,
Brazil

Free Admission Program

Center of Contemporary Art
Znaki Czasu, Toruń, Poland

Centre Pompidou-Metz,
Metz, France

Centre de Création
Contemporaine Olivier
Debré, Tours, France

Centre for Contemporary Art
– DOX, Prague, Czechia

Centro Botín, Santander,
Spain

Centro de Desarrollo de las
Artes Visuales, La Habana,
Cuba

Centro de Desarrollo de las
Artes Visuales (CDAV), 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, Denmark

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

Free Admission Program

Fondazione Sambuca,
Palermo, Italia

*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

Fundació Antoni Tàpies,
Barcelona, Spain

Fundació Gala-Salvador
Dalí, Figueres, Spain

Fundació Joan Miró,
Barcelona, Spain

Fundación Proa, Buenos
Aires, Argentina

Galerija umjetnina, Split,
Croacia

Garage Museum of
Contemporary Art, Moscow,
Russia

Gemeentemuseum
Den Haag, Den Haag,
Netherlands

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

HEART Hering Museum
of Contemporary Art,
Hering, Denmark

*HOTA Gallery, Surfers
Paradise, Australia

Hara Museum of
Contemporary Art, Tokyo,
Japan

*Haus der Kunst, Munich,
Germany

Free Admission Program

21er Haus, Vienna, Austria

Henie Onstad Kunstsenter,
Høvikodden, Norway

Herzliya Museum of
Contemporary Art, Hertsliya,
Israel

İZK – Institute for
Contemporary Art, Graz,
Austria

Instituto INHOTIM,
Brumadinho, Brazil

Irish Museum of Modern Art,
Dublin, Ireland

Istanbul Foundation for
Culture and Arts, Istanbul,
Turkey

Istanbul Modern, Istanbul,
Turkey

Jean-Paul Najar Foundation,
Dubai, United Arab Emirates

Jeu de Paume, Paris, France

*John Curtin Gallery, Perth,
Australia

Kaohsiung Museum of Fine
Arts, Kaohsiung City, Taiwan

Kasteyev State Museum
of Arts of the Republic
of Kazakhstan, Almaty,
Kazakhstan

*Koroška galerija likovnih
umetnosti, Žalec, Slovenia

Kunst(Zeug)Haus,
Rapperswil-Jona,
Switzerland

*Kunstakademie Düsseldorf,
Düsseldorf, Germany

Kunstforeningen GL
STRAND, Copenhagen,
Denmark

Kunsthall Trondheim,
Trondheim, Norway

Kunsthalle Zürich, Zürich,
Switzerland

Kunsthaus Baselland,
Muttenz, Switzerland

Kunsthaus Bregenz,
Bregenz, Austria

Free Admission Program

Kunsthhaus Graz, Graz,
Austria

Kunsthhaus Zürich, Zürich,
Switzerland

Kunstmuseen Krefeld,
Krefeld, Germany

Kunstmuseum Liechtenstein,
Vaduz, Liechtenstein

Kunstmuseum Luzern,
Lucerne, Switzerland

Kunstmuseum Stuttgart,
Stuttgart, Germany

Kunstmuseum Thun, Thun,
Switzerland

Kunstmuseum Wolfsburg,
Wolfsburg, Germany

Kuopio Art Museum, Kuopio,
Finland

*L'appartement 22, Rabat,
Morocco

LWL-Museum für Kunst und
Kultur, Münster, Germany

Los Angeles County Museum
of Art (LACMA), Los
Angeles, USA

Lower Belvedere, Vienna,
Austria

Ludwig Museum
of Contemporary Art,
Budapest, Hungary

M+, Hong Kong, China

M HKA – Museum van
Hedendaagse Kunst,
Antwerp, Belgium

MACBA Museu d'Art
Contemporani de Barcelona,
Barcelona, Spain

*MAGASIN des horizons,
Grenoble, France

MGLC – International
Centre for Graphic Arts,
Ljubljana, Slovenia

MNAC National Museum
of Contemporary Art,
Bucharest,
Romania

Free Admission Program

MUDAM – Musée d’Art
Moderne Grand-Duc
Jean, Luxembourg, GD
Luxembourg

MUHKA Museum van
Hedendaagse Kunst
Antwerpen, Antwerpen,
Belgium

MUSAC – Museo de Arte
Contemporáneo de Castilla y
León, León, Spain

*Magasin III – Museum
& Foundation for
Contemporary Art,
Stockholm, Sweden

Manly Art Gallery & Museum,
Manly, Australia

Mathaf: Arab Museum of
Modern Art, Doha, Qatar

*Migros Museum für
Gegenwartskunst, Zürich,
Switzerland

Moderna Museet,
Stockholm, Sweden

*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

Multimedia Art Museum,
Moscow, Russia

Museet for Samtidskunst,
Roskilde, Denmark

Museo Nacional Centro de
Arte Reina Sofía MNCARS,
Madrid, Spain

MUAC – Museo Universitario
de Arte Contemporáneo
Mexico City, Mexico

*Museo de Arte
Contemporáneo de Bogotá,
Bogotá, Colombia

Free Admission Program

MALBA – Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires, Argentina

*Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina

MALI– Museo de Arte de Lima, Lima, Peru

Museo de Arte de Zapopan, Zapopan, Mexico

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

Museum of Brisbane, Brisbane, Australia

Museum of Contemporary Art, University of São Paulo, São Paulo, Brazil

Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil

MAR – Museu de Arte do Rio, Rio de Janeiro, Brazil

Museum Abteiberg, Mönchengladbach, Germany

Museum Arnhem, Arnhem, Netherlands

Museum Boijmans van Beuningen, Rotterdam, Netherlands

Museum Folkwang, Essen, Germany

Museum Tinguely, Basel, Switzerland

Museum and Art Gallery of the Northern Territory, Darwin City, Australia

21st Century Museum of Contemporary Art, Kanazawa, Japan

Museum of Contemporary Art Australia, Sydney, Australia

Free Admission Program

MoCAB – Museum of Contemporary Art Belgrade, Belgrade, Serbia

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 Toronto, Toronto, Canada

Museum of Contemporary Art Vojvodina, Novi Sad, Serbia

Museum of Contemporary Art Zagreb, Zagreb, Croatia

*Museum of Contemporary Art Shanghai, Shanghai, China

Museum of Modern Art in Warsaw, Warsaw, Poland

Musée Départemental Matisse, Le Cateau-Cambrésis, France

Musée Picasso Paris, Paris, France

Musée des Beaux-arts de Nantes, Nantes, France

MaMA – Musée national d'art moderne et contemporain d'Alger, Alger, Algeria

Muzeum Sztuki in Łódź, Łódź, Poland

Mystetskyi Arsenal National Art and Culture Museum Complex, Kyiv, Ukraine

NCCA – National Centre for Contemporary Arts, Moscow, Russia

National Gallery Singapore, Singapore

National Gallery of Australia, Parkes, Australia

Free Admission Program

National Gallery of Victoria,
Victoria, Australia

MMCA – National
Museum of Modern and
Contemporary Art, Seoul,
South Korea

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

Nouveau Musée National de
Monaco, Monaco, Monaco

*Oude Kerk, Amsterdam,
Netherlands

Parasol unit foundation for
contemporary art, London,
United Kingdom

Paço das Artes, São Paulo,
Brazil

Philadelphia Museum of Art,
Philadelphia, USA

Pro Arte Foundation Finland,
Helsinki, Finland

Queens Museum, New York,
USA

*QAGOMA – Queensland
Art Gallery | Gallery of
Modern Art, South Brisbane
Queensland,
Australia

RMIT University Gallery,
Melbourne,
Australia

Remai Modern, Saskatoon,
Canada

Roger Raveelmuseum,
Machelen-aan-de-Leie,
Belgium

SKMU Sørlandets
Kunstmuseum,
Kristiansand,
Norway

Free Admission Program

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

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

Stedelijk Museum
Amsterdam, Amsterdam,
Netherlands

Stedelijk Museum Schiedam,
Schiedam, Netherlands

Taipei Fine Arts Museum,
Taipei, Taiwan

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

Werker Archive, Arnhem,
Netherlands

The Art Museum of China
Academy of Art, Hangzhou,
China

The Factory Contemporary
Arts Centre, Ho Chi Minh
City, Vietnam

Free Admission Program

The Fruitmarket Gallery,
Edinburgh, United Kingdom

MoMA – The Museum of
Modern Art, New York, USA

The National Art Center,
Tokyo, Japan

The Nelson-Atkins Museum
of Art, Kansas City, USA

*The Power Plant
Contemporary Art Gallery,
Toronto, Canada

PRO ARTE Foundation, St.
Petersburg, Russia

*Peter and Paul Fortress, St.
Petersburg, Russia

Tokyo Station Gallery,
Tokyo, Japan

*Turku Art Museum, Turku,
Finland

UCCA – Ullens Center for
Contemporary Art, Beijing,
China

Van Abbemuseum,
Eindhoven, Netherlands

WiELS Contemporary Art
Center, Forest, Belgium

Walker Art Center,
Minneapolis, USA

Whitney Museum of
American Art, New York,
USA

MOCA – Yinchuan Museum
of Contemporary Art,
Ningxia, China

Yokohama Museum of Art,
Yokohama, Japan

Zachęta – National Gallery
of Art, Warsaw, Poland

Zeppelin Museum,
Friedrichshafen, Germany

*This institution offers exclusive CIMAM member pricing at the museum bookshop or store.

About CÌMAM's 2021 Grant Funders

Launched in 2005, CÌMAM'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 museum 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 CÌMAM 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 CÌMAM's Annual Conference.

As a result of the pandemic and the mobility restrictions still in place, part of the grants have been awarded in a virtual format for the first time in CÌMAM's history.

The Getty Foundation

The Getty Foundation fulfills the philanthropic mission of the Getty Trust by supporting individuals and institutions committed to advancing the greater understanding and preservation of the visual arts in Los Angeles and throughout the world. Through strategic grant initiatives, the Foundation strengthens art history as a global discipline, promotes the interdisciplinary practice of conservation, increases access to museum and archival collections, and develops current and future

About Travel Grant Funders

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.

→ www.getty.edu

V-A-C Foundation

V-A-C Foundation produces new culture together with artists and audiences alike. It is a platform for open discussion aimed at redefining the contemporary landscape. Working with local communities, V-A-C promotes its exhibition, publishing, performative, and learning programs beyond all disciplinary boundaries and thus constantly resets the coordinates for dialogue within a new global geography. This methodology is employed in all V-A-C initiatives, taking place in its Venetian space, through international, cross-institutional partnerships and in its future home for arts and culture in Moscow, GES2.

→ www.v-a-c.org

Byucksan Foundation

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, and 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 the National Museum of Modern and Contemporary Art, Korea. We also

About Travel Grant Funders

took part in fundraising for installing Haegue Yang's work in the Tate Modern, as well as for 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 Porrás-Kim: 109 west Mexico ceramics from the LACMA collection: Colima index, 2017. In 2020, Jaye Rhee: Once Called Future 2019 medium: three-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 performed 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 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 playwrights. The winning piece shall be given the rare opportunity to put their work on stage, acting as a platform for struggling debut playwrights to enter the theater scene.

→ www.bsfoundation.org

Mercedes Vilardell

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. Supports artists from the African continent at Gasworks, London. Sponsor for the Bamako Encounters, Mali and the Lubumbashi Biennale, Congo.

Garage Museum of Contemporary Art

Through an extensive program of exhibitions, events, education, research, and publishing, the institution reflects on current developments in Russian and international culture, creating opportunities for public dialogue, as well as the production of new work and ideas in Moscow. At the center of all these activities is the Museum's collection, which is the first archive in the country related to the development of Russian contemporary art from the 1950s to the present. Founded in 2008 by Dasha Zhukova and Roman Abramovich, Garage is the first philanthropic organization in Russia to create a comprehensive public mandate for contemporary art and culture. Open seven days a week, it was initially housed in the renowned Bakhmetevsky Bus Garage in Moscow, designed by the Constructivist architect Konstantin Melnikov. In 2012, Garage relocated to a temporary pavilion in Gorky Park, specifically commissioned from award-winning architect Shigeru Ban. A year later, a purpose-built Education Center was opened next to the Pavilion. On June 12, 2015, Garage welcomed visitors to its first permanent home. Designed by Rem Koolhaas and his OMA studio, this groundbreaking preservation project transformed the famous Vremena Goda (Seasons of the Year) Soviet

modernist restaurant, built in 1968 in Gorky Park, into a contemporary museum.

→ www.garagemca.org

OCA – Office for Contemporary Art Norway

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.

→ www.oca.no

About Project Supporters

Spanish Ministry of Culture and Sports

SAHA Association

SAHA Association aims to contribute towards the presence and visibility of contemporary art from Turkey and develops or supports artistic projects working in line with this vision. SAHA collaborates with international arts institutions for the realization of commissioned projects and acts as a facilitator in the programming phase and provides funds if and when necessary. Through programs, supported projects, collaborations, grants, and SAHA Studio, a space and residency program for artists and curators in İstanbul, SAHA aims to improve the education and production infrastructure of artists, curators, art historians, and critics and to enhance their interaction with international networks.

→ www.saha.org.tr

Acknowledgements

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

Their support is essential to the ongoing success of CÌMAM. We would like to express our heartfelt gratitude to our patrons for their loyalty, their belief in CÌMAM, and their continued support.

In 2021, we presented a new series of articles about our beloved patrons. We encourage you to read them and learn about our patrons' relationship with contemporary art and their motivations to support it. The articles are available through this link and on the CÌMAM website.

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CIMAM INTERNATIONAL COMMITTEE FOR MUSEUMS AND COLLECTIONS OF MODERN ART

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