

**CIMAM 2016
ANNUAL
CONFERENCE**

**THE
MUSEUM**

**AND
ITS**

RESPONSIBILITIES

**18-20
NOVEMBER
BARCELONA**

CiMAM 2016 Annual Conference
Report

The Museum and its Responsibilities

Barcelona
18-20 November 2016

Report from Elizabeth Ann Macgregor,
President of CIMAM p. 4

The Museum and its Responsibilities p. 8

CIMAM Annual Conference: Summary p. 13

Conference delegates p. 17

Conference budget p. 22

Travel Grant Program p. 26

The Getty Foundation p. 30

Fundación Cisneros/Colección Patricia
Phelps de Cisneros p. 73

Evaluation survey p. 89

Communication and visibility p. 92

New Board 2017–2019 p. 97

Acknowledgments p. 98

In the document click on any page number to return to the table of contents

President's Report

I am delighted to present this report after my election as President of CIMAM following the Annual General Assembly at the end of the CIMAM 2016 Annual Conference in Barcelona, where 230 museum professionals from nearly 60 countries gathered to discuss the topic *The Museum and its Responsibilities*. Each day commenced with a stimulating keynote: On day one, Marina Garcés made a forceful case for the museum's social responsibility in a time of disruption for the world of culture; arguing that culture adds meaning to the collective life on ethical and political as well as aesthetic grounds – a highly appropriate rationale for the intrinsic need for museums in society – culture having the ‘force of hunger’. This was followed by perspectives from Bucharest, (Călin Dan), Middlesbrough (Alistair Hudson and Miguel Amado) and Gothenburg (Dave Beech).

Day two focused on curators and artists, opening with Carolyn Christov-Bakargiev's keynote which argued for art institutions as safe havens for intellectual discourse and museums as ‘trampolines for social change’. She referenced the complexities of the public/private debate outlining two areas where the public can challenge the private: with collections (that for the most part are

kept for eternity) and in self critique. The perspectives came from France (artist Sylvie Blocher), Paraguay (Ticio Escobar) and Australia (Michael Dagostino).

Day 3 on archives began with Mari Carmen Ramirez challenging of the necessity of archives as physical entities with an overview of the role of the digital archive Documents of 20th Century Latin American and Latino Art which is playing such an important role in addressing the lack of knowledge of Latin American art. She used this to make an argument for archives as being a force to resist the drive towards museums providing entertainment for the masses. The perspectives came from Taiwan (Kuan-Hsing Chen), London (artist Marysia Lewandowska) and Kazakhstan (Yuliya Sorokina). Three of the perspective presentations were selected from submissions made as a result of an open call to the membership for papers.

The conference agenda allowed plenty of time to visit a range of organisations in Barcelona including MACBA Museu d'Art Contemporani de Barcelona, CaixaForum. Cultural Center of "la Caixa" Foundation, the Fundació Joan Miró, the Fundació Antoni Tàpies, Hangar, Fabra i Coats Barcelona Center of Contemporary Art, the Mies van der Rohe Pavilion, the MNAC, La Virreina Image

Centre, the Blue Project Foundation and the Foto Colectania Foundation.

The after trip began in San Sebastian, where a highlight was the visit to enchanting Museum Chillida-Leku, where we had a tour and a delicious lunch with Luis, son of Chillida – a very special opportunity as the museum is now sadly shut to the public. Bilbao and Santander had a strong architectural focus with the Guggenheim and the new Fundación Botín building by Renzo Piano (under construction). This was complemented by fascinating exhibitions by Francis Bacon and artists who inspired him in Bilbao and Joan Jonas in Santander.

The conference also saw the election of a new board for the triennial 2017 – 2019 and we are all very much looking forward to leading CIMAM into a new era. There are many challenges ahead and I hope that CIMAM will continue to develop its leadership role as a thought leader in museum practice as well as a promoter of museum professionals and principles.

I look forward to working with all of you and developing a productive working relationship with our members from around the world as we expand to become a truly global organization.

Elizabeth Ann Macgregor OBE

President of CIMAM

Director, Museum of Contemporary Art, Sydney, Australia

The Museum and Its Responsibilities

The global environment surrounding museums of modern and contemporary art is continuously complex and diverse. The CIMAM Annual Conference is one of the most important occasions for museum professionals to exchange ideas, discuss crucial issues, and question its roles today. Following intensive debates generated by previous conferences, the CIMAM Annual Conference 2016 will be addressing *The Museum and Its Responsibilities*, a fundamental and ontological question for CIMAM, from different perspectives around the world.

With the growing number of biennales, art fairs, and other events of modern and contemporary art developing under respective political, economic, and social contexts in the last decades, should museums be aware of any changes in their fundamental role and responsibilities? What responsibilities do museums have for the different communities and their audiences, both locally and globally? What are the professional responsibilities in terms of the institutional and individual ethics within the given funding and operational models of the museum? Does the funding model of the museum influence its social and artistic responsibility? What is the responsibility of the curators within their respective institutions

while supporting artists' freedom of expression? And what would be the responsibility of the museum when it comes to collection building, collection display, (re)writing Art History, and archiving materials that might otherwise be lost in time? The Conference will break down these major questions into thematic areas of discussion around which the three daily sessions will rotate.

Day 1: Friday, November 18

Responsibility for the Community, Citizens, and Society

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

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

Day 2: Saturday, November 19

Curators and Artists: New Parameters and New Responses

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

Artists too are not immune to these pressures, especially in relation to work undertaken in response to the challenge of engaging new and diverse audiences. Moving outside the frame of

the museum, how do artists respond to the social situations they encounter and how can they avoid tokenistic engagements to satisfy the funding parameters and the needs of the institution? Technology and social media also add a new dimension to museum practice and bring with them a whole new set of considerations. How curators and artists respond to the different pressures and the ethical dilemmas that arise will be the focus of this session.

Day 3: Sunday, November 20
Collections and Archives

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

programs, and as private institutions grow their “public” ambitions to share their collections with audiences, do both sectors face the same or different responsibilities in relation to collecting and building archives of contemporary art? What is the relationship between ownership and public accessibility?

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

CÍMAM 2016 Annual Conference

Summary

CÍMAM's 2016 Annual Conference (18–20 November 2016) was organized by CÍMAM, hosted by the Museu d'Art Contemporani de Barcelona (MACBA), CaixaForum. Cultural Center of "la Caixa" Foundation, the Fundació Joan Miró and the Fundació Antoni Tàpies. A post-conference tour was organized to San Sebastián, Bilbao and Santander on 21 and 22 November 2016.

A total of 230 delegates from 60 different countries attended CÍMAM's 2016 Annual Conference in Barcelona.

CÍMAM offered 24 travel grants to modern and contemporary art museum and collection professionals residing in countries with Emerging Market and Developing Economies, professionals residing in Central America and the Caribbean thanks to the funds received from the Getty Foundation and Fundación Cisneros/Colección Patricia Phelps de Cisneros.

Three keynote speakers, 9 perspective (case study) presentations and three panel discussions conformed the basis of a larger debate that took place among the conference delegates regarding three main questions: *Responsibility for the*

Community, Citizens and Society, Curators and Artists: New Parameters and New Responses and Collections and Archives.

Keynote speakers included *Marina Garcés*, Philosopher and Professor, University of Zaragoza, Barcelona/Zaragoza, Spain; *Carolyn Christov-Bakargiev*, Director, Castello di Rivoli, Museum of Contemporary Art – GAM Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy and *Mari Carmen Ramirez*, PhD, The Wortham Curator of Latin American Art & Director, International Center for the Arts of the Americas, Museum of Fine Arts, Houston, United States of America.

Perspective speakers included *Dave Beech*, Professor of Art, Valand Academy, Gothenburg, Sweden; *Sylvie Blocher*, Visual Artist, France; *Kuan-Hsing Chen*, Executive Director of Inter-Asia School (NPO), Professor of the Institute for Social Research and Cultural Studies (Chiao Tung U, Taiwan), Co-Director Of the Bandung Institute for Africa-America-Asia-Caribbean (China Academy of Arts, Hangzhou), Professor of the School of Marxist Studies (Nanjing U), Cultural Studies Dept (Shanghai U), College of Humanities (Yonsei U, Seoul), the Makerere Institute for Social Research (Makerere U, Uganda), Diplomat Institute (U of Addis Ababa, Ethiopia); Editor, Inter-

Asia Cultural Studies: Movement and Renjian Thought Review (Taipei); *Michael Dagostino*, Director, Campbelltown Arts Centre, Campbelltown, Australia; *C lin Dan*, General Director, National Museum of Contemporary Art – MNAC Bucharest, Bucharest, Romania; *Ticio Escobar*, Director, Centro de Artes Visuales/Museo del Barro, Asunción, Paraguay; *Alistair Hudson* and *Miguel Amado*, Director and Senior Curator, Middlesbrough Institute of Modern Art, Teesside University, Middlesbrough, United Kingdom; *Marysia Lewandowska*, Artist, London, United Kingdom; *Yuliya Sorokina*, Curator, Asia Art+ PF, Almaty, Kazakhstan.

The three-day program included visits to MACBA Museu d'Art Contemporani de Barcelona, CaixaForum. Cultural Center of "la Caixa" Foundation, the Fundació Joan Miró, the Fundació Antoni Tàpies, Hangar Visual Art Production and Research Center, Fabra i Coats Barcelona Center of Contemporary Art, the Mies van der Rohe Pavilion, MNAC National Art Museum of Catalonia, La Virreina Image Centre, the Blue Project Foundation and Foto Colectania Foundation.

The Annual Conference was generously supported by the Generalitat de Catalunya, the Barcelona City Council, Acció

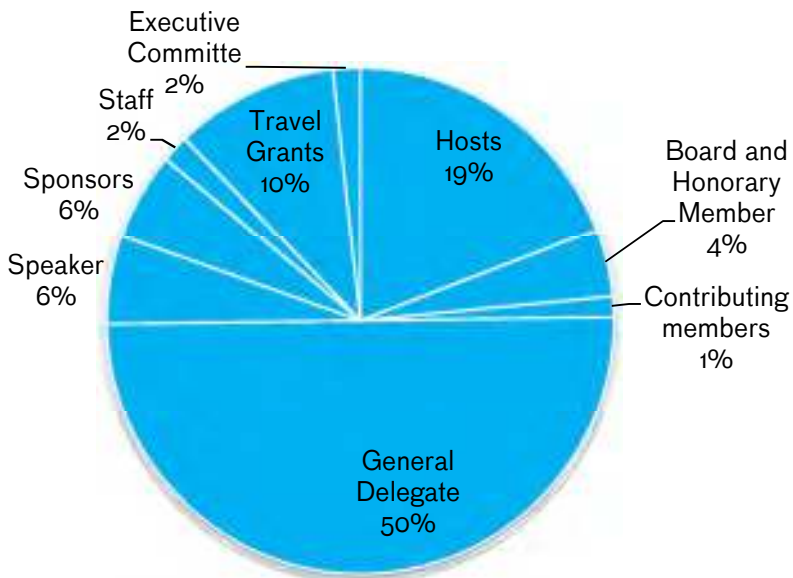
Cultural Española (AC/E) – Spain's Public Agency for Cultural Action, AECÍD (the Spanish Agency for International Development Cooperation), the Institut Ramon Llull (Promoting Catalan Culture Abroad), CCCB: Center for Contemporary Culture of Barcelona, Around Art, the Han Nefkens Foundation and the University of Barcelona.

A group of 43 delegates attended CÍMAM's post-conference tour to San Sebastián, Bilbao and Santander, generously hosted by San Sebastian 2016: European Capital of Culture, AZKUNA Zentroa, the Bilbao City Council, the Fundación Botín and Santander City Council.

The two-day optional program to San Sebastián, Bilbao and Santander includes visits to Tabakalera Centre for Contemporary Culture, the San Telmo Museoa and the Chillida-Leku Museum in San Sebastian; the Museo de Bellas Artes de Bilbao, the AZKUNA Zentroa and the Guggenheim Museum in Bilbao, the Fundación Botín and the Centro Botín in Santander. Please refer to the conference booklet available at cimam.org for the speakers' biographies, abstracts and more program details.

Conference delegates

The Annual Conference is CIMAM's most important meeting throughout the year. It is attended by directors and curators of modern and contemporary art museums and collections and independent professionals. CIMAM 2016 Annual Conference was attended by 230 delegates.

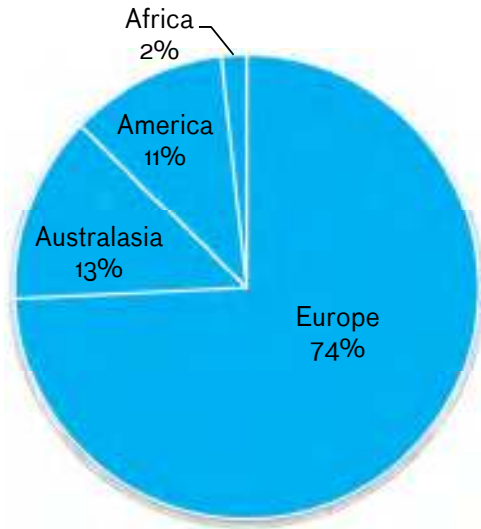


Conference delegates by countries

A total of 230 delegates from 57 different countries attended CIMAM 2016 Annual Conference in Barcelona. There was a strong presence of colleagues from Barcelona and from the country attending the Annual Conference.

Argentina 5, Australia 6, Austria 1, Belgium 4, Brazil 3, Burkina Faso 1, Cambodia 1, Cameroon 1, Canada 1, Chile 2, China 3, Croatia 2, Cuba 1, Denmark 4, Ecuador 1, El Salvador 1, Finland 7, France 11, Germany 7, Ghana 1, Haiti 1, Hungary 1, India 1, Iran 1, Ireland 1, Italy 3, Japan 3, Kazakhstan 1, Kosovo 1, Liechtenstein 1, Luxembourg 1, Mexico 3, Mongolia 1, Namibia 1, Netherlands 2, Norway 1, Paraguay 1, Philippines 2, Poland 3, Portugal 2, Puerto Rico 1, Romania 2, Russia 2, Serbia 1, Singapore 6, Slovenia 2, South Korea 3, Spain 80, Sweden 9, Switzerland 4, Taiwan 1, Turkey 3, Ukraine 4, United Arab Emirates 1, United Kingdom 11, USA 6.

Conference delegates by continent



Delegates at registration desk at MACBA Museu d'Art Contemporani de Barcelona

Conference delegates 2004 2016

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

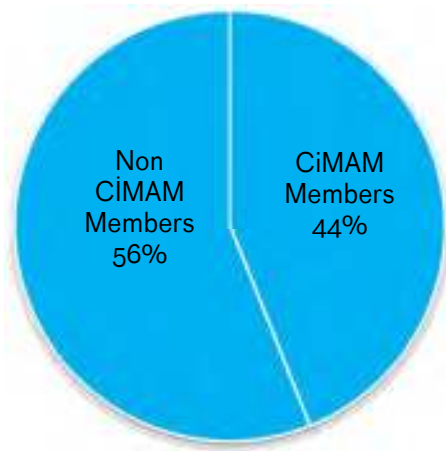
2006 London	140
2007 Viena	130
2008 New York	170
2009 Mexico	150
2010 Shanghai	200
2011 Ljubljana and Zagreb	180
2012 İstanbul	218
2013 Rio de Janeiro	159
2014 Doha	224
2015 Tokyo	260
2016 Barcelona	230

Conference delegates and membership

In 2016, in the third year of the triennial, CIMAM has 557 Members from 85 different countries. CIMAM Members are our

best audience but there are also many professionals from outside CiMAM joining our meetings.

CiMAM Membership among delegates





Q&A of the Keynote speech 02 by Carolyn Christov-Bakargiev at CaixaForum during CIMAM's 2016 Annual Conference

Conference budget

CiMAM's budget

In 2016 CiMAM's total expenses was of €118.645,64 from which over 60% has been dedicated to programs and services for CiMAM's members.

The total costs of CiMAM's staff in 2016 has been of €35.426,66, the operating office costs have been of €16.808,47. CiMAM aims to increase programs, activities and general visibility to raise the sufficient funds to become a fully sustainable organization.

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

Conference Budget

In 2016 CiMAM received the generous support Ajuntament de Barcelona, Generalitat de Catalunya, AC/Acción Cultural Española, AECID. Agencia Española de Cooperación Internacional para el Desarrollo and Institut Ramon Llull to cover the production expenses as well as speakers expenses, AV equipment, catering and transportation in Barcelona for the amount of €86.000,00. CiMAM has also received very generous in-kind support from individuals and organizations in Barcelona:

Fundació “la Caixa”, MACBA Museu de d’Art Contemporani de Barcelona, Fundació Joan Miró, Fundació Antoni Tàpies, CCCB: Centre de Cultura Contemporània de Barcelona, Around Art, Fundació MACBA and the Han Nefkens Foundation.

Conference Budget in Numbers

Delegates: 230

Travel grantees: 24

Countries: 60

Total cost of the conference €140.706,94

Cost per participant €611,76

Sponsorship received €80.000,00

Total In-kind received €45.924,87

Income from Registration €50.418,76

Conference expenses:

Auditorium and AV Facilities €16.595,38

Speakers €28.468,17

Conference Production €14.459,89

Booklet and Materials €6.248,90

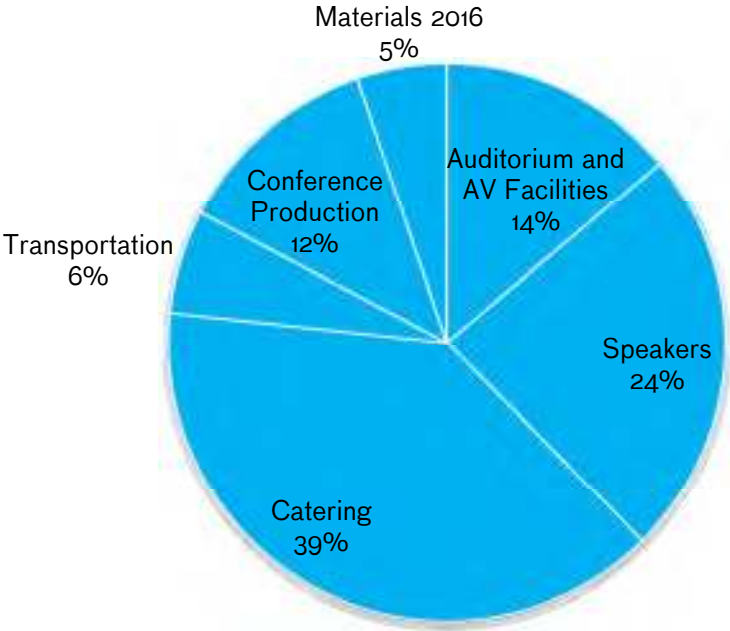
Catering €46.772,78

Transportation €7.185,20

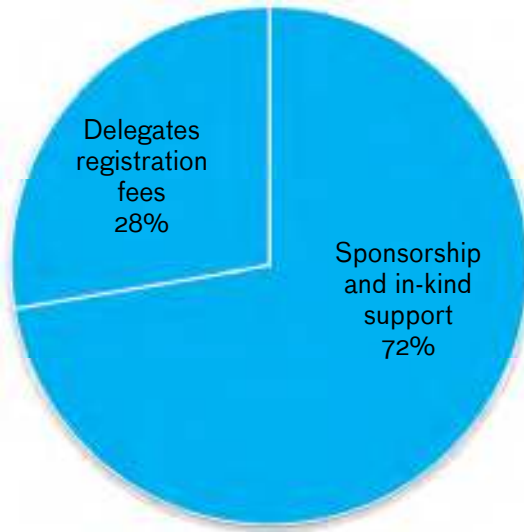
Total expenses €119.730,56

The final version of this accountancy will be available by March 2016. Detailed accounts are published in the Annual Report and are also available upon request.

Conference breakdown of costs



How was the conference financed?



CÍMAM 2016, Annual Conference, Calin Dan during his keynote presentation at MACBA Museu d'Art Contemporani de Barcelona

Travel Grant Program

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

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

Since 2005 a total of 256 travel grant beneficiaries have been awarded support to attend CIMAM Annual Conferences.

In 2016 CIMAM offered 24 travel grants to modern and contemporary art museum and collection professionals residing in countries with Emerging Market and Developing Economies and professionals residing in Central America and the Caribbean.

The total amount received was €45.301,15 and was generously provided by:

→ The Getty Foundation, Los Angeles, offered 20 travel fellowships for professionals residing in countries with Emerging Market and Developing Economies.

→ The Fundación Cisneros/Colección Patricia Phelps de Cisneros offered 4 travel grants for professionals residing in Central America and the Caribbean.

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

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

CiMAM Travel Grant Committee 2016



Bartomeu Mari,
President of CiMAM
2014-2016, Director
MMCA, National
Museum of Modern
and Contemporary
Art Korea, Seoul,
Republic of Korea



Patricia Sloane,
Secretary-Treasurer
of CiMAM 2014-2016,
Associate Curator,
MUAC/UNAM,
Mexico D.F., Mexico



Kian Chow Kwok, Board
Member of CiMAM 2014-
2016, Program Leader,
Arts and Culture
Management, Singapore
Management University,
Singapore



Frances Morris,
Board member of
CiMAM, Director,
Tate Modern,
London, UK



Marcela Römer,
Board member of
CiMAM 2014-2016,
Director, Museum
Castagnino+macro,
Rosario, Argentina



Panel Discussion with perspective speakers moderated by Frances Morris, Director, Tate Modern, London, United Kingdom

The Getty Foundation

Since 2005 the Getty Foundation has been contributing to CIMAM's development by supporting the attendance of a total of 182 professionals from underrepresented countries around the globe to CIMAM Annual Conferences. In 2016 the total awarded amount by the Getty Foundation to CIMAM to carry out the Travel Grant Program was of €35.892,00. The funds have been used to cover travel, lodging and registration fees of 20 award recipients from 18 different countries in Central America and the Caribbean to attend CIMAM 2016 Annual Conference.

Grant beneficiaries funded by the Getty Foundation since 2005

2005 São Paulo	19
2006 London	17
2007 Viena	20
2008 New York	0
2009 Mexico	0
2010 Shanghai	0
2011 Ljubljana and Zagreb	25
2012 İstanbul	23
2013 Rio de Janeiro	15
2014 Doha	22
2015 Tokyo	20
2016 Barcelona	20

Selection process and criteria

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

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

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

*CIMAM followed the list of countries with emerging and developing economies according to the International Monetary Fund's World Economic Outlook Report, April 2016.

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

Application process

Each candidate completed the online application available at CiMAM's website including a CV and motivation statement and two letters of recommendation. The call for applications and information about the Travel Grant Program was sent out on 16 August and 23 August. Deadline to receive applications for the Getty Foundation grant schemes was 14 September 2016. Successful candidates were informed on 3 October and the list of grant beneficiaries was announced on 19 October. Candidate applications were reviewed by the Travel Grant Selection Committee of CiMAM constituted by 5 CiMAM Board Members. In 2016 they reviewed 113 applications. All grant recipients were first approved by the grant contributor.

The support was limited to conference registration, travel and accommodation expenses for the awarded beneficiaries. In 2016, upon approval by the Getty Foundation grantees received in cash €50,00 to cover the expenses related with visa applications and transportation to/from the airport.

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

*Country and city of residence of the 20
Getty Foundation 2016 grantees*

Priscila Arantes, São Paulo, Brazil
Sofía Dourron, Buenos Aires, Argentina
Pily Estrada, Quito, Ecuador
Soledad García Saavedra, Santiago de Chile, Chile
Tayeebeh Golsabahi, Tehran, Iran
Helen Harris, Windhoek, Namibia
Elif Kamisli, İstanbul, Turkey
Vikash Kumar, Noida, India
Mariana Lorenzi, São Paulo, Brazil
Ali Louguet, Ouagadougou, Burkina Faso
Alisa Lozhkina, Kyiv, Ukraine
Adrianna Matczak, Warsaw, Poland
Antonio Montalvan, Cagayan de Oro City, Philippines
Christoforos Pavlakis, Phnom Penh, Cambodia
Snježana Pintarić, Zagreb, Croatia
Robin Riskin, Kumasi, Ghana
Virginia Roy, Mexico City, Mexico
Suvdaa Sampil, Zuunmod City, Mongolia
Christian Tchuisseu Nana, Yaoundé, Cameroon
Randel Urbano, Quezon City, Philippines



Travel grantees and CİMAM delegates during CİMAM 2016 Annual Conference

Grantees' reports



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

The theme of the CIMAM this year touched on a fundamental point in what concerns the responsibilities, function and role of museums. The event took place over three days and was marked by a broad and variegated set of lectures, talks and roundtable discussions formed largely by museum directors and curators, but also by artists and theorists. The diversity of discourses was further marked by the speakers' place of origin: Spain, England, Italy, Paraguay, Australia, France, among others.

The opening roundtable event, which included a lecture delivered by the thinker and professor of the University of Barcelona, Marina Garcés, set the tone of the event to a certain extent. In a clear address, Garcés presented with a clear address the trajectory of culture, its role and function, from modernity to contemporaneity, underscoring its importance in the construction of subjectivities. It could be said that although Garcés' speech didn't focus specifically on museum-related issues, it shed light on a moment of crisis and change in the

field of culture and consequently on the role of institutions, such as the museum.

Therefore, many of the key issues addressed in the event related to rethinking and creating new strategies for action within the scope of the museum, be it by means of new curatorial formats and projects, by opening dialogues with the context, and also through the creation of new documentation and archive strategies.

On the other hand, albeit not less importantly, the possibility of meeting and coming into contact with so many museum colleagues who work in museums set in very different realities and bring a wealth of experience to the table was greatly enriching, not only for exchanging experiences and for establishing contacts, but above all to foster the awareness that the museum institution does not have to follow a universal model, but is actually an apparatus that comes into being through the relation with the reality and cultural context of each particular country.

I am deeply grateful to the Getty Foundation Award for providing me the opportunity of attending the event, which, as curator of a Brazilian institution, was extremely enriching and stimulating.



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

Attending the CIMAM annual conference was an overall good experience. I had the opportunity to meet very experienced and driven professionals, and visit interesting exhibits and spaces in the host city. I believe the format of the conferences was efficient and easy to follow. The daily keynote speaker and the thematic 3 presentations communicated the right amount of information for participants to digest and understand. The closing debate between the speakers of each session was also stimulating. In addition, the afternoon visits to museums and other spaces was enriching, as it allowed participants to observe the application of some of the different themes discussed.

I think the keynote speakers' presentations were complete and motivating. The opening by Marina was a great way of putting the whole conference in context. Carolyn's intelligence and spontaneity served as a reminder of why we work in culture and the changes we can make. Finally, Mari Carmen's detailed presentation made us reflect about the contemporary importance of archives.

With a couple of exceptions, the perspective cases did not fully meet my expectations. Though the speakers are great professionals and many are doing an amazing job at their positions, I think most of the cases weren't as inventive or different from what we have been seeing in the art world within the last few years. I know these kind of conferences are not made just to give answers, but to share experiences and ideas, so in that sense, I was expecting to listen to more innovative ways of thinking the museum in the 21st century and to obtain more useful tools to apply.

I feel truly grateful to have received the grant to attend this year's CIMAM annual conference. Sharing and comparing experiences with the participants, as well as listening to such diverse viewpoints, was tremendously enriching as a young professional in a very demanding job.



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

Interested on the approaches of Museum and its responsibility, I would like to highlight some ideas discussed in the Conference, which brought into question the negotiation

between the social forces that affect the museum and the ways to think and to act its transformation.

Philosopher Marina Garcés posed crucial questions in her presentation *The Force of Hunger* regarding to the current conditions of cultural workers in institutions such as museums and academia. Cultural infrastructures stand in a spiral paradox between the workers' forces that propel culture and the reliance on private, market and industry, which absorbed and promoted those forces becoming "free and volunteer servants in a neoliberal economy". As a counter-position, Garcés referred to the dignity of having limits to servitude, to face with honesty the hypocrisy immersed in the world of culture.

Responsibility therefore, appeared within those limits, as a process of transformation, in the communication of what moves us; what are the necessities and commitments of human bodies for art today. In the words of Garcés, is "to share both noble virtues and despicable acts" in the instability and the interpellation of the dialogue. The essential act of dialogue, or the alternative forms to share different ideas and comments within museums' structures, seems to me, were inspiringly present in the Conference in the artistic strength of artists' presentations such as Sylvie Blocher and Marysia Lewandowska where acts and experiences of sharing allowed

other forms of imagination, assembling self-organization and looking for ways of generosity. However, how these 43trench43 could penetrate in the long term, and not in a particular moment to make flexible –less rigid- the museum? Perhaps artist and writer Dave Beech, pointed out at the very end of his presentation *Protesting the Museum* some lights. Raising a question whether the museum could be an agent of social responsibility, Beech referred to a pragmatic alternative of change for the museum by taking part as a member of social change in its location and context, in contrast to the common representation of social conflicts in their walls. Testing and critical models confronting museums funding, organizational, operational and ethical dilemmas by directors of big and small scale museums where absent in the conference. Probably, those were other *forces of hunger* that I need to listen.



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

First of all, I would like to thank of Getty Foundation and CIMAM board for this great

opportunity and possibility of my participation in CİMAM conference 2016. This conference, with the theme *The Museum and Its Responsibilities* for me, as a first time participant from Iran, a country with special situation, since these recent years, was very unique and useful opportunity to share experiences and knowledge among others, new friends and future colleagues. Through speeches and presentations, I found the theme as a challenging subject which its answers can be quite unique regard to the period of time or in different conditions and geography. We live in a fast changing world and we need to adapt our museum's responsibilities with the priorities and benefits of the realities of today, however, it is obvious that these realities which surrounding us, are not pleasant most of the time. As Marina Garcés, the first keynote speaker, drawn today museums condition with her philosophical views, truthfully, *We must take a leap and return to the roots...* Also regard to her quote of Artaud – *We need a culture that has the force of hunger* – she planned a challenging question *what do we hunger today?* This question made me think about the condition in my own country. Situation we have faced since last decade. Do we still hunger for culture? How we, as cultural institutions, as art collections or museums in general with very

different conditions, can find this hunger and feed that with our plans and programs, for the benefit of our communities?

Meanwhile, I realized Calin Dan's donkey's dilemma, as a similar case compare to Iranian museums. Dilemma about what they need to do, what they adore or prefer to do and what they force to do. After all unique programs, speeches, perspectives, visits and artistic talks in this conference, I realized we, as museums experts have very common and eternal responsibility which is to increase thinking, to make people think about museums. As Descartes said: *I think therefore I am*. This way always helped and will help us to spread life in our museums and communities.



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

I would firstly like to extend my deepest gratitude to The Getty foundation and CIMAM for making it possible for me to attend the 2016 CIMAM conference in Barcelona. It is through opportunities like this one that we are given the chance to participate in the broader community of art professionals around the world. These relationships are invaluable.

This participation however runs the risk of being cosmetic in environments that do not fully comprehend the level of difference (and sameness) of those who participate, those who must wait in line to receive the gift of a single attendance and those for whom attendance is a given. Through the act of accepting our 'responsibilities', museum professionals around the world can work to address these internationally experienced inequalities. The testimonies that we heard about the tasks being undertaken by museum professionals and artists were inspiring and thought provoking. However it was with relief that I listened to the perspective of Kuan-Hsing Chen whose lecture struck a chord. It made visible what had until that moment remained largely invisible. Chen's perspective pointed to the existence of paradigms of thought that were under represented at the conference as a whole.

After experiencing this conference, having been given the chance to think through these issues, I would like to say that CIMAMs assertion that it is an international committee/forum requires careful assessment. Just as a certain lack was openly perceived and commented on in the composition of the panel on the first day (being all European and male) another lack needs to be addressed in the overall composition of the CIMAM committee and its members. With not a single speaker from the

African continent and only three participants from the continent in attendance the concept of an 'international' 47trench47e47l becomes hard to justify. Is it CiMAMs responsibility to look beyond old fashioned and persistent notions about countries in Africa (as well as 'developing' nations around the world) as being places of poverty with no infrastructure? Are we ready to move beyond the notion that a museum is there for more than just 'Nation building', particularly in an era in which many countries' political climates seem to shift closer to Nationalist rhetoric?

At the very least CiMAM, like the museums it serves, has a responsibility to the narratives it promotes and legitimates. Bringing professionals who would otherwise not have access to this space into it through Travel Grants is a step in the right direction, for which I am very grateful.



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

CiMAM's annual conference in Barcelona was an inspiring experience for me in terms of the keynote speeches, perspective talks, discussions with the

conference participants and art spaces that were visited. I work in the field of art because I truly believe that exhibition making is an important way of story telling; and the stories create a connection with life, serve as a shelter in difficult times and invite us to envision other worlds. Different stories can touch people's lives in different ways and could create small changes that can hopefully lead bigger ones for a better future.

As a young professional, it was an exceptional opportunity to observe and to listen the prominent colleagues who have been creating constellations through their significant exhibitions that were the results of passion and diligent work. For all these reasons and more, I felt a moment of tranquility and hope for the future during the conference of CIMAM.

I am living in Turkey, a country in a turbulent geography. Our discussions regarding the archiving, future of public collections and preservation of cultural heritage contain different sensitivities in the context of the region (such as several digital archive projects around the reproduction of the artifacts and the historical sites that were demolished by ISIS over the last years, come with many ethical and esthetical questions).

Coming through this reality, it was stimulating to listen about a variety of models in exhibition making, collecting and archiving from different institutions. I strongly believe that I did benefit

from all the examples and had the possibility of rethinking our role in Turkey. I am very grateful to Getty Foundation for giving me the opportunity of participating in CIMAM's annual conference. After this first experience, I think CIMAM is a unique structure that establishes bonds between the institutions in a macro level through close relationships built in micro level. Considering the possibility of engagement with major discussions in the field, I believe it is utmost important to be a part of it and I sincerely hope to be present in the following editions.



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

First of all, I would like to thank the Getty Foundation and the CIMAM Council for supporting my candidacy, which enabled me to participate in the CIMAM Annual Conference in this wonderful city of Barcelona from 18 to 20 November. Coming from an Ethnographic Museum, the conference was an opportunity for me to meet and share experiences with professionals from different countries and regions and to hear various views on the theme of the conference *The*

Museums and Its Responsibilities.

By participating in this conference I also wanted to talk with professionals on my idea of creating a museum of contemporary art in my country. During my stay in Barcelona, I exchanged a lot on this subject and I think I can launch my project to create this kind of museum. Upon my return I proposed the idea to my director who gave me his agreement to better mature the project. During the three-day conference, I enjoyed the presentations and panels. I realized that most museums in developing countries are experiencing the same problems. Notably problems of conservation and also problems of attendance.

The brilliant presentation by Mr. Calin Dan, General Manager of the Museum of Contemporary Art in Bucharest in Romania was very inspiring and triggered many questions related to attendance, especially for museums that are located next to the amusement parks. I personally enjoyed the various excursions in the many foundations that made me discover the city of Barcelona.

The CIMAM conference is unique and necessary; It not only offers an intense and rich series of lectures and presentations all relevant to our own work and context but also an opportunity to exchange common knowledge and problems and concerns.

Again, I want to thank the Getty Foundation and CIMAM for giving me the opportunity to participate in this incredible platform, and I nurture the desire to participate in the next conference in Singapore to continue discussions on my project.



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

Attending this year's CIMAM Conference was a really precious experience. I was impressed by the diversity of art professionals from so many countries with different economic and cultural backgrounds. This diversity gave me the possibility to see the international museum community not as a number of scattered institutions but as a circle of colleagues and friends who due to CIMAM conference every year have this amazing opportunity for networking and sharing their ideas. I think in the situation of global uncertainty and the raise of all kinds of radicalisms this solidarity and professional communication becomes even more valuable.

As it was many times mentioned during the conference, nowadays global world faces huge political challenges which sooner or later can lead to the collapse of current cultural

model. Therefore, the art community today has to be prepared to defend the values of freedom and cultural diversity. In this unique time museum should become the source of new senses and ideas, provoke dialogue and show the example of freedom in the world where this freedom is being constantly attacked from all sides. Today museums and their role within the society undergo unprecedented change. This situation, on the one hand, brings lots of melancholy to the museum discourse, but at the same time, it can be the source of endless inspiration and new approaches. As Frances Morris put it in her closing speech: "Museum is dead. Long live the museum!".

I was very impressed by Carolyn Christof-Bakargiev's speech and her overall charismatic personality. I think it is really great that people with such rich experience and outstanding individuality come to run the museums. Sometimes we are tempted to perceive museums and art centers merely as depersonalized and beurocratized agents of social practices. I think this lack of passion and personality is a huge challenge for the existing cultural model and that's why the example of Carolyn Christof-Bakargiev is so inspiring for me.

I would also like to express my sincere gratitude to Getty Foundation and the CIMAM Board for the possibility to attend the conference in Barcelona.



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

As a young museologist, being the CiMAM Annual Conference Grant beneficiar was the incredible both professional and personal education.

I am coming from quite new, dynamic and fast developing institution from Warsaw that is still redefining its strength towards the artists, the locals and the audience above all. During the Conference I have found out that – despite all small and big differences between the museums of contemporary art worldwide – we usually have the same goals and the same challenges. It was a great pleasure to be able to listen to all the speakers that proved this fact. Of course we didn't conclude with one and obligatory truth defining the responsibility of the museums nowadays. But in my opinion it was even more important to be given such a wide range of different perspectives that all in all was very familiar for me and my institution.

And above all, as it has showed up during the extremely interesting panel discussions, here comes the time when we – no matter from where do we come from – have to struggle with serious problem, which is global one. And I

think that facing that we will have to define some new responsibilities.

For my personal experience being the participant of the Conference was an immense occasion to meet professionals from all over the world and to learn from their huge knowledge. As a young strength I feel awarded and inspired by the lesson I was given and the contacts that I brought with me from Barcelona. By this strength I would like to express my sincere gratitude to Getty Foundation, CIMAM Board Members, CIMAM Executive Office and the Speakers for making me able to go through this great lesson and adventure. Thank you all and I hope to meet you in a year!



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

Modern art museums and its pedagogy
to other museological genres

I am, first and foremost, an ethnographic and historical museum professional. In the CIMAM Barcelona 2016 conference, I was focused on the search for commonalities between modern art

museums and ethnographic/historical museums. I proceeded from the premise that both genres are neither antithetical nor outliers to each other but rather are situated on a common space of production, which is culture. Having said that, I was proceeding from the postulate that both share porous borders and hence have much interactive principles with each other. The conference discourse confirmed that postulation: The institution of culture should have social responsibility. Because culture is the medium that gives identity to a nation, people are not just persons but are the link that produces identity. This is related to the principle in ethnographic museums where people given representations are accorded the status of stakeholders and hence are extended curatorial authority.

Alistair Hudson of MIMA articulates that on a related level: “A museum is curated with different constituencies on their own terms – art is not separate from life but a fundamental part of it.” In ethnographic and historical museums, for example, we must never evade the reflexive question: whose history are we writing and from whose perspective?

Dave Beech of Sweden echoes: *Our work is working with people and making them become agents*, proceeding from his premise that the museum has become a site of protest, where

protesters can even protest against the museum not for its museology but for its non-museological complicity.

This proclivity for the museum to self-question and to self-criticize addresses the positions of Foucault and Adorno that museums are sepulchers of art. This has repercussions on a museum's ability to have broad-based research, on its responsibility to teach, and on the overarching arrow that curators must always be able to ask: who tells the story?

And so as it is in ethnographic/historical museums, modern art museums are reminded of the values of inclusivity and the ability to express social justice. Curatorial genres indeed have porous borders.



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

Modern Art of Common Space

Modern Art, politics, commerce and culture all unfold in space that is essentially public – civic, common, shared. Our social relationships are sculpted by the institutions hosts to modern arts. That is perhaps why culture is common, even when it is insular and parochial; why modern art museums speak to how

and even whether we live together. The linkages between modern art, space and time and the manner in which we live our shared political and cultural destinies turn out to be determinative in ways that are often invisible but always critical. In CiMAM's 2016 Annual conference on *The Museums and Its Responsibilities*, which arose out of collaborative work with a group of artists, curators, museum directors and managers explored the many innovative approaches and challenges that have emerged in recent years that utilize modern and contemporary arts in thinking about common space and democracy. These approaches included cultural paradigms that address anomie, privatization and commercialism in the developed world. We have learned from Machiavelli and Rousseau to speak of the art of politics. But there is a deeper, anti-ideological politics of art – a civic architecture of the commons – whose lessons are yet to be learned.

Thank you for such a sincere welcome to me in CiMAM. I loved the conference theme and ideal, the respective tracks, and the extraordinary stimulation and genuine dialogue I experienced as delegate. I met so many wonderful people who I hope to see again anywhere! To the organisers, there are really no words other than to say you strengthened the most wonderful and meaningful conference I have attended for many years and you

went above and beyond the call to ensure that events ran smoothly. I congratulate you all for hosting such a wonderful series of events and hope we have the pleasure to meet again.



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

ČIMAM conference is a great place to meet colleagues from all over the world, to see and to hear their experiences and their ideas and to discuss problems which we all have in the world of museums of modern and contemporary art today.

In this report I would like to point out four speakers whose practical and theoretical approaches were very stimulating and inspiring for me – this are Alistair Hudson and Miguel Amado from Middlesborough Institute, Carolyn Christov-Bakargiev from Castello di Rivoli and Yuliya Sorokina from Asia Art+PF. Three very different positions, different experiences but they all are connected with the same passion for art and passion for museums, something what we are, in my strength, missing sometimes in our everyday practice. Repositioning of an institution is complex and “dangerous” process which can fail or

have success. Alistair showed on the example of Middlesbrough Institute that repositioning is possible even in difficult situations. The programs, which he and Miguel presented – like Museum 3.0, ART without ART and Arte Util are wonderful contributions to the mission of contemporary museums, specially in the field of building new audiences. Carolyn Christov-Bakargiev's lecture about the art world today and the position of a curator or a museum director in this complex network opened many questions and discussions among the colleagues but in my strength, she showed us how wonderful and big this art world is and she reminded us that we have to question our position every day again. In last years many colleagues, when they saw the big new building of the Museum, asked me if I am planning to organize some biennale in Zagreb and I always answered no. After Carolyn lecture I am planning to reconsider this question! Yulia Sorokina is coming from the land in which there is no museum of contemporary art but she is organizing so wonderful actions and exhibitions and I would like to congratulate to her and to CIMAM board for inviting her. I would also like to mention one exhibition space which we visited only shortly – Fundació Foto Colectania which is very interesting institution in terms of collecting and promoting Catalanian photography. I am planning to stay in touch with

Foto Colectania for some exchange 60trench, between their collection and MSU Tošo Dabac Archive.



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

“How life is sad! [...] / I [am a snail], / and alas I will always be one!” (author’s translation)

Thus reads the comic by Copi on show at La Virreina, Barcelona – till the seated woman who acts as the recurring index responds by stomping the snail out of his misery. The cartoon could be seen as an allegory on the fragility of eternity, as discussed by Carolyn Christov-Bakargiev in her keynote lecture at CiMAM’s 2016 Conference. She considered how the museum collection has been positioned as an archive for eternity, yet how notions of art over time have functioned as products of their temporality, determined by historical context – just as liable to “splat” as our snail. The constant shifting and rewriting of narratives has been probed by keynote speaker Mari Carmen Ramírez. Her exhibitions of Latin American modernism and avant-garde, and initiatives like the ICAA Documents Project, have worked to 60trench60e global

canons of artistic production. For Ramírez, the archive should not be a “repository” but a “critical antidote”— perhaps a pharmakon in the Derridean sense: a medicine both poison and cure, which heals its host by penetrating and subsuming it in the process.

The idea of the pharmakon guided the curatorial approach for my collaborative M.F.A. thesis exhibition at KNUST, “if you love me...”, staged along railway lines in Kumasi, Ghana. Through a cohabitation of objects, organisms and forms, we attempted to produce the space as somehow apart from itself, within yet outside it—borrowing Christov-Bakargiev’s suggestion of the Klein bottle as a model for exhibition-making.

I continue to ask myself what is the role of art, and my practice within it. If the museum collection is eternal, what about that which has no collection, or no institution to do the collecting? I could relate to the “Central Asian Strategy” humorously proposed by Yulika Sorokina, outlining tactics for independent and communal practice from her position as a curator in Kazakhstan. At a parallel spacetime in Kumasi, we operate from a void packed with potential; a counterpoint that can reorient (or refuse) the center, depending on the position from which you look.



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

The strength of the hunger

(Marina Garcés took the title from the prologue of the book “El Doble”, by Antonio Artaud)

Garcés emphasizes the etymology of the word culture (linked to life, to cultivate), and the need to put it at the same level of vital need. In the construction of the national state, culture gives shape to the collective life of that state. This happened in the following context: on one hand, the ecclesiastical power shifted to the institutional power of the bourgeoisie, the new social class. Besides, the people as a status category was transformed to a national category. Also, there is a new redefinition of the labor relationship (with the industrial revolution) and the people become workers (with new needs for training, reading ...). Finally, history becomes a narrative and culture a historical condition. In this context, cultural institutions have the mission of giving shape to the political subject of the modern

state, a subject as a citizen, worker and as a people, the 3 new modern political meanings.

Culture is a new form of obedience, an acceptance of the common order, a voluntary servitude, following La Boitie. From the previous vassalage, feudal and ecclesiastical, the new subject is a free servant but linked to the social contract and labor contract. Thus, culture gives autonomy to the subject, but at the same time creates self-obedience, free obedience to consumption or to entrepreneurship. It is a matter, then, of being free servants, or rather servile.

Hegel defines culture as liberation against desire, subjectivity and taste, that which brings us to the concrete (that implied to be freed from universalism and to integrate into the state particularities).

Garcés wonders how to get out and break those places. She takes as an example a fictional character of Diderot, a character who does not hide his hypocrisy and who shows his need (to buy and to sell his wise), he does not hide his precariousness, and he exposes the 63t strength of the hunger. The hungry is not weak, he is strong.

Voluntary servitude is worthy if it is able to set limits, otherwise we will be servile. There is a fine border between servitude and servility.

We have to understand that the public is not a “them”, it is an “us”, a tension where it is possible to meet us. There is a necessary interpellation between what “we are” and what “we do”, it is necessary to disengage the role, and make the role as a commonplace. The responsibility is to open spaces of interpellation, but not only in an exhibition, in every action and decision.

Cultural criticism may have the responsibility of unmasking the work of culture itself.

When we talk about responsibility, we talk about responsibility:

- Towards the other (people, community, public), but with a delegation and attribution of responsibility. Responsibility as mission, self-emancipation.
- By. Culture assumes its co-responsibility and the effects of domination. Responsibility as guilt, which leads to self-unmask, but it can fall into self-justification and self-referential.



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

First of all, I would like to begin by conveying my

heartfelt gratitude to the Getty Foundation, CiMAM for their generous support in the form of a travel grant, which allowed me to attend the CiMAM Annual Conference in Barcelona. I had an amazing experience and learnt a lot. I would like to share some of them. Barcelona city was a crowded full of amazing cultural heritage and for me, most attracted one was “Museu Nacional d’Art de Catalunya “. It is well preserved and the museum exhibitions are a combination of tradition and innovation, preserving exhibits of modern technology. It is very impressed me. I learn about international museums preservation, safety, policy and exhibition design so on.

Unlike the local museums in our country, the international museum managements and preservation are highly developed. Furthermore, there are many ancient temples in Mongolia, especially in the rural areas. As a small local museum, we faced a lot of problems in every time. I think, we also possible to implant that method to retain our cultural heritage as a modern and traditional form. Each of Speaker’s speech gives me a lot of new ideas and impression. I could use some of them in upcoming museum activities in our country, especially in conservation and restoration field. During the conference I exchanged experience with museum specialists in different fields. That was so nice. Moreover, the conference was well

organized and stuffs were very polite. I hope, we could continue our collaboration in near future.



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

The CIMAM 2016 Conference in Barcelona manifested the wide-ranging yet congruent concerns of museum professionals today. The talks signified the urgency to unify strengths and enact innovative social ideas for true change for, by and among whom the institutions serve. The conference is an attestation that the museum still plays a crucial role in shaping ways of life in times of conflict, misinformation and hypermedia.

The expositions by Blocher, Dagostino, Sorokina, Hudson and Amado resonated the scenes observable in my immediate environs, among metropolitan Filipinos living in archipelagic states of minds. I am encouraged to work in a more immersive manner with the audience of my home museum because of the speakers' posture in making the audience as effective collaborators of the museum program. As we all still scuffle for the access of correct information and knowledge, the museum must always strive to be "ecumenical" as insisted by Ramírez in her presentation of continental archiving of American and

Latino art. I gravitated towards Christov- Bakagiev's "response-ability" and how this breaking down could make the word more efficient as we work inside and beyond the museum. She also articulated that *when we localize too much, we lose the 'worldliness'* and this resounded personal experiences in exhibition-making. "Response-ability" also seemed tangential to Chen's ethnographic narratives of rituals and activities in several Chinese communities, as I assumed that he was proposing the intermingling (or reconciliation) of archiving with daily human experience.

I am very much thankful for the opportunity to attend through the travel grant endowed by Getty Foundation. Overwhelming motivation also sprung out from informal conversations among other respected participants, cultural thinkers and museum leaders as we toured different art spaces and social venues in Barcelona. I extend special thanks to the ever-reliable conference's Executive Office as the anecdote of my visa refusal and eventual approval gave my first CIMAM involvement a bittersweet tang, nonetheless a fruitful travail. The experience encourages me to continue learning the art, culture and science of 'working for the arts' through and beyond difficult contemporary conditions.



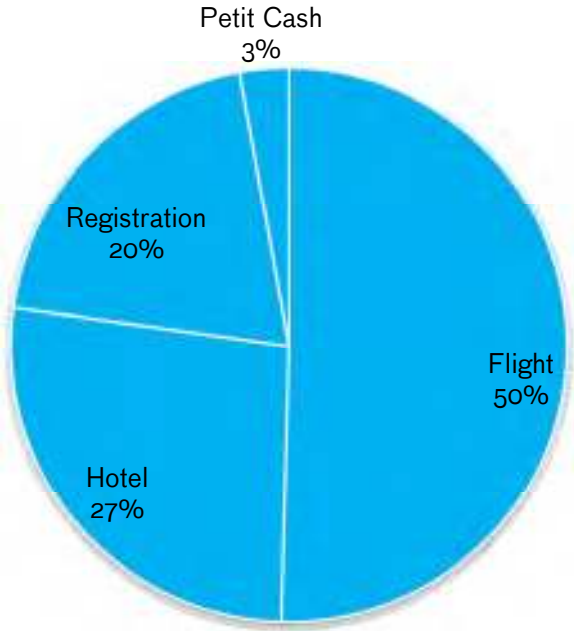
Visit at MACBA Museu d'Art Contemporani de Barcelona during the CÍMAM's 2016 Annual Conference

Grant expenditure report

In 2016 the total awarded amount by the Getty Foundation to CIMAM to carry out the Travel Grant Program was of €35.892,00. The funds have been used to cover travel, lodging and registration fees of 20 award recipients from 18 different countries to attend CIMAM 2016 Annual Conference. The total amount spent was €33.334,11. The bank expenses when entering the check in the bank were €108,00. The unspent amount of €2.557,89 will be transferred back to the Getty Foundation.

The average awarded amount to each beneficiary has been of €1,666,70. The average travel cost from the beneficiaries' city of origin to Barcelona and return has been €840,39 and the average accommodation expenses has been of €469,54 per grantee. Upon approval by the Getty Foundation, this year the beneficiaries received €50,00 in cash to cover the visa and travel expenses to/from the airport. The reduced conference registration fee that applies for CIMAM Members and was covered with the grant is of €350.00 per beneficiary. Please find the detailed expenses in the following pages.

The granted funds have been spent as follows

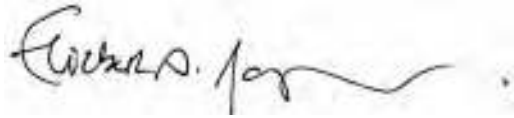


Breakdown of expenses per travel grant beneficiary

<i>Name</i>	<i>Last Name</i>	<i>Flight</i>	<i>Hotel</i>	<i>Conf. Reg.</i>	<i>Petit Cash</i>	<i>Total</i>
Priscila	Arantes	1.062,22 €	488,84 €	350,00 €	50,00 €	1.951,06 €
Sofia	Dourron	1.275,75 €	488,84 €	350,00 €	50,00 €	2.164,59 €
Pilar	Estrada	1.008,70 €	488,84 €	350,00 €	50,00 €	1.897,54 €
Soledad Tayeebeh	García	979,60 €	488,84 €	350,00 €	50,00 €	1.868,44 €
Golnaz	Golsabahi	522,29 €	488,84 €	350,00 €	50,00 €	1.411,13 €
Helen	Harris	1.707,25 €	488,84 €	350,00 €	50,00 €	2.596,09 €
Elif	Kmisli	455,20 €	488,84 €	350,00 €	50,00 €	1.344,04 €
Vikash	Kumar	1.106,65 €	488,84 €	350,00 €	50,00 €	1.995,49 €
Ali	Louguet	1.109,07 €	488,84 €	350,00 €	50,00 €	1.997,91 €
Alisa	Lozhkina	404,94 €	488,84 €	350,00 €	50,00 €	1.293,78 €
Adrianna	Matczak	327,45	488,84 €	350,00 €	50,00 €	1.216,29 €
Antonio Christo- foros	Montalvan Pavlakis	1.177,18 € 358,95 €	488,84 €	350,00 €	50,00 €	2.066,02 € 1.247,79 €
Snježana	Pintarić	239,20 €	488,84 €	350,00 €	50,00 €	1.128,04 €
Robin	Riskin Roy	749,17 €	488,84 €	350,00 €	50,00 €	1.638,01 €
Virginia	Luzarraga	1.078,27 €	0,00 €	350,00 €	50,00 €	1.478,27 €
Suvdaa	Sampil Tchuisseau	1.192,70 €	488,84 €	350,00 €	50,00 €	2.081,54 €
Christian	Nana	912,01 €	611,05 €	350,00 €	50,00 €	1.923,06 €
Randel	Urbano	1.146,18 €	488,84 €	350,00 €	50,00 €	2.035,02 €
Total		16.812,78 €	8.921,33 €	6.650,00 €	950,00 €	33.334,11 €

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

Tuesday 20 December 2016

A handwritten signature in black ink, appearing to read 'Elizabeth Ann Macgregor', written over a light grey rectangular background.

Elizabeth Ann Macgregor OBE

President of CiMAM

Director, Museum of Contemporary Art, Sydney, Australia



Travel Grants and Delegates at CCCB Theatre during CìMAM's 2016 Annual Conference

Fundación Cisneros/ Colección Patricia Phelps de Cisneros

Since 2005 Fundación Cisneros/Colección Patricia Phelps de Cisneros has been contributing to CIMAM's development by supporting the attendance of a total of 44 professionals from the Latin American region to CIMAM's Annual Conferences.

In 2016 the total awarded amount by the Fundación Cisneros/Colección Patricia Phelps de Cisneros to CIMAM to carry out the Travel Grant Program was of €8.701,15. The funds have been used to cover travel, lodging and registration fees of 4 award recipients from 4 different countries to attend CIMAM 2016 Annual Conference. The total amount spent was €8.637,07. The unspent amount of €64,08 will be transferred back to the Fundación Cisneros/Colección Patricia Phelps de Cisneros.

*Number of CIMAM Travel Grant beneficiaries funded by
Fundación Cisneros/Colección Patricia Phelps de Cisneros
since 2005*

2005 São Paulo	6
2006 London	0
2007 Viena	0
2008 New York	0
2009 Mexico	6
2010 Shanghai	4
2011 Ljubljana and Zagreb	4
2012 İstanbul	5
2013 Rio de Janeiro	5
2014 Doha	6
2015 Tokyo	4
2016 Barcelona	4

Selection process and criteria

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

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

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

Application process

Each candidate completed the online application available at CIMAM's website including a CV and motivation statement and two letters of recommendation before 14 September 2016. Applicants were notified of the decision by 3 October 2016.

Candidate applications were reviewed by the Travel Grant Selection Committee of CIMAM constituted by 5 CIMAM Board Members. In 2016 they reviewed 113 applications. All grant recipients were first approved by the grant contributor.

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

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

Marly Joseph Desir, Port-au-Prince

Magali Méndez de Castellón, San Salvador, El Salvador

Stephanie Noach, Havana, Cuba

Melissa Ramos Borges, San Juan, Puerto Rico



Visit at Fundació Joan Miró during CIMAM's 2016 Annual Conference

Grantees' reports



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

My attendance this year at CIMAM was made possible by the the Fundacion Cisneros/Coleccion Patricia Phelps de Cisneros, without which I would have been unable to go. I am a curator working at the college la Renaissance Department Museum.

This conference was a particularly good time to hear keynote speakers and perspectives have given us the opportunity to discuss about *The Museum and Its Responsibilities*. I was able to learn about the problems that's facing the Museums in general.

It is impossible to mention all of the sessions that I enjoyed in a short summary, but I will mention a few standouts .The point of view of Dave Beech as "Money is controlling everything in Art "Crisis of the Museums in the world", "Some Museums receiving more fund than others"... the question is also about the geography of the Museum.

I had the chance to visit beautiful museums of contemporary art, the most spectacular the Museu Nacional d'Art de Catalunya, the foundations, the most remarkable is the fundacion Antoni tapies. It was a moment for me to learn from others and to exchange with my colleagues, to make new acquaintances. I will keep a great memory of this experience. A big thank you to the staff of CÌMAM who managed the recipients well.



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

I would like to thank Bartomeu Marí, President of the CÌMAM, the committee of Executives, the organizer of CÌMAM and Patricia Phelps de Cisneros, of the Fundación Cisneros, for making it possible for me to attend this Conference. It has been a rich and a unique experience in which involved discussing issues of great sensitivity, all of which has added an important value to my personal and professional development. In the days spent here, there were talks of responsibility, and how responsibility has its own challenges in many countries, such as my own, El Salvador,

where the gap between "priority" and cultural needs is so great, that it has become an antagonistic country. As a representative of my country, I am extremely grateful to have been given the opportunity to express my interest of CIMAM, and how they have given our countries an opportunity to be able to show our art and our different cultural and artistic expressions. In addition, CIMAM has regenerated our energies, in which are often filled by frustration due to the weak political group and its opposition, which has allowed our country to create an opportunity for development, peace and hope.

In countries like mine, where much remains to be done, having hope requires responsibility. The acceptance of the past and desire to change today creates the heritage of tomorrow. It takes artistry to accurately represent a culture and showcase it in an exhibit at a museum. This involves giving access to those who are not able to be represented and allowing them to express themselves and showcase their talents. Exposing their differences is only one of the antidotes to social issues, migration, wars, poverty, violence and intolerance. Art becomes a universal language, a space of communication, learning, sensitivity and opportunity to assign non-existent words to what is in the hearts and minds of the people.

Thank you for giving me this opportunity and having me as a candidate. My time spent with you, will serve as an invaluable asset to a country that needs its people to work together and contribute to overcome the enormous challenges of reconciliation, the fight against violence and despair. Please, do not cease in this effort. We stand with you.



*Stephanie Noach, Independent Curator,
Havana, Cuba*

What is the responsibility of museums in this time of biennialization and commercialization? – this very big and very ambitious question was at the core of this year’s Annual Conference. While most of the invited speakers seemed worried about burning their fingers, especially Marina Garcés and Mari Carmen Ramírez made a valuable and courageous effort to answer this question. In her presentation “la fuerza del hambre” (the force of hunger) Garcés argued that the only possibility for creating a new encounter with culture is if we all get involved: if all of us stop hiding behind great words and discourses and start forming part of a “we”. This “we”, she argued, does not make up a harmonious collective body, but is

instead a body under continuous tension. Just as Garcés, Ramírez was skeptical about the course museums of modern and contemporary art are currently taking. She analyzed how what were once non-profit, educational institutions have converted into temples of leisure and entertainment for corporate investors, philanthropist and mass audiences. Archives and archive-based initiatives could, according to Ramírez, offer an alternative and articulate a new system in the new global, cultural order.

Listening to people with such diverse ideas about the responsibility of the institution – and even listening to people who for whatever reason decide not to take their responsibility to sincerely reflect upon the responsibility of museums – helped me gain insight in the challenges museums are facing under neoliberal capitalism.

As a final note, of course, it was wonderful meeting so many people who are developing daring and significant projects outside of the world's centers of contemporary art.



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

This is no easy task, writing this report. How can I synthesize the frenzy of 3 days in less than 350 words? It is quite

impossible, the experience requires much more. Two weeks have passed since I arrived from Barcelona, and am still processing every 'thing' I was able to see, listen and learn. I enjoyed the conferences, nonetheless, it was the institutions, exhibition spaces and museums that we visited which left an impression, especially the way items were presented and displayed. I have to hand it to the organizers, Barcelona is a challenge. A city known for its rich modernist architecture – Gaudí buildings being a major attraction – we got an opportunity to see a Barcelona that most tourists don't. Hangar space was very revealing, 20 plus years operating as an artist studio cooperative, in a rescued factory, paving the way for newer projects like Fraba i Coats -also a rescued textile factory – incorporating the artistic and design class with the immediate community surrounding the buildings premises. Spaces were socially engaged art programs lead

the discourse, which is later absorbed and incorporated to the 'establishment' museums.

On the other hand, Fundació Miró and Fundació Tapies, spaces where the legacies of these Catalan artists are preserved and promoted, served as a place of reflection, were 'traditional art' exhibition spaces open their doors to new proposals and discourses in curating and art. Similar to these foundations, was the Museu Nacional d'Art de Catalunya, a museum that exclusively displays artists from Catalunya. Although, there was very little time to visit this museum, I ran through four wings of the museum, which exhibited works from the Romanesque to the Modern period. Their recent exhibition, *Picasso Románico*, established a relationship between the works from the Romanesque period and the development of cubism.

The rethinking of permanent collections, launching new theories and discourses with 'old' and 'contemporary' art is a way to delve out of the economic crisis some museums are facing. As an art historian who is reflecting on the discipline itself, these spaces and exhibitions help me re-think on how to teach, discuss and display objects and the effect they might have on the public that visits these.

Grant expenditure report

In 2016 the total awarded amount by the Fundación Cisneros/Colección Patricia Phelps de Cisneros to CIMAM to carry out the Travel Grant Program was of €8.701,15. The funds have been used to cover travel, lodging and registration fees of 4 award recipients from 4 different countries to attend CIMAM 2016 Annual Conference. The total amount spent was €8.637,07. The unspent amount of €64,08 will be transferred back to the Fundación Cisneros/Colección Patricia Phelps de Cisneros.

The average awarded amount to each beneficiary has been of €2.159,26. The average travel cost from the beneficiaries' city of origin to Barcelona and return has been €1.320,42 and the average accommodation expenses has been of €488,84 per grantee. The reduced conference registration fee that applies for CIMAM Members and was covered with the grant is of €350.00 per beneficiary. Please find the detailed expenses in the following pages.

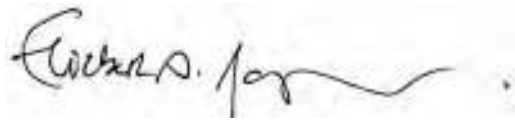
The granted funds have been spent as follows



<i>Name</i>	<i>Last Name</i>	<i>Flight</i>	<i>Hotel</i>	<i>Conf. Reg.</i>	<i>Total</i>
Stephanie	Noach Méndez	1.657,23 €	488,84 €	350,00 €	2.496,07 €
Georgina	de Castellón	1.257,45 €	488,84 €	350,00 €	2.096,29 €
Magali	Ramos	1.104,57 €	488,84 €	350,00 €	1.943,41 €
Melissa	Borges	1.104,57 €	488,84 €	350,00 €	1.943,41 €
Michelle					
Marly					
Joseph	Desir	1.262,46 €	488,84 €	350,00 €	2.101,30 €
Total		5.281,71 €	1.955,36 €	1.400,00 €	8.637,07 €

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

Tuesday 20 December 2016

A handwritten signature in black ink, appearing to read 'Elizabeth Ann Macgregor', with a long, sweeping flourish at the end.

Elizabeth Ann Macgregor OBE

President of CiMAM

Director, Museum of Contemporary Art, Sydney, Australia



Visit to Fundació Antoni Tàpies during CÍMAM's 2016 Annual Conference

Evaluation Survey

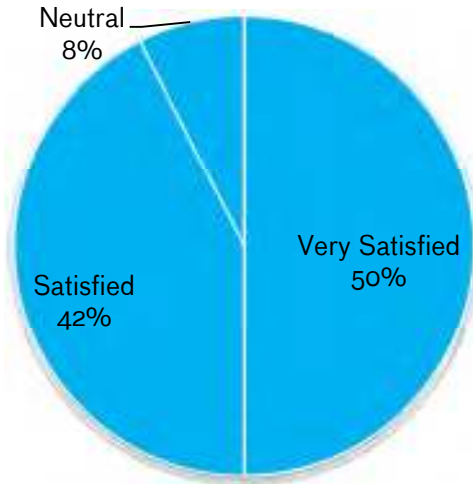
We are always interested in hearing from CIMAM'S conference delegates; it helps us identify our strengths and weaknesses and to react accordingly. As every year, CIMAM sent an online evaluation survey to all the conference delegates. This feedback is essential to us.

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

We much appreciate the feedback on the 2016 conference organization and will work hard to improve the forthcoming CIMAM conferences.

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

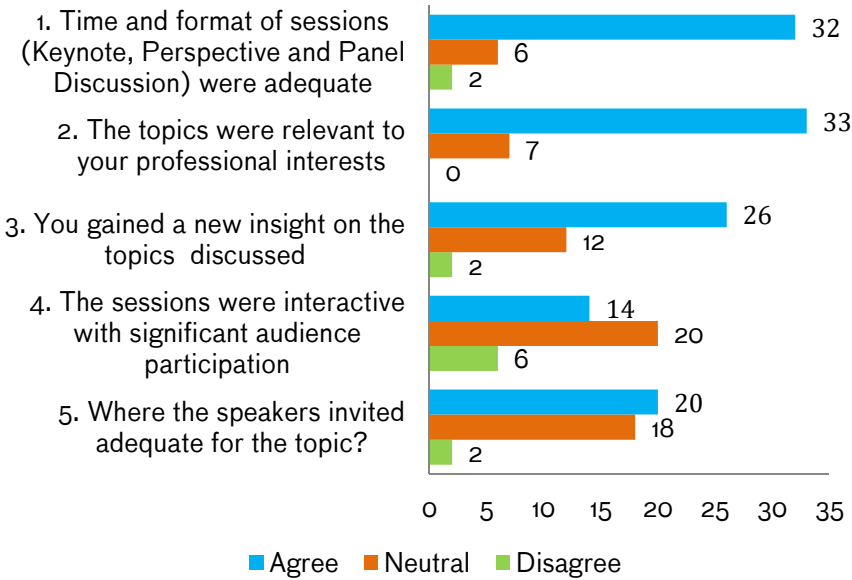
Your overall satisfaction with CiMAM's 2016 Annual Conference:



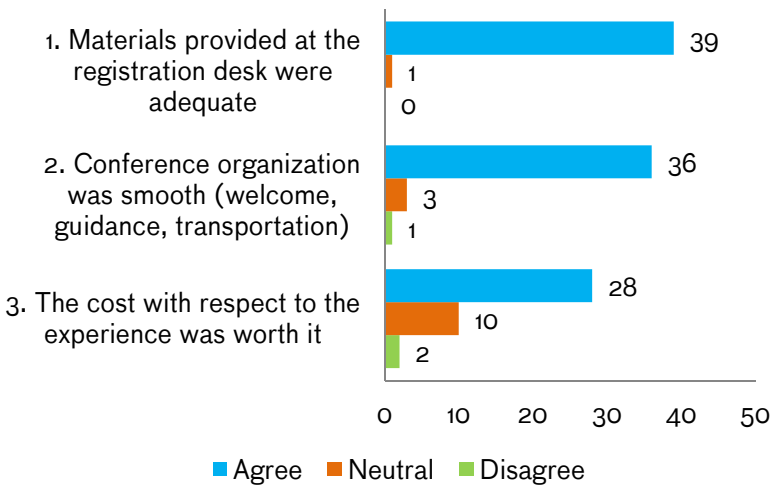
Did the conference fulfill your expectations?



Conference Contents



Conference Organization



Communication and visibility

Sponsors of the CIMAM 2016 Annual Conference received prominent international exposure before, during and after the conference.

The CIMAM 2016 Annual Conference registration period was opened 27 June 2016. Announcements and communications about the CIMAM Annual Conference and Travel Grant Program were published through CIMAM's mailing list (over 3.000 subscribers) and were posted on the homepage of CIMAM's website, through CIMAM's Facebook page and Twitter accounts with more than 1,500 followers.

CIMAM sponsors, partners and collaborators were mentioned during the welcome speech of the President and its names and logos were projected during the three days at the auditorium where the conference was taking place, at the end and between each conference session. Moreover, the acknowledgements will be also included in the conference proceedings (CIMAM Annual Publication) that will be distributed online and posted at cimam.org.

CIMAM website (cimam.org)

— [CIMAM Website](#)
— [New Site Registration](#)
— [New Exhibitor](#)
— [Newspaper Profiles](#)
— [For Exhibitors and Sponsors](#)
— [With Access to our Blog](#)

SEARCH FOR YOUR CONFERENCE

CIMAM 2016
Annual Conference
The Museum and Its Responsibilities
13-17 November 2016
Barcelona, Spain

INTERNATIONAL COMMITTEE FOR MODERN ART MUSEUMS AND COLLECTIONS



Barcelona, Spain

The CIMAM 2016 Annual Conference will be held in Barcelona from 13th to 17th November, followed by the two-day joint conference tour to San Sebastián, Bilbao and Gasteiz on 18th and 19th November 2016.

The two-day program includes visits to Museo Círculo de Bellas Artes de Barcelona (MOCBA), Casa de la Cultura de Gasteiz, Museo de Arte Contemporáneo de Bilbao, the Guggenheim Museum in Bilbao, the Reina Sofía Museum in Madrid, the Caixa de Penedès in Vilafranca del Penedès, the Museu Nacional d'Art de Catalunya, La Virreina Design Centre, the Museu Joan Miró and the Fundació Antoni Tàpies.

The 2016 Annual Conference is organized by CIMAM, hosted and co-organized by Museo d'Art Contemporani de Barcelona (MACBA), Casa de la Cultura de Gasteiz, Museo Círculo de Bellas Artes de Barcelona, the Fundació Joan Miró and the Fundació Antoni Tàpies.

The Annual Conference is generously supported by the Generalitat de Catalunya, the Barcelona City Council, Acció Cultural Espanyola (ACE) – Spain's Public Agency for Cultural Action, AECID (the Spanish Agency for International Development Cooperation), the Institut Ramon Llull (Promoting Catalan Culture Abroad), CCCB - Center for Contemporary Culture of Barcelona, Around Art, the Iker Balasko Foundation and the University of Barcelona.

The two-day conference program to San Sebastián, Bilbao and Santander includes visits to Espazioa - Centro de Arte Contemporáneo de Gasteiz, the Sala Itziar Bilbao and the Centro de Arte Reina Sofía in San Sebastián, the Museo de Arte de Bilbao, the AZKUNA Zentroa and the Guggenheim Museum in Bilbao, the Fundación Botín and the Centro Botín in Santander. The joint conference tour is generously supported by San Sebastián de la Europa Capital of Culture, AZKUNA Zentroa, the Bilbao City Council, the Fundación Botín and Santander City Council.

- [Download the Conference Booklet](#)
- [Contact The Museum and Its Responsibilities](#)
- [Conference program](#)
- [Tour program](#)
- [Accommodation in Barcelona](#)

Booklet

The Conference Booklet was sent by newsletter and given in Barcelona to all conference delegates. Acknowledgements are included in the CiMAM President's welcome letter, at the Who is Who and at the credits section together with the logos.



Information on CIMAM 2016 Annual Conference was present in the following media and online platforms

AC/E

Aldia

Arte Informado

Art Nexus

Asia-Europe Foundation

Azkuna Zentroa

Colección Cisneros

El Confidencial

Europapress

Government of Catalonia

Han Nefkens Foundations

ICOM España

iCUB

La Información

La Razón

La Vanguardia

Metropolis M

Observatorio

Tabakalera

Vilaweb

New Board 2017-2019

The new CIMAM Board, President and Secretary-Treasurer 2017 – 2019 were announced on 20 November in Barcelona.



Bart De Beere,
General and
Artistic Director,
M+MKA, Museum of
Contemporary Art
Antwerp, Belgium



Saskia Bos,
Art Historian
and Curator,
Amsterdam,
Netherlands



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



Calin Dan, General
Director, MNAC
Bucharest, National
Museum of
Contemporary Art,
Romania



Corinne Dierens,
Curator, Brussels,
Belgium



Sarah Glennie,
Director, Irish
Museum of Modern
Art, Dublin, Ireland



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



Sunjung Kim,
Director, Art Sonje
Center, Seoul,
South Korea



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



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



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



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



Suhanya Raffel,
Director, M+, Hong
Kong, China



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



Eugene Tan,
Director, National
Gallery Singapore,
Singapore

Acknowledgements

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

Founding Patrons

Fundació "la Caixa", Barcelona, Spain

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

Fukutake Foundation, Naoshima, Japan

Josée and Marc Gensollen, La Fabrique, Marseille, France

Erika Hoffmann, Berlin, Germany

Fondation LVMH, Paris, France

Leeum, Samsung Museum of Art, Seoul, South Korea

Patron Member

Mori Art Museum, Tokyo, Japan

Sustaining Members

Fundación Botín, Santander, Spain

Albert M.A. Groot, Sittard, Netherlands

Sherman Contemporary Art Foundation, Sydney, Australia

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

Co-organized by

CiMAM

MACBA: Museu d'Art Contemporani de Barcelona

Hosted by

MACBA: Museu d'Art Contemporani de Barcelona

CaixaForum: Cultural Center of "la Caixa" Banking

Foundation, Barcelona Fundació Joan Miró

Fundació Antoni Tàpies

Sponsored by

Generalitat de Catalunya

Ajuntament de Barcelona

Acción Cultural Española (AC/E)

Agencia Española de Cooperación Internacional para el

Desarrollo (AECID)

Institut Ramón Llull

Supported by

The MACBA Foundation

Around Art

CCCB: Centro de Cultura Contemporánea de Barcelona

Han Nefkens Foundation

With the cooperation of Universitat de Barcelona

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

Sponsored and supported by

AZKUNA Zentroa

Fundación Botín

Bilbao City Council

Santander City Council

San Sebastian 2016: European Capital of Culture

Members of the CiMAM 2016 Contents Committee

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

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

Kian Chow Kwok, Program Leader Arts and Culture
Management, Singapore Management University, Singapore
Elizabeth Ann MacGregor, Director, Museum of
Contemporary Art, Sydney, Australia
Frances Morris, Director, Tate Modern, London, United
Kingdom
Marcela Römer, Director, Castagnino+macro Museum,
Rosario, Argentina
Jaroslaw Suchan, Director, Muzeum Sztuki Kódź, Kódź,
Poland

Executive team CÍMAM 2016 Annual Conference

Ínés Jover, CÍMAM, Manager/Programs Coordinator,
Barcelona, Spain
Núria Hernández, Director's Office, MACBA: Museu d'Art
Contemporani de Barcelona, Spain
Julia Pettersson Salom, Staff, CÍMAM 2016 Annual
Conference, Barcelona, Spain
Ainhoa González, Staff, CÍMAM 2016 Annual Conference,
Barcelona, Spain

Travel grants funded by

Fundación Cisneros/Colección Patricia Phelps de Cisneros
The Getty Foundation, Los Angeles

General supervision CIMAM

The 2013–2016 Board Members:

Bartomeu Marí, President

Patricia Sloane, Secretary-Treasurer

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

Philipp Kaiser, Independent Curator, Los Angeles, USA

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

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

Frances Morris, Director, Tate, London, United Kingdom

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

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

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

CIMAM International Committee of Museums and Collections of Modern Art is an Affiliated Organization of ICOM. President: Suay Aksoy and Secretary-General: Anne-Catherine Robert-Hauglustaine.

CIMAM International Committee of Museums and Collections of Modern Art

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

Inés Jover
CIMAM Manager and Programs Coordinator
inesjover@cimam.org

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

CIMAM's identity by Studio Rogier Delfos

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



Generalitat de Catalunya
**Departament
de Cultura**



The Getty Foundation



**FUNDACIÓN
CISNEROS
COLECCIÓN
PATRICIA
PHELPS DE
CISNEROS**



AC/E

ACCIÓN CULTURAL
ESPAÑOLA



PROGRAMA DE COOPERACIÓN CULTURAL
COMUNIDAD ESPAÑOLA Y PAÍSES DE AMÉRICA LATINA

