

CIMAM 2015

**ANNUAL
CONFERENCE**

東京

TOKYO 7-9 NOVEMBER

Conference Report

How Global Can Museums Be?

Tokyo 7–9 November 2015

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Dear Friends and Colleagues,

Allow me first of all to express my best wishes for the New Year. As this report will show, 2015 has been a period of achievement and well as presenting serious challenges to our organization.

I will begin by sharing the results of a very successful Annual Conference, probably one of the best organized and well attended in our history. The 2015 CIMAM Conference took place between November 7th and 9th, hosted and organized by the Mori Art Museum, the National Art Center, Tokyo and with the generous support of public institutions and private sponsors from Japan. A total of 260 delegates accounted for the highest attendance in our history and this is partly explained by the participation of so many Japanese delegates, supported by the Japanese Agency for Cultural Affairs. There were also 28 travel grant recipients, whose attendance was generously provided by The Getty Foundation, the Fundación Cisneros/Colección Patricia Phelps de Cisneros and the Gwanju Biennale Foundation.

The various papers delivered by the speakers throughout the Conference were also of the highest quality and interest. The program for the first two days was structured around an introductory keynote speech, followed by the presentation of Perspectives in the form of short case studies. The last day was devoted exclusively to Perspectives followed by a panel discussion. The format was designed to combine academic and more scholarly discourse with the dynamics of debate and discussion allowing as many delegates to participate as possible.

The diversity of experiences, geographical and institutional contexts which the speakers represented was exceptionally wide, and reinforced the plurality of opinions and modes at play in museums and galleries across the world.

Returning to Japan, twenty years on from the Tokyo CIMAM conference of 1995 has enabled some delegates to renew their knowledge of the city, its museums and cultural institutions. For others this was a first introduction to the art museums and institutions in Tokyo, the epicenter of a vibrant culture with a very dynamic modern and contemporary art scene.

The themes explored through Conference responded to three major questions: *Is the museum still a place for debate?* with the keynote speech given by Patricia Falguières. She approached the theme of freedom of expression in museums within the tradition of Western liberal democracies. Perspectives were then given by Mika Kuraya, Jack Persekian, Brooke Andrews, Georg Schöllhammer and Hedwig Saxenhuber, each of whom offered concrete case studies based on local experience. Covering a range of art historical and institutional practices, including perspectives from the artist as well as curators' views and experiences. On the second day, under the generic title *How has modernism been perceived globally?* Professor Shigemi Inaga offered an insightful analysis on the specific relations between forms and aesthetic values in Japanese culture. Hamad Nassar, Slavs and Tatars, Eugene Tan and Mariana Botey presented their subjects of research from their very different institutional and artistic backgrounds. Day three addressed the question of a global audience for art in the age of technological communications and geographically dispersed centres of cultural activity. Speakers Bose Krishnamachari,

Wong Hoy Cheong, Peggy Levitt and Anton Vidokle contributed to expand the session's polymorphic interests.

Special mention must be made of the parallel program designed by the Mori Art Museum team, inviting delegates to experience the great diversity and quality of museums, collections and exhibition spaces in Tokyo where we were graciously received by each organization.

For many years, it has been the intention of the Conference's organization to extend knowledge of areas and institutions in the vicinity of the Conference's location. On the two days following the conference, a group of delegates continued to the Teshima and Naoshima Islands where we were hosted by Benesse Art-site and the Fukutake Foundation. The visit began in Teshima, which is the site of numerous public art projects, both in rural, urban and natural environments. The trip to Naoshima included visits to the museums and art installations that are spread throughout the island's landscape. Among the amazing projects is the world-known Chichu museum, built by Tadao Ando to host Monet's *Water Lilies*, significant

works by James Turrell and Walter de Maria as well as a monographic museum dedicated to the work of the Korean artist Lee Ufan. The post-conference tour finished with a visit to Hiroshima, its Memorial and the Hiroshima Museum of Contemporary Art.

In compliance with CIMAM regulations, the General Assembly of our organization took place on the morning of November 9th. The members were informed about the registration process of CIMAM as a cultural association under Spanish law and our new status as Affiliated Organization of ICOM. Regarding the registration, I reported that the procedure is being monitored by the Spanish authorities and depends on administrative documentation to be completed. We are somewhat later than anticipated but with the help of former Board members Manuel Borja-Villel and María de Corral, we look forward to a successful conclusion. I should remind our membership that this new platform will allow CIMAM to provide legal employment for the CIMAM office and the professionalization of our management.

It will also then be possible for CIMAM to receive economic donations, in order to strengthen its long term sustainability. As explained by the President of ICOM, Dr. Hans-Martin Hinz, our previous status as an International Committee of ICOM did not permit the self-administration of our resources.

At the conclusion of the conference the resignations of Charles Esche and Vasif Kortun as Board members of CIMAM were made public. Before the Conference they were invited to participate by Skype on the Board meeting of November 8th where they complied with the Board's request to withhold the announcement of their decision until after the conclusion of the Conference. Abdellah Karroum also tendered his resignation as the Conference reached its end. Their reasons and motivations were communicated through the CIMAM web page.

In the discussions that followed, Kathy Halbreich and Ann Goldstein also tendered their resignations as members of the CIMAM Board, which is now composed by Madeleine Grynsztejn, Philipp Kaiser, Mami Kataoka, Kian Chow Kwok,

Elizabeth Ann MacGregor, Frances Morris, Marcela Römer, Jaroslav Suchan, Patricia Sloane as Secretary-Treasurer and myself as President. We deeply regret and lament each and every one these resignations and this unfortunate turn of events

In these exceptional conditions, the Board has proposed the creation of an Executive Committee to undertake the task of developing the contents of the 2016 Conference to be held in Barcelona. I will concentrate on concluding the registration of CIMAM as an independent association and ensuring the continuity of our relationship with ICOM. It is also our priority to deliver the institution's governance to a new Board in Barcelona after the election process that will be implemented prior to the 2016 Conference.

Barcelona, February 2016

Bartomeu Marí
President of CIMAM



Photo: Mikuriya Shinichiro. Photo Courtesy: Mori Art Museum, Tokyo

How Global Can Museums Be?

Within this question lie very relevant issues and challenges for museums of modern and contemporary art as institutions dedicated to public service: locality, nationality, internationality, exhaustive universalism, decolonization, global democracy, and economic dependence, among others. The question does not only refer to the ambition of encompassing the entire world with all its differences; it interrogates if and how one single institutional model can be valid for the world's diversity of contexts.

Is the Museum as we know it the most appropriate institution to transmit the concept of freedom of expression? Is the museum the entity most capable of rewriting and modifying Art History? What alternative models have been tested to be effective and useful agencies in different communities?



Photo: Mikuriya Shinichiro. Photo Courtesy: Mori Art Museum, Tokyo

Is there a fixed protocol for the museum world that can be true and applied in global terms?

Differences in economies, (modern) development, industrialization, education, traditions, cultural and/or religious contexts create a very diverse global landscape for the making, presentation and reception of art. Beyond stylistic or material specificities, symbolic and factual/historical issues will necessarily determine how the messages produced by artists are received through time, space, and generations. Censorship, freedom of expression, institutional fragility, and responsibility are conditions and values constantly being rearticulated and questioned in the different contexts that compose our globe.

How can museums negotiate a radical, innovative position within cultural tolerance/sensitivity, within the dominating conventions of service to the public, or within the dichotomy of public interests/private resources? Evolving from previous Conferences, these are some of the questions we would like to address during the 2015 CIMAM Conference in Tokyo.

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

Is the museum still a place for debate?

Is freedom of expression up for debate within museums? Is it possible for museums to establish a universal deontological code, with a common set of values, rules or norms that are acceptable for all of us to envision an actual global exchange?

How does the concept of freedom of expression translate to different localities? Local laws or codes may determine how symbols are used and generate meaning. Taboos may not only be local but also time specific. Within this frame, is cultural specificity compatible with the notion of global homogenization or with a set of values that can be valid for all? How can we manage/negotiate the need to defend the universal notion of freedom of expression and the responsibility this freedom implies? Is institutional responsibility synonymous with self-censorship?

Over the last years, important questions have been raised for curators, artists, managers, sponsors, and audiences regarding freedom of expression, censorship, and institutional responsibility, with complex ethical, legal, and artistic implications. While recognizing significant local differences, these issues will be debated through the analysis of different typologies of events and cases in order to work towards a shared understanding of principles and common guidelines.

How has modernism been perceived globally?

What is the vocabulary we are using to write the histories of art occurring outside of the main centers of power? While the structure and influence of academia concurs with economic and political powers, we want to interrogate how the different parameters of historical significance are being established: with which vocabularies and chronologies are the “other histories” to be written? How has modernism been perceived in Asian regions such as China, Japan, Korea, or South and South East Asia?

In the 2014 Conference we became familiar with regions that only very recently started to play a role in the landscape of art, like the Middle East and the Gulf region. These are places with a tradition of making and receiving modern art that evolved without the gallery and museum system operating the West. Previous conferences have exposed us to more examples of alternative models for art institutions, when compared with Western definitions.

This evolving geography, within the digital era, is asking us to reconsider systems that have been implanted and operating until today, specially when we see that the Western “separation of powers” between the market, the museum, criticism, and the academia is disappearing. What are the alternatives to the historical model that have been built throughout the 20th Century? We propose to orient these questions towards the different Asian and other non-Western contexts.

Is there a global audience?

As the infrastructures of modern and contemporary art museums have been empowered by the economic/political interests of their respective regions, we are also facing an expanding diversity of audiences and civic subsystems connected to the museum model.

Yet the emphasis on visitor numbers as the ultimate criteria and measurement for the museum's business performance and sustainable operation has paradoxically contributed to the museum's ontological fragility.

The social media, a community in itself, has actively and rapidly become a tool of resistance. Their immediacy and impact beyond the museum space have opened new fronts that challenge the museum's comfort zone.

We wish to continue exploring the notion of institutional autonomy. Beyond attendance quotas, museums do more and more to legitimize their performance by appealing to their anchorage

in the local social, political, and cultural tissue. There is a future for culture that is being played, negotiated or confronted between what is inside and what is outside of local or national communities. How will museums of modern and contemporary art engage with participative citizenship, as opposed to the notion of the spectator/visitor?

HOW GLOBAL CAN MUSEUMS BE?



Photo: Mikuriya Shinichiro. Photo Courtesy: Mori Art Museum, Tokyo



Photo: Mikuriya Shinichiro. Photo Courtesy: Mori Art Museum, Tokyo

CIMAM 2015 Annual Conference

How Global Can Museums Be?

CIMAM's 2015 Annual Conference (7–9 November 2015) was organized by CIMAM with the support of the Executive Committee of CIMAM 2015 Annual Conference Tokyo, the Agency for Cultural Affairs Japan, in collaboration with ICOM Japan, the Japanese Association of Museums and the Japanese Council of Art Museums. It was also hosted by the National Art Center, Tokyo and the Mori Art Museum.

A total of 260 delegates from 48 different countries attended CIMAM's 2015 Annual Conference in Tokyo.

CIMAM offered 28 travel grants to modern and contemporary art museum and collection professionals residing in countries with Emerging Market

and Developing Economies, professionals residing in Latin America and the Caribbean and South Korea thanks to the funds received from the Getty Foundation, the Fundación Cisneros/ Colección Patricia Phelps de Cisneros and The Gwangju Biennale Foundation.

Two keynote speakers, twelve Perspective presentations and three panel discussions conformed the basis of a larger debate that took place among conference delegates regarding three main questions: *Is the museum still a place for debate?*, *How has modernism been perceived globally?*, and *Is there a global audience?*

Speakers included *Brook Andrew*, Artist and Lecturer, MADA (Monash Art, Design and Architecture), Monash University, Melbourne; *Mariana Botey*, Associate Professor Modern/Contemporary Latin American Art History, Visual Arts Department, University of California San Diego (UCSD), San Diego, USA/Mexico; *Patricia Falguières*, Professor, School for Advanced Studies in Social Sciences (EHESS), Chair of the National Center for Contemporary Art (CNAP), Paris; *Shimegi Inaga*, Professor, International Re-

search Center for Japanese Studies (Nichibunken), Kyoto, Graduate University for Advanced Studies (Sokendai), Hayama; *Bose Krishnamachari*, President and Co-Founder, Kochi Biennale Foundation, Cochin, Kerala; *Mika Kuraya*, Chief Curator of the Department of Fine Art, The National Museum of Modern Art, Tokyo; *Peggy Levitt*, Professor and Chair of Sociology, Wellesley College and Harvard University, Boston, Massachusetts; *Hammad Nasar*, Head of Research and Programs, Asia Art Archive, Hong Kong; *Jack Persekian*, Director and Head Curator, The Palestinian Museum, Palestine; *Georg Schöllhammer* and *Hedwig Saxenhuber*, Co-curators of The School of Kyiv, Kyiiv Biennial 2015, Independent Curators and Editors of Springerin Magazine, Vienna; *Slavs and Tatars*, Artists, Eurasia; *Eugene Tan*, Director, Singapore National Gallery, Singapore; *Anton Vidokle*, Artist and Founder of e-flux, New York-Berlin; *Wong Hoy Cheong*, Artist, George Town, Malaysia.

The panelist discussions were moderated by CIMAM Board Members *Elizabeth Ann MacGregor*, *Frances Morris* and *Kian Chow Kwok*.

The conference program included visits to the National Art Center, Tokyo, the Mori Art Museum,

the Museum of Contemporary Art Tokyo, the Hara Museum of Contemporary Art and the National Museum of Modern Art, Tokyo.

CiMAM Annual Conference has been generously supported by Agency for Cultural Affairs under the Ministry of Education, Culture, Sports, Science and Technology Japan. Also by the Japanese National Committee for ICOM, Japanese Association of Museums, the Japanese Council of Art Museums, and the Japan Association of Art Museums. And in addition, the conference received the support from Ishibashi Foundation, Benesse Holdings, Inc., Fukutake Foundation, Shiseido Company, Limited, Dai Nippon Printing Co. Ltd., Nihon Kotsu Co. Ltd. and Yu-un.

A group of 52 delegates attended CiMAM's post-conference tour organized to Benesse Art Site, Naoshima and Hiroshima on 10 and 11 of November 2015.

Visits included Teshima Yokoo House, Teshima Art Museum, the Art House Project and Chichu Art Museum, Benesse House Museum, Hiroshima

Atomic Bomb Dome and Hiroshima City Museum of Contemporary Art.

Accommodation, meals and admission fee at Teshima and Naoshima are kindly sponsored by Benesse Art Site Naoshima and Fukutake Foundation.

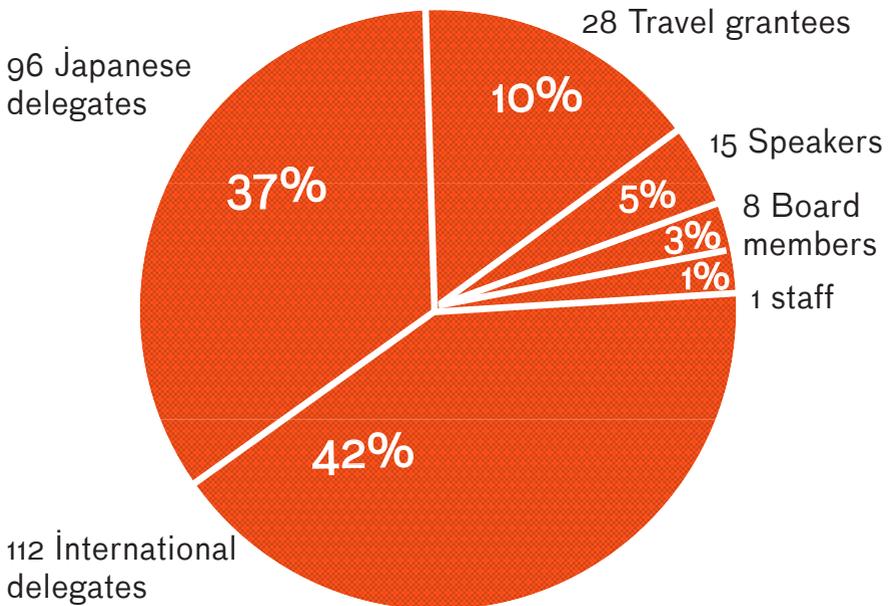
Please refer to the conference booklet available at cimam.org for the speakers' biographies, abstracts and more program details.



Photo: Mikuriya Shinichiro. Photo Courtesy: Mori Art Museum, Tokyo

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 2015 Annual Conference was attended by 260 delegates.



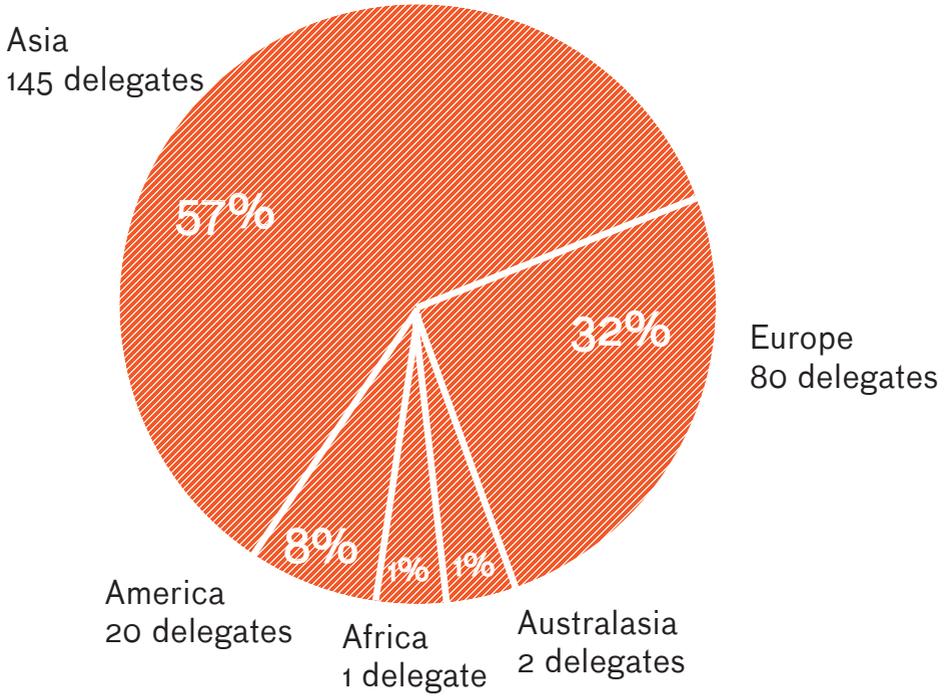
Conference delegates by countries

A total of 260 delegates from 48 different countries attended CIMAM 2015 Annual Conference in Tokyo. There was a strong presence of colleagues from Japan attending the Annual Conference.

Argentina 1, Armenia 1, Australia 2, Austria 2, Bangladesh 1, Belgium 3, Brazil 1, China 20, Colombia 1, Costa Rica 1, Denmark 4, Egypt 1, El Salvador 1, Finland 5, France 7, Guatemala 1, Germany 9, Hungary 3, India 1, Israel 2, *Japan* 98, Kazakhstan 1, Kosovo 2, Lebanon 1, Lithuania 1, Luxembourg 1, Malaysia 1, Mexico 5, Netherlands 6, Norway 3, Palestine 1, Philippines 1, Poland 5, Portugal 1, Qatar 1, Romania 2, Russia 3, Singapore 6, South Korea 14, Spain 6, Sweden 3, Switzerland 5, Taiwan 2, Trinidad & Tobago 1, Turkey 1, Ukraine 1, United Kingdom 7, USA 8.

DELEGATES

Conference delegates by continent



Conference delegates 2004–2015

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.

2004 Seoul	92
2005 São Paulo	112
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

DELEGATES

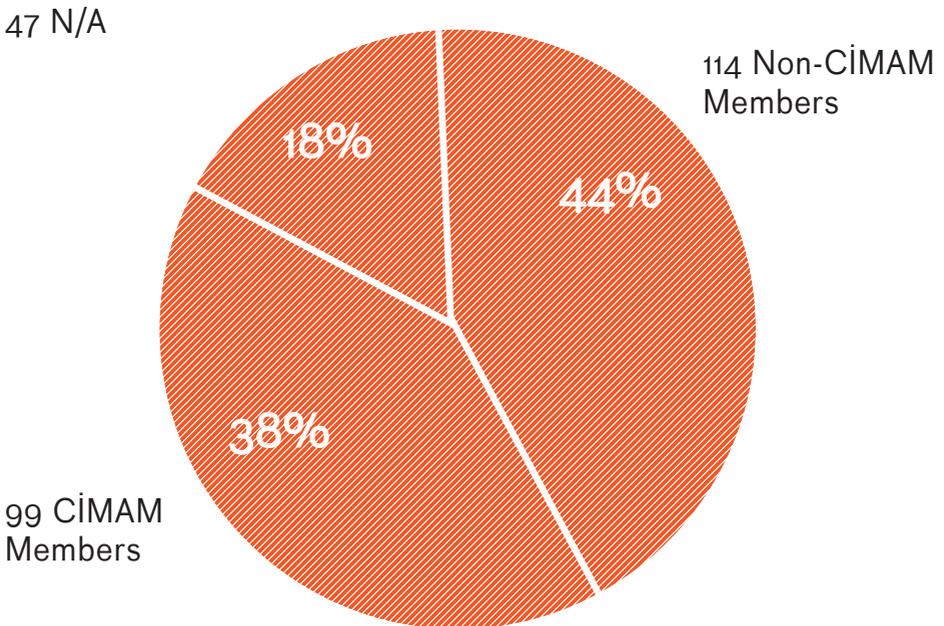


Photo: Mikuriya Shinichiro. Photo Courtesy: Mori Art Museum, Tokyo

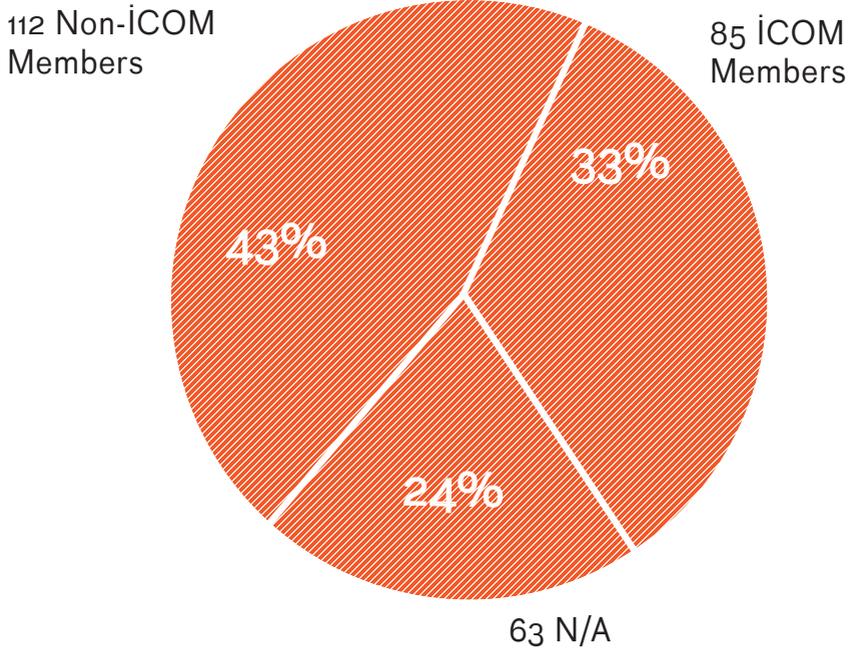
Conference delegates and membership

In November 2015 CiMAM had 505 members from 74 different countries. CiMAM Members are our best audience but there are also many professionals from outside ICOM and CiMAM joining our meetings.

CiMAM Membership among delegates at CiMAM 2015 Annual Conference



ICOM Membership among delegates at CIMAM 2015 Annual Conference



Conference budget

CiMAM's budget

In November 2015 CiMAM's total expenses was of €117.455,99 from which over 60% has been dedicated to programs and services for CiMAM's members. The office maintenance expenses such as, rental office, communication with members and patrons, salaries, web maintenance, accountant and meetings were of €89.384,89. CiMAM's 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.

BUDGET



Photo: Mikuriya Shinichiro. Photo Courtesy: Mori Art Museum, Tokyo

Conference budget

In 2015 CIMAM received the generous support from Japanese individuals, institutions and organizations, governmental bodies and sponsors, listed below, to cover the production expenses as well as venue equipment, conference staff, catering and transportation in Tokyo for the amount of €274.088,37.

Co-organized by

CIMAM

Agency for Cultural Affairs, Government of Japan

CIMAM Executive Committee of 2015 Annual

Conference in Tokyo

Special Grant by

Ishibashi Foundation

Sponsored by

Benesse Holdings, Inc.

Fukutake Foundation

Shiseido Company, Limited

BUDGET

Supported by

Japanese National Committee for

International Council of Museums

Japanese Association of Museums

The Japanese Council of Art Museums

The Japan Association of Art Museums

With the cooperation of

Dai Nippon Printing Co., Ltd.

Nihon Kotsu Co., Ltd.

Yu-un

ANA InterContinental Tokyo

Hotel Villa Fontaine

Conference budget in numbers

Delegates: 260

Travel grantees: 28

Countries: 48

Total cost of the conference €274.088,37

Average cost per participant €1.054,18

Sponsorship and in-kind support received from
Japanese hosts €253.230,45

Income from Registration €51.816,47

Conference expenses

Speakers €45.019,11

Facilities €31.982,41

Communication €3.204,96

Transportation and food €88.110,73

Production €53.795,54

Conference materials €44.264,00

Total expenses €274.088,37

*Detailed accounts are published in the Annual Report and
are also available upon request.*

Conference breakdown of costs

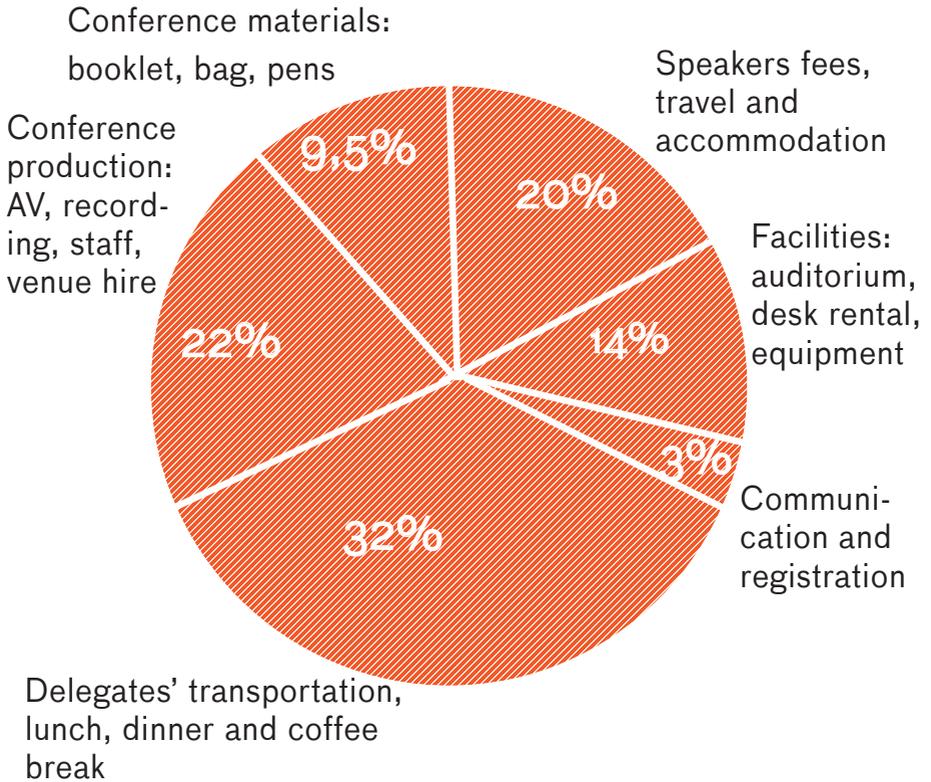


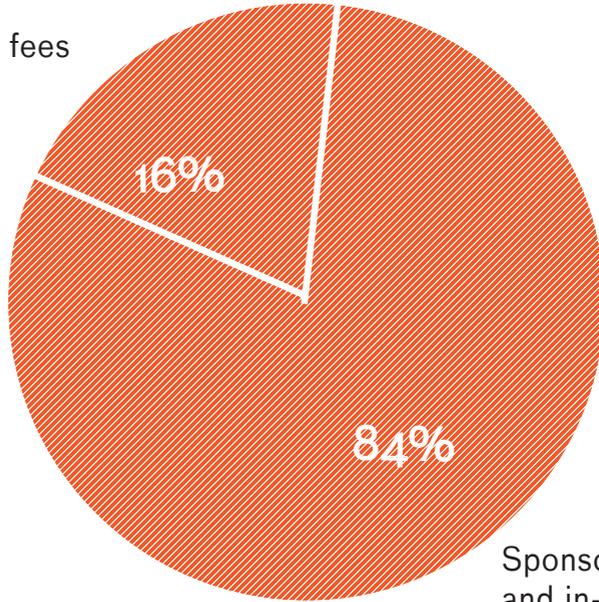


Photo: Mikuriya Shinichiro. Photo Courtesy: Mori Art Museum, Tokyo

BUDGET

How was the conference financed?

Delegates
registration fees



Sponsorship
and in-kind
contributions



Photo: Mikuriya Shinichiro. Photo Courtesy: Mori Art Museum, Tokyo

Travel Grant Program

Launched in 2005, CiMAM's Travel Grant Program is designed to foster cooperation and cultural exchange between contemporary art curators and museum directors in emerging and developing economies and their counterparts in other regions of the world. 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 232 travel grant beneficiaries have been awarded support to attend CiMAM

Annual Conferences.

In 2015 CIMAM offered 28 travel grants to modern and contemporary art museum and collection professionals residing in countries with Emerging Market and Developing Economies and professionals residing in Latin America and from South Korea.

The total amount received was €49,542.45 and was generously provided by:

The Getty Foundation, Los Angeles, offering 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 Latin America with priority to Central America and the Caribbean.

The Gwangju Biennale Foundation supported the attendance of 4 contemporary art professionals from South Korea.

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

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



Photo: Mikuriya Shinichiro. Photo Courtesy: Mori Art Museum, Tokyo

CiMAM
Travel Grant
Committee
2014 – 2016



Bartomeu Marí,
President of CiMAM,
Director of MACBA,
Barcelona, Spain



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



Kian Chow Kwok,
Board Member of
CiMAM, Senior
Advisor of National Art
Gallery, Singapore



Abdellah Karroum,
Board member of
CiMAM, Director,
Mathaf: Arab Museum
of Modern Art, Doha,
Qatar



Mami Kataoka, Board
member of CiMAM,
Chief Curator of Mori
Art Museum, Tokyo,
Japan



Frances Morris, Board member of CİMAM, Head of Collections, International Art of Tate, London, UK



Vasif Kortun, Board member of CİMAM, Director of Research and Programs SALT, İstanbul, Turkey



Jaroslaw Suchan, Board member of CİMAM, Director Muzeum Sztuki Lodz Lodz, Poland



Marcela Römer, Board member of CİMAM, Director, Castagnino+macro Museum, Rosario, Argentina

The Getty Foundation, Los Angeles

Since 2005 the Getty Foundation has been contributing to CIMAM's development by supporting the attendance of a total of 162 professionals from underrepresented countries around the globe to CIMAM Annual Conferences.

CIMAM Travel 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

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 years' experience). Applicants who have been awarded with travel fellowships from the Getty Foundation through CIMAM cannot be considered for a new grant for another 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 2015.

Afghanistan, Albania, Algeria, Angola, Antigua and Barbuda, Argentina, Armenia, Azerbaijan, The Bahamas, Bahrain, Bangladesh, Barbados, Belarus, Belize, Benin, Bhutan, Bolivia, Bosnia and Herzegovina, Botswana, Brazil, Brunei Darussalam, Bulgaria, Burkina Faso, Burundi, Cambodia, Cameroon, Cape Verde, Central African Republic, Chad, Chile, China, Colombia, Comoros, Democratic Republic of the Congo, Republic of Congo, Costa Rica, Côte d'Ivoire, Croatia, Djibouti, Dominica, Dominican Republic, Ecuador, Egypt, El Salvador, Equatorial Guinea, Eritrea, Ethiopia, Fiji, Gabon, The Gambia, Georgia, Ghana, Grenada, Guatemala, Guinea, Guinea-Bissau, Guyana, Haiti, Honduras, Hungary, India, Indonesia, Iran, Iraq, Jamaica, Jordan, Kazakhstan, Kenya, Kiribati, Kosovo, Kyrgyzstan, Lao P.D.R., Lebanon, Lesotho, Liberia, Libya, Macedonia, Madagascar, Malawi, Malaysia, Maldives, Mali, Marshall Islands, Mauritania, Mauritius, Mexico, Micronesia, Moldova, Mongolia, Montenegro, Morocco, Mozambique, Namibia, Nepal, Nicaragua, Niger, Nigeria, Oman, Pakistan, Panama, Papua New Guinea, Paraguay, Peru, Philippines, Poland, Qatar, Romania, Russia, Rwanda, Samoa, São Tomé and Príncipe, Saudi Arabia, Senegal, Serbia, Seychelles, Sierra Leone, Solomon Islands, Somalia, South Africa, South Sudan, Sri Lanka, St. Kitts and Nevis, St. Lucia, St. Vincent and the Grenadines, Sudan, Suriname, Swaziland, Syria, Tajikistan, Tanzania, Thailand, 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, indicating any additional available funds and two letters of recommendation before 30 July 2015. Applicants were notified of the decision by 31 August 2015. Candidate applications were reviewed by the Travel Grant Selection Committee of CIMAM formed by 9 CIMAM Board Members. In 2015 they reviewed 106 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.

Applications and acceptance forms with Terms and Conditions are available upon request.

*Country and city of residence of the 20 Getty
Foundation 2015 grantees:*

Yerevan, Armenia
Recife PE, Brazil
Bogotá, Colombia
Hong Kong, China
Xi'an, China
Cairo, Egypt
Budapest, Hungary
Almaty, Kazakhstan
Prishtina, Kosovo
Beirut, Lebanon
Mexico City, Mexico
Shendam, Nigeria
Quezon City, Philippines
Warsaw, Poland
Iasi, Romania
Bucharest, Romania
Istanbul, Turkey
Kyiv, Ukraine

Grantees' reports



Zeina Arida, Director,
Nicolas Ibrahim
Sursock Museum,
Beirut, Lebanon

First of all, I would like to thank the Getty Foundation and the CiMAM Board for supporting my candidacy and enabling me to attend the CiMAM Annual Conference in Tokyo.

As the Director of a very recently re-opened modern and contemporary art Museum in Beirut, the Sursock Museum (sursock.museum), the conference was an opportunity to meet and discuss with professionals from different countries and regions and to hear diverse perspectives on common concerns and challenges.

In the context of Beirut where the public sphere is completely absent from an incredibly dynamic contemporary art scene, the question of the role of a museum as a place for debate and exchange of ideas is particularly relevant for the Sursock Museum. Today, after seven years of the Museum's closure and its recent reopening, within a very

unstable and tormented regional political contexts, Beirut is experiencing an unprecedented boom in museums and cultural initiatives that will doubtlessly color and contour its cultural fabric for the years to come. In the wake of such a dramatic development, one of the main questions we ask ourselves as cultural actors is *what role can and should museums play?* In the case of the Sursock Museum more specifically, how can this institution play the role of a public space where dialogue and debate can take place, and contribute to further shaping the art scene in Lebanon?

Patricia Falguières' brilliant keynote presentation was very inspiring and triggered many issues related to this question.

Museums policies (and speculations).

The second day's topic, *How has modernism been perceived globally?*, introduced by Shigemi Inaga, brought new readings to the history of art and opened up perspectives that go beyond the local and regional challenges we're currently facing while setting up the new ambitious program of a modern and contemporary art museum in a contested city

such as Beirut. The CIMAM conference is unique and necessary; it offers not only an intense and rich series of talks and presentations all relevant to our own work and context, but also an opportunity of exchange knowledge and common issues and concerns, creating working relationships and friendships. I was able to meet with many interesting potential future partners whether curators or museum directors, and to nurture on-going professional relationships.

Once again, I want to thank the Getty Foundation and CIMAM for giving me the opportunity to participate in this incredible platform.



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

Talking Museums

This year's CiMAM Conference opened with a sense of doubt by throwing at its first day panelists and public the question: *Is the museum still a place for debate?* The word still placed symmetrically at the middle of the sentence already gives a direction to the interrogation: at very best we are experiencing

the end of the debate interval, and we have to look beyond this function, towards something new.

Without claiming to be able to measure my thoughts on the scholarly written keynote paper of Patricia Falguières, I will try to insert a few elements in what seems to be a thread for polemic debates in the year or so that precedes the next conference and – let us not forget – election round for a new CiMAM Board.

First of all, a paradox: while museums are presented as institutions in a crisis of credibility ever

since the rise of the institutional critique trend, their role in the build up of various types of (local) identity is increasingly strong lately. A good example was offered at the conference by Jack Persekian, who delivered an argument about the creation and functioning of the Palestinian Museum, an institution without a clear venue, without a collection, but with an obvious role in the debate around the complex issues of the Palestinian identity.

We could thus infer that debate-ability is a strategic necessity for the survival of the museums in a context of continuous institutional questioning coming from various sectors of the society. As the globalization perspective has once more radicalized the intellectual discourse, introducing a new critical dimension through the relational art (in its post-Bourriaud version), the art objects' production was displaced from the centre of the visual culture scene by the discourse, seen as a key element for fueling the institutional activities of various types of spaces (museums, artists run spaces, and even art fairs). Ever since, the commercial and the non-commercial art divisions of today have come to a truce as they meet in the territory of words – the debate.

The big absent in the above question-phrase is the word political. Because all the commotion around Bartomeu Mari's management of the MACBA crisis (which brought actually the debate topic on the agenda of CIMAM 2015) is about politics, and not much else. As a proof – no mental space was given to a discussion about the sheer quality of the artwork in question. Squashed between the politically correct and the financially adapted discourses, the intrinsic quality of art has become a completely irrelevant topic, and even its mentioning is met with an embarrassed silence.

My concern is that this is precisely the point where we have to stop and have a debate – about art's place and about the rules by which we judge it in all this mayhem of priorities that go from ideological to commercial, avoiding time and again the autonomous qualities of cultural production. I know that this point of view is highly inappropriate in a world saturated with social and political crisis, but I have to kindly remind my distinguished colleagues – artists, curators, museum workers and scholars – that such things as aesthetics, philosophy, poetry are still at work here. It might be my reflex as a visual artist working also in the field of cultural

management – but I strongly believe in correcting the course of cultural action as soon as it has reached a level of unanimity. Now, political correctness became a dangerously dominant trend and it is our duty as a creative, intellectually alert group, to look at the consequences of this dominance.

There are three simple ways of looking historically at the apparition of museums. One is the etymological source of *Musaeum*, the institution gathering in Alexandria the best and most prolific intellectuals of the time, around an impressive library. With no art collection, the place was dedicated to all disciplines of humanist research of the time – a place of debate one could say. The other way is the Renaissance cabinet, where art was at the centre of any gathering of the luminaries of that specific period. The third important step is the early modern museum, where the private ownership of the art patrimony becomes public domain. From there on, the responsibility of defining the ways through which we look at art became diffuse, complex, and even more important. No matter where the preference goes, we should keep in mind that politics is just one dimension of the present. Let us not regret later that we wasted too much time on its turnabouts.

The author would like to extend his gratitude to the Getty Foundation for the generous grant allowing him to participate in the CIMAM 2015 Conference in Tokyo, enabling most challenging intellectual encounters with inspiring colleagues and art works, of which these lines are a modest result.



Cecilia Delgado,
Associate Curator,
Museo Universitario de
Arte Contemporáneo
(MUAC), Mexico City,
Mexico

How Global Can Museums Be?
CIMAM's annual conference held in Tokyo this year has been a very interesting experience in many ways. The content, structure of the meeting, and the invited speakers have contributed to create places to think, to dialog, and to exchange ideas and point of views which I consider to be significant, particularly since it is a current challenge to set up a place where theory and experience can meet.

Equally important is the task of creating possible networks of museum professionals from all over the world to discuss and collaborate together. Although it is true that the present moves in a direction where ideas are alienated and flattened in search of certain universality, I consider the local element

as a substantial component to structure common grounds where empathy could cast new forms of coexistence and knowledge.

Personally, I found Patricia Falguières' talk addressing the question, *Is the Museum Still a Place for Debate?* excellent. Falguières' paper *Debating on Museums: Which is the Question?* addresses the subject through a detailed historiographical and philosophical construction with the question *What is public space within the new institutional and political agents?*, she focused on the way in which these places have been under permanent transformation, re-signifying and thought configuration in different aspects, getting close to utopian spaces where it is possible to build a democratic experience through a free speech that answers to different internal and external agents.

Similarly Brook Andrew's *Beware the Ventriloquist: the Everyday as Political Art and Cultural Nerves*, invited by The Museum of Contemporary Art Australia for an artistic intervention that reflected on indigenous and shared colonial perspective regarding art in the context of Australia, arguing the way in which appropriation can cause other

sort of interpretations that update the discourse that in some ways have been obstacles to the present as a constant assimilation of the “others”. In many ways I think that is important to know and look at the past to be able to build a cartography of the present that can cast new forms of knowledge that stand for the integration instead of the deterritorializing of the local.



Ximena Gama, Curator,
Espacio Odeón,
Bogota, Colombia

It was an extraordinary experience to talk and think the role of the museum nowadays in such a unique city as Tokyo. Not only because I was in touch with different points of view, but also because I experienced a system and a way of thinking very different from what Latin American contexts are used to. It was very valuable to be reunited with different professionals around the world who were sharing their knowledge about the possibility of making an exhibition, a biennial or a museum a living place for public dialogue and debate. The Colombian cultural context is quite different from most of the contexts that the speakers were talking about.

Although the cultural growth that has occurred in my country in the last decade is undeniable, there are many elements to discuss. Specially in terms of producing public policies related to reaching more public with the artistic practices. Also, the special situation of my country, that has been in the middle of a crisis due a conflict that has been going on for more than 50 years, made me wonder about what kind of debate has to be held in our own institutions.

Most of the presentations, especially the first and second day, made me question the role of some Colombian cultural institutions. It reassured me with the idea that the museum shouldn't keep memory only in terms of patrimony. It should also exhibit reflections on crisis, situations in conflict, and open trauma that is in the process of resolution. Regarding this point, the approach of Patricia Falguières in her talk, in which she raised the question of what really means to open free speech in this kind of institutions, was very important. Her conference was an invitation to think how institutionalism exceeds a universal system of values, and forces us to build it in our specific contexts and situations. Furthermore, we always should be aware that the museum

should not be the place where the public becomes private. On the other hand, the way Jack Persekian, the Director of the Palestinian Museum exposed the challenges of his specific context, and how he explained the way a specific crisis pushed the institution to consider itself was very inspiring. In this particular case the museum was conceived on the notion of diaspora, therefore the mission was far from keeping a static memory to remind people of their own history. In other words, the museum had to resign to the desire of a complete and homogenous history with a unique narrative. Instead, it forced the museum to build itself out of multiple fragments, voices, and places. A very interesting fact that raises the traditional question of who is writing history and how contemporary institutions can respond to that. In other words, how the museum nowadays could also be a place to exhibit particularities and the “nonsense”.

Finally, I would like to thank the Getty Foundation and the CIMAM Board for the opportunity to attend the CIMAM Annual Conference in Tokyo, *How Global Can Museums Be?* It was an important constructive experience, and I’m sure that some of these discussions would help me in the research I’m currently working on.



Amanda de la Garza,
Adjunct Curator,
Museo Universitario de
Arte Contemporáneo
(MUAC), Mexico City,
Mexico

This year's CIMAM Conference was guided by a crucial question for art nowadays: *Is the museum still a place for public debate?* Keynote speaker Patricia Falguières discussed such problem from a historical vantage point. Today more than ever, it is crucial to revise the history of museum institutions to comprehend how they have transformed into key spaces of the public sphere and loaded

political fields. Despite optimism on the role of museums under democracy, we must however acknowledge the contradictions that dwell in the very nature of institutions. These contradictions relate to the different museum forces and powers, their history, and ideological disputes related. After listening to the presentations at the conference, it became clear that we can no longer think of museums in general terms but instead from their regional and local contexts and histories that have given shape to the question of freedom of speech in museums and museums as a public arena.

Some of the perspectives that were very enlightening for me included: Mika Kuraya, from the National Museum of Modern Art in Japan, who made a critical reflection on the possibilities of researching her museum's collection departing from unspoken passages of the history of Japan. Along this line of work but from a distinct position, Australian artist and curator Brook Andrew presented an exhibition he curated on the colonial history of Australia through art and visual culture.

Similarly, the case of the Palestinian Museum presented by Jack Persekian brought a different point of view that considered how this museum has emerged and acted in a conflictive context. Persekian's talk raised key questions regarding the role of the museum in history and politics. From a comparable stance but with a more theoretical edge, Mexican artist Mariana Botey presented an exhibition project around the idea of the representation of indigenous subjects in the history of Latin American art, and the way indigenous elements have performed as spectral presences.

Collective Slavs and Tatars, on the other hand, brought into discussion a type of artistic work that actively ignites public debate on the

production and thinking of regions beyond the constraints of Western art history. In the end, both papers by Botey and Collective Slavs and Tatars made strong statements on the importance of positionality, that is, the place from which we speak changes the terms of the debate. Furthermore, they also served to reflect on the different standpoints and arenas in which the debate on museum and the public sphere takes place: i.e. exhibitions, history of art, art works, and museum policies.

Although some other critical aspects were not sufficiently discussed in the conference—i.e the role of museum boards and private sponsors in decision making and exhibition programs—, I think that in general terms keynotes and talks succeeded in providing a rich discussion. Considerations held at the conference made me remember Hito Steyerl's reflection expressed in her piece *Is Museum a Battlefield?*, where she signals many critical aspects on the way in which museum institutions work, and moreover how they have become a place of political and ideological disputes since the French Revolution. With this proposal, Steyerl traces a new route for institutional critique while repositioning the artist as a critical actor for the questioning of museums both from within and outside.



Albert Heta, Artistic Director, StacionCenter for Contemporary Art Prishtina, Prishtina, Kosovo

This was the first time that I had the chance to participate at a CIMAM Annual Conference, and I think that this experience, this heavily condensed input, will have an important influence in my future work and the work of the institution where I work and add an important perspective regarding current issues and challenges that my

peers, who work in modern and contemporary art institutions or organize contemporary art events situated in dissimilar realities throughout the world, are facing.

CIMAM Annual Conference in Tokyo was also a fantastic opportunity to hear and meet professionals that follow and analyze developments that concern the historical and present structure and the role of museums and art spaces in societies around the world and I can mention here specially important positions for me expressed by Patricia Falguières in the introductory keynote lecture of the conference.

Another important point to mention in this short report is that CiMAM Annual Conference in Tokyo was happening in a challenging time for the context and the institution where I work, a challenging time for many professionals and institutions throughout the world and a time when CiMAM as a mechanism is undergoing not only a legal transformation.

Debates about this process and strategies for enhancing the capacity and relevance of similar mechanisms I find relevant not only because of our context, where we struggle against political and party control in arts and culture, and I wish there was more time to discuss not only the (how) global museums are but what should be role of and the function of coordinating mechanisms that can make museums and art centers global and relevant for present social developments.

One final word, the hospitality and the program of visits designed by the organizers in Tokyo was exemplary. To me CiMAM Annual Conference in Tokyo has also opened a possibilities for future collaborations with institutions, curators and artists working in Japan and I have to thank Getty Foundation, the CiMAM, and Mori Art Museum for this experience and possibility.



Sona Hovhannisyán, Art Critic & Curator, Yerevan, Armenia

The most complicated thing is to try and speak briefly about a 3 day-long conference which somehow affected you in so many different ways. But I will try to separate the points that was especially interesting and productive for my professional experience during CIMAM's 2015 Annual Conference, Tokyo.

Applying for the conference I was very interested in how in modern society, where we have a huge range of tools such as galleries, art fairs, private collections and auction houses, how these reflect on the relationship between art and public. As well being a member of ICOM and CIMAM, myself and ICOM Armenia were very excited to see the essential contribution of the biggest international community of contemporary art museum professionals and intellectuals represented by CIMAM in person. In spite of the art world changing so very fast in various ways, we cannot ignore the fact that museums still remain one of the key places where new ideas and possibilities can enter society, change it or predict its further destiny.

And to uncover this topic the conference main theme *How Global Can Museums Be?* was determined into three sections during three days. Already the first day perspective put forward the very best question *were the museums place for debates?* First of all, because in modern society we deperately need the creative and artistic place of debate. Second of all, actually is the answer as well “NO, they never were”. And I agree with it. They weren’t, not because they couldn’t but there was necessity before. The contemporary art changed the condition, becoming auto-criticized. In my point of view it’s the big challenge to contain and introduce the art which firstly dialogues and fight with itself. At the same time the museums’ world can learn a lot of strategies from this becoming auto-criticized as well, responding to institutional criticism.

So without any doubt we need museums and we need institutions. And this conference once again makes clear that in spite of differences between contexts, institutions, collections, professional impacts, political and social problems, which deeply affect art, sometimes, even for a while, preventing its representation (in the example of Palestine),

we all wanted to create the universal space for debates where the modern and contemporary art can be constructed.

And this can be possible not only sharing our experience and ideas, but creating common projects and cooperation. This conference helped me to achieve these points, meet wonderful open minded professionals and establish links, which I am going to use in the best way as I can. And I am sure the further cooperation will be very fruitful and I hope it will give a start for new global conversation.

At last I would like to express my deep gratitude to the Getty Foundation which every year supported young professionals to improve their skills and enlarge their outlook, and this year gave me an incredible chance to attend the CIMAM 2015 Annual Conference. And also huge thanks to CIMAM team for a great opportune topic and Mori Art Museum team for their great support in making this possible.



Elaine Lin,
Collection Manager,
Asia Art Archive,
Hong Kong, China

The theme of the 2015 CiMAM conference *How Global Can Museum Be?* opened up a forum for debate that unraveled issues around museum ethics, representation of cultural/national heritage, and the serving of an increasingly globalized audience through a tightly-knit 3-day program led by a group of leading art and museum professionals.

While the conference strived to tackle the elephant in the room—the ever-present impact of globalization in the world today—the discussion interestingly reflected a shared concern of what is left un-devoured by the elephant. As Frances Morris (Tate, London) remarked at the end of the panel discussion on day 2, the talks focused largely on the vernacular, albeit ‘the age of market and globalization’. Case studies presented by Jack Persekian (The Palestinian Museum, Palestine), Mika Kuraya (The National Museum of Modern Art, Tokyo), and Eugene Tan (National Gallery Singapore, Singapore), for example, all demonstrated persistent

efforts in their museums to both reconstruct and de-stabilise the histories, identities, and even conceptual frameworks that define specific countries and regions through varying modes of collection building and exhibition making. Their intent to unite disparate communities and commemorate national memories through reinventions of regional art histories echoes the words of Peggy Levitt (Wellesley College and Harvard University, Boston) that museums are all ‘windows into their nations’.

As outward facing as museums are positioned, the topic of globalization has paradoxically reminded and urged us to stay introspective and self-reflexive. This is especially important in the case of Hong Kong, where the history of museum practice is still relatively young, and the struggle with identity against the city’s complicated past still endures in the everyday lives of its citizens. The renovation of Hong Kong Museum of Art (2015-18) and the opening of M+ in 2019 as a museum of visual culture have promised a permanent exhibit/collection dedicated to local masters and emerging artists. How will the two museums’ collection strategies complement each other? How

will the intricate histories of Hong Kong be collected and represented to cultivate a global public? With reference to the case of The Palestinian Museum, can the institutions become discursive platforms that encourage multiple voices and narratives, regardless of market trend or funding structure?

It is important for us as cultural organizations to stay cognizant, self-critical, and curious of these questions. At Asia Art Archive, we are also making attempts, placing the highly questioned cultural concept of 'Asia' at the centre of our concern, to coincide with propositions by scholars such as Takeuchi Toshimi and Chen Kuan-Hsing who advocated 'Asia as Method'—a response to the problematic identification of regional 'independence' and knowledge production originated from capitalist globalization [1]. Through acquisitions and archival projects, we hope to retain voices of the vernacular and the under-represented (e.g. independent art spaces; events originating from 'second-tier' cities). Presentations by Hammed Nasar (Asia Art Archive, Hong Kong) and Mariana Botey (University of California, San Diego) expanded on this commitment—in a globalized world, the community must construct and constantly re-fabricate

modernities and cultural specificities in order to anchor a more nuanced cultural exchange.

My sincerest gratitude to the Getty Foundation and CIMAM's Travel Grant Committee for their generous support that made this trip to Tokyo possible. My appreciation to hosts Fumio san, Mami, and their team at Mori Art Museum for their great hospitality and enthusiasm. The incredible experience has inspired new ideas and propositions for its participants, enabled conversations and debates to travel far beyond the conference, and fostered collaborative opportunities among the CIMAM participants for the future.

[1] Kuan-Hsing Chen (2010) 'Chapter 5: Asia as Method: Overcoming the Present Conditions of Knowledge Production' in *Asia as Method: Towards Deimperialization*, Duke University Press, Durham.



Jens Maier-Rothe, Co-Director, Beirut, Cairo, Egypt

My experience of this year's Annual Conference left me with a heap of impressions. For one I was dazzled by the diversity of the program and the sheer abundance of inspiring art spaces to visit in Tokyo. For another I have mixed feelings about the format and content of the lecture program itself. I initially felt intrigued by the

thematic out and how they might resonate with the lineup of speakers. Thus I had high hopes for thought provoking statements that are grounded in actual practices, whether that of institutions (to be) or of independent cultural workers. Whereas abstract academic lectures have a slightly extraneous feel to me within the context of this convention, assuming its main target is to trade thoughts and ideas based on tangible experiences and struggles we all make and perceive in different places in the world.

The introductory note also seemed to reflect that, at first glance, by asking *How Global Can Museums Be?* Posing the question this way suggests

that being global is only a matter of degree, not of choice. But *how* do museums want to act global and *why*? Needless to say, we cannot really speak of “one single institutional model” or of “the Museum as we know it.” It also lies within the nature of the event when CIMAM hosts its annual convention that the main idea is to connect, associate and identify with each other among institutions worldwide. Yet it struck me why scores of dissimilar types of organizations would forage for models and protocols in the hope to adjust to some standard reference atmosphere in an expanded global field.

The thematic outlines suggest that all kinds of art institutions, whether small or big, are pressed for time not only to boost their global presence but also to define themselves through a common notion of being and acting as global agents. The frame of mind behind this ambition is nothing new of course: all audience driven institutions are worried to lose touch with a fast moving world and its growing publics here and elsewhere. They must stay relevant for their local audiences and international readerships. From my personal experience and point of view, this shared anxiety is only healthy as long as it transforms into inspiring institutional practices, while trying to hatch up universal models that con-

nect and bridge between fundamentally distinct locales seems ill intended. Circulating universal concepts that are not applicable to anyone locally becomes an empty gesture of institutional power.

To some extent conferences always run the same risk, as they hinge on creating an abstract space between nowhere and everywhere. At the same time they impart a feeling of being part of a global community. Just how global do I feel amidst all this? On day one, faces across the hall spoke volumes about the effects a considerable time lag can have on anyone's mood and mind. All those who had just traveled halfway around the globe to be here seemed to share that sentiment. Probably this state of mind helped to remain puzzled also by the question set for day one of the conference: *Is the museum still a place for debate?* We all came to sit in a museum and to debate. Or was the self-imposed question here whether this all would make sense?

As the first speaker, Patricia Falguieres found a truly diverting way to defy simplification when facing such straightforward questions. Her keynote delivered a most elaborate "no" while performing a highly affirmative "yes" by extending the question

from the museum as institution to the public sphere at large. While certainly an inspiring way to open this conference, her ruminations ultimately left the audience a lot to speculate about the museum's role and agency within the process of creating and negotiating that very public sphere and making it accessible.

The aftertaste of this debate seemed to tie in with another query lodged by the introductory note: "Is the museum the entity most capable of rewriting and modifying Art History?" An odd question considering that museums act as recording devices that create two things: discursive experiences and bureaucratic residues of these experiences, which are processed in a way to feed back into the fabrication of an ongoing discursive experience by documenting, archiving, ordering and sequencing –in short, historicizing– everything into somewhat linear narratives. This is what positions an institution on the global map, what grants it to have an after-life and enter into the art historical canon. What if we don't accept this divide as given? Can we negotiate it as dynamic system in the present instead of a linear sequence of past events? Inhabiting that rift may be precisely what allows us to breach the divide between 'local' and 'global' in our thinking.

Like all things, this begins with the the language we speak and whom we address as who or what from which position.

Here, I welcomed Slavs and Tatars insightful intervention from an artistic perspective. Emanating from such dichotomies between crafts and art or innovation and individualism, Payam Sharifi summoned public institutions and museums to assume their key role as educators in this regard. Public debate is not only enacted and delivered to an audience, it must be nurtured by educating audiences about forms of participating in and enabling it. Otherwise we keep adopting and reiterating the same models and concepts over and over again. When Eugene Tan, Director of the Singapore National Gallery, began his following remark by saying: “I think we as museums,” he illustrated how language frames what we do more than anything else. To move beyond its defining lines we must find a vocabulary that not only sits in this divide but oscillates between multiple poles – one that allows us to be in different places at the same time. Only then we become able to forgo the dilemma of modernity to always create new prototypes.

This resonated with my taste for the more practice-driven and less academic positions over the course of the three days. Some of which I deeply enjoyed for their downright wit and imaginative humor at the core. For one when Jack Persekian gave his account of building and directing the soon-to-open Palestinian Museum in Birzeit north of Ramallah. For another when Hammad Nasar's reported on his work as Head of Research and Programs for the Asia Art Archive in Hong Kong. I also highly appreciated how all three artistic contributions added to the mix and opened up our minds towards more imaginative ways of thinking the Political within the site of the 'Museum.' To that effect, Anton Vidokle's reading from Nikolai Fedorov was perfectly suited to close this event on a high note.

Last and most important, I would like to thank our delightful hosts for the welcoming atmosphere, elegant care and wonderful nourishment they provided during the entire time. Thank you Mori Art Museum, thank you National Art Center, thank you CIMAM, and thank you Getty Foundation for making it possible for me to join.



Louise Anne Marcelino,
Instructor, Department of
Art Studies, University of
the Philippines Diliman,
Quezon City, Philippines

The CiMAM Annual Conference which I had the privilege of attending revolves around the central theme, *How Global Can Museums Be?* This query provokes reflection on the museum's potential to resist and redefine boundaries. Similarly, such question speculates on the museum's capacity to survive the future. As we

have learned from colleagues representing various institutions and collectives in different capacities, there are numerous pressures that impinge upon the museum. Cultural context, institutional framework, economic and political climate, among other specificities; shape the way art is mediated and perceived in the museum. As a student of Museum Studies and a museum professional reared in an Asian context, issues in traditional museum display and representation of everyday objects struck me. The presentation by Professor Shigemi Inaga for example, demonstrated how culture-specific rituals, which are related to an object's social life, are

often obscured in the context of museum display. The above is a question of limits as much as it a question of potential. The museum's ability to cope with global conditions is being set out as criteria for judging its relevance. Today, it remains productive to ask, which yardstick do we adhere to gauge the museum's so-called success? The presentations reminded us that there is no single formula that can be applied to museums to ensure it will forever remain significant. We were alerted to the ways museum professionals around the globe have dealt with crises. We saw how museums are able to thrive with barely a collection in place. How organizers are able to realize exhibition projects in platforms beyond the museum; and its inverse, the openness of museums to projects that overcome the confines of art. Or how curators have answered to consequences of putting up questionable, controversial, or potentially offensive exhibitions.

The latter presents a challenging case. Having in mind fairly recent examples, among them the closing down of an exhibition which offended the religious majority in 2011 where I come from in Manila, all the more I believe in the potential of the museum to generate reactions from various publics and through all sorts of platforms, among them the so-

cial media. While there are consequences that tend to go out of hand when organizing exhibitions that may defy expectations and long-cherished beliefs, museum professionals must always strive to create compelling exhibitions nonetheless. That, while upholding artistic freedom, and creating a balancing act between the institution and the public(s) to which the museum addresses itself. When the museum opens itself up for discourse, when it empowers, or when it creates opportunities to unsettle, then we can perhaps be optimistic about its future.



Fan Ni, Head of Exhibitions, OCAT Xi'an, Xi'an, China

CIMAM 2015 Annual Conference was a valuable experience, the agenda was very well designed and I benefited a lot during three days in Tokyo. The speakers included scholars, museum directors, curators and artists whose speeches were very inspiring, especially the artists' since most of the participants are museum professionals and it was great to hear their insightful thoughts besides those of peer colleagues.

The conference was attended by professionals from over 50 countries and the discussions were very comprehensive based on current issues museums from all different regions are facing nowadays.

The speech delivered by Peggy Levitt, a professor and chair of sociology of Wellesley College and Harvard University, was particularly impressive for me. In her speech Ms. Levitt talked about the relationship between museums and the audiences. First of all who are the audiences of a museum? In addition to the visitors who come to the site, we mustn't forget the website viewers, social media followers, newsletter subscribers, and people who are involved with the museums in many different ways, they are all your audiences and the message receiver of the museums, we should see a larger picture when we talk the audiences.

Museums, especially modern and contemporary art museums, are places for sharing knowledge and thoughts, audiences get to know the content of the museums, then discussions happen. It's all about communication between the two, instead of presenting a show and letting audiences digest themselves, and be busy with next upcoming projects

right away, museums should put energies on positively creating the communicating. Each museum might have different types of audiences and it's our job to make it easier for them to be a real part of the communication.

The programs outside the conference room were amazing too. We had chance to visit the most important and representative art museums in Tokyo and were able to get familiar with the local art scene. There was also a traditional music performance produced by Hiroshi Sugimoto at Hara Museum of Contemporary Art, which was the highlight of the day.

CIMAM Annual Conference is a great platform to expand the horizons and meet people, I want to thank both CIMAM and Getty Foundation for providing such a precious opportunity for all of us.



Marton Orosz,
Director,
Vasarely Museum, Bu-
dapest, Hungary

As the result of the generous support of the Getty Foundation, I was able to attend CIMAM's Annual Conference in Tokyo, which provided me a first-hand opportunity to meet up with emerging and internationally recognized museum professionals from all over the world. The organizers aimed to create a work-conducive environment and their exceptional hospitality helped us believe that we were all part of the same community.

The year's conference theme lived up to its promise as it addressed the global tendencies of the museum world by inhabiting and espousing ideas which were believed to serve as the basis for modern and contemporary art institutions and by representing the diverse positions of the geopolitical matrices they exist in.

It was a fortuitous decision to start the event with Patricia Falguières' stimulating keynote speech

that focused on the definition of the museum from a historical perspective and interpreted its mission in terms of institutional autonomy. Her rationale that museums should be regarded as facilities of democracy equivalent to “exhibitionary complexes” (Carol Duncan’s term) reinforced my belief that, without losing a sense of the legitimacy of our work as curators, debate has not been associated with the academic world enough. Some of Falguières’ observations were symbolically echoed by the very last presentation in the conference, Anton Vidokle’s talk on his project inspired by Nikolai Fedorov, *A Museum of Immortality*. The latter theorizes a topic which aimed to address the conflicts of the governing principles of Western modernity by extending the notion of the museum to practically everything which related to the human. The issue of empowering the accepted models and substituting them with alternative discourses was also present in the lecture of Shigemi Inaga, who aimed to put the intangible heritage and the autonomy of art in the limelight.

The questions pertaining to ownership and administration and their manifestation in liberal progress also brought up timely issues such as “universal freedom” or “artistic ethics”, which were all

gaining actuality in the recent controversial censorship case of MACBA's former director Bartomeu Marí. This came into discussion – however only in an informal way – in the context of the petition against his candidature at MMCA in the neighboring South Korea.

To come to the Perspective panels, it was also enlightening to learn the various readings on delicate curatorial enterprises, such as the initiatives behind newly established art museums (The Palestinian Museum, The Singapore National Gallery), where the emphasis lies in finding the adequate forms of representation for a nation's art as well as in the attempts to position it in a regionally and globally scaled framework. Other speakers, such as Georg Schöllhammer/Hedwig Saxenhuber and Bose Krishnamachari were sharing their experiences on Biennials in Kyiv (Ukraine) and in Kochi (India), reflecting upon their curatorial statement and the way it was inflected and articulated by the process of staging various socially engaged art projects. The creation of a “collaborative art history” was also picked up by Payam Sharifi in his presentation on the art collective Slavs and Tatars.

To sum it up, I believe that the conference helped us understand how museums came into existence, representing their history as a collective sense and why their context-oriented framework needs to be constantly re-fabricated. In a period in which the definition of the museum has changed more dramatically than ever before, a globally scaled transnational approach seems to be the only answer to resolve the one-sidedness of any locally forged monolithic representation of modernism.

With this in view, I see the greatest merit of the conference lying in its proposal of definite positions on the complexity of the local and the global. It did this by seeing their relationship in light of the paradoxes of a variety of conditions, but also by acknowledging that sustainability always depends on certain socio-economic factors defined by the neoliberal reality.



İlhan Ozan, Curator,
SALT, İstanbul, Turkey

Today positioning the new art and cultural institutions outside the West – in places where local artistic and cultural productions have not historically found an institutional ground – stands as one of the most critical questions for cultural practitioners. By bringing art professionals all over the world together, CIMAM's 2015 Annual Conference addressed related issues.

The two of thematic areas, *Is the museum still a place of debate?* and *How has modernism been perceived globally?* were particularly relevant to my curatorial practice as well as my academic works. Within this framework, my interest lies in seeking exhibition models as innovative responses to urgent issues in art history as well as social environment to overcome entrenched structures, and rethinking the role of institutions in contemporary art practices.

Regarding the context of the country I live in, the first session of the conference was of personal significance as it becomes an increasing struggle

to expand the limits of freedom of expression, which I believe is not region-specific. Therefore, the fundamental question I face is how art and cultural institutions can function as platforms that trigger meaningful conversations around certain social and political events in regions where freedom of expression is under pressure, and democratic channels are weak.

I found two of the arguments presented in the keynote speech of the first session controversial. Firstly, a shift in the source of pressure on art was claimed to be happening; a shift from the state pressure to community pressure. Although I agree that a community pressure does exist, it would be short-sighted to think that the state pressure is disappearing, especially when considering the current situation not only in Turkey but also many other countries with increasing state control through constitutional regulations. Therefore, I think that argument could be partially applied to certain Western countries at best, as the examples were also from European contexts.

Secondly, the speech emphasized heteronomy of museums through a perspective that in my opinion undervalued the potential of contemporary institutional practices, if not of museums in historical development. I personally believe more strongly in the power of contemporary cultural institutions as “one of the key places where new ideas and possibilities can enter society”. From this perspective, institutional practice revolves around developing socio-politically relevant exhibition models and challenging cultural-historical constructions, which makes institutions a site for the production of knowledge and intellectual debate.

I must say that it was very productive to discuss these issues from different perspectives and exchange ideas. Thanks to the Getty Foundation for making my participation possible.



Livia Pancu, Co-Director,
tranzit.ro/iasi, Iasi,
Romania

In my application letter for the travel grant that allowed me to participate to the Tokyo conference, I was trying to build up an argument on why it would be important for me, a curator based Iasi, Romania, a city with no museum for contemporary art, but nevertheless with great history in self-organization, to participate in a conference about the global museum. This argument was based on my personal belief

that museums are global and do travel to the most remote places enabled by the potentiality of local dreaming to the global museum (often as the first to become references for other institutional practices in Eastern Europe, for example). Furthermore in my argument I think that it is such institutions that presumably created absurd desires for the institutionalization of already self-organized models, or shaping the appearance of the work of art for artists that do not exhibit in museums. In short I am trying to question the global museum's responsibility towards the artistic scenes developed in remote places, through self-organized, or biennial institutional medium.

For me, one of the most important presentations from the CIMAM conference in 2015 was the one of Mr. Wong Hoy Cheong, who was the one to question art's political ability for real change from the perspective of an artist within the global artistic scene, but also from the perspective of a solely cultural worker. During this kind of presentation one may realize that the questions may be more or less the same worldwide when producing contemporary art in the public space, but what really defines the specificity are the answers, therefore the actions. The questions are building up a sort of international language for contemporary art, that make us believe that we understand each other, but it is the answer materialized in an unique effort that makes the difference and produces local change.

Another important moment was the presentation of Bose Krishnamachari, President and Co-Founder, Kochi Biennale Foundation, Cochin, Kerala, India. This again made me wonder: why do artists create biennials? What does this mean from the perspective of their artistic work? When does this surface in the new tissue of the biennial? How will the end of the biennial look for the local artistic scene that is developed throughout?

To end, I would like to point out that it is an exhibition experience that made me feel the most grateful for the possibility to travel to the CİMAM conference in Tokyo, *Re:play 1972 / 2015. Re-staging "Expression in Film '72"* at the Special Exhibition Gallery, The National Museum of Modern Art, Tokyo. Being one of the professionals that actually sees very few exhibitions, but read about many, I had a real encounter with the way this exhibition has been thought, curated and displayed. The great care about how one will perceive an exhibition done in Kyoto in 1972, about the way every curatorial move is delivered to the public, about how can moving image works from four decades ago can still talk not only from historical perspective, created in my mind a possible answer to the question of the global museum's responsibility.



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

I visited CIMAM conference for the first time and have no other example of this event to compare. Nevertheless I visited many other conferences and can confirm that the conference in Tokyo was one of the best. It was very well organized and carefully structured within the theme of Global-Local Museums. I really appreciate the dynamic of 3 days inputs and

discussions, which follow first the issue of the museum as place for debate, then opposition of global modernism and local modernities, then requests the possibility of global audience. It was done logically and clearly, and constructed the grid for debates as well as the thoughts of all participants, who discussed those thoughts not only during the panel discussion but also between themselves (a fact which again indicates the exact focus of the conference). I also like the scenario of each day of the conference – it was fruitful enough for the highlighting of important cross-points of different views and opinions.

Special mention is deserved for all the speakers of the conference, but some of them have been very close to my circle of interests and beliefs. Personally, for me was very interesting to hear the presentations by Georg Schollhammer and Hedwig Saxenhuber about their experience in Kiev; by Shigemi Inaga within local modernism; by Slavs and Tatars about Eurasian approach; and by Peggy Levitt within sociologic research for museum's policy.

As one of the critical issues of the conference I designate the absence of the voices of professionals from post-soviet territories, who have a very special situation in the field of contemporary museums and collections.

Among other things, I appreciate the cultural background of the conference – Tokyo and all museums, which we visited. despite the fact that 5 days are not enough for discovering an intensive cultural life of megapolis the program made sense of cultural identity of the city. A special experience was visiting Mori Art Museum on the 53rd floor of Mori Tower, which I will never forget.

Another important issue of the CIMAM conference was network-creating communication of professionals from different parts of the world. This possibility I consider as really unique and I guess it is typical for all CIMAM conferences.

I am happy to have links and personal contacts with my wonderful colleagues. So, for me CIMAM conference was very useful and extraordinary helpful and finally just amazing! Thanks a lot!



Krisztina Szipocs, Chief Curator, Ludwig Museum of Contemporary Art, Budapest, Hungary

The CIMAM Annual Conference in Tokyo was first of all a unique opportunity to see Japan for the first time in my life, to experience its language and culture, to meet Japanese people and to see special characteristic of their life-style and attitude – beyond the clichés and false notions. This experience was important not only because of my personal interest, but it has also related to the main topic of the

conference: global contra local (or national) values, the representation of this complicated relationship in modern and contemporary art museums.

I was more than happy to see such exhibitions, like Takashi Murakami's *500 Arhats*, Yoko Ono's *From My Window* or Foujita Tsuguharu's retrospective, which were wonderful examples of the complexity of different oeuvres in the intersection of East and West, new and traditional, global and local. The exceptional music performance produced by Hiroshi Sugimoto in Hara Museum also gave me a deeper understanding of traditional Japanese theater arts and music, in connection to a specific artistic activity. (Based on these experiences, I wrote an article on Takashi Murakami's exhibition at Mori Art Museum, which will be published in BALKON Contemporary Art Magazine.)

Back to the topic of the conference: I felt really useful and mind-stretching to hear about different experiences and practice from various places, from Palestine to Ukraine, from Kyoto to Mexico, from Kochi to New York. The speakers –scholars, museum professionals and artists– exposed the topic from many aspects, emphasizing the importance

of the local problems, traditions and audience in production, presentation and preservation of art. On the other hand, presenting local values on international level, creating a common knowledge –and this way a “global” art scene– seems to be more important than ever, in order to give a better understanding of ourselves and the “others”.

The newest developments in world politics highlight the deep problems and conflicts arising from ethnical, religious and cultural differences, which were not solved by any global movement or means yet. This way museums can be agents of social and political change: they can form not only the past, but the present and the future as well; they can form our identities, can help in promoting tolerance and also can lessen historical harms. Most of the speakers were emphasizing this old/new institutional model or function of museums, convincing me of the importance of the conscious analysis and action on my professional field, too.

On the other hand, the question of institutional autonomy seems to be maybe even more important: after 25 years of democracy the increasing dependence from the state, the strengthening

central power of politics radically changes the cultural system in Hungary, and this way we have to face again the expectations and taste of state-supported, ideologically driven organizations. To hear and to talk about these problems –like institutional responsibility, ethics and independence– was a special occasion for me to find the best strategy under challenging circumstances.

Finally, I'd like to thank the Getty Foundation, Los Angeles and the CIMAM Board for the generous support, which allowed me to attend the CIMAM Annual Conference in Tokyo.



Yuliya Vaganova, Deputy
Director in Exhibitions,
Partnership and International
Projects,
The National Art
Museum of Ukraine, Kyiv,
Ukraine

When applying for the grant and writing the letter of the motivation I put myself the question about global and local in Ukrainian situation. I analyzed several examples of the recent project of different formats. Role of the museum in looking for the instruments for new dialogues and projecting the matrix for intellectual and human being, going through and with the history

“pressure”, not falling in ideological frames. I found certain synchronization of the processes and challenges of globality. For instance, in spite of historical and economical difference between Ukraine and Japan, one of the bright examples was in Mika Kuraya`s presentation. Talking about the Pacific War Paintings in MOMAT`s collection, Mika Kuraya mentioned that museum doesn`t have any “pressure” from the government in decision to start discussion about controversial subjects. But “self-history-censorship” usually comes from the society.

Here we see the crucial role of the museum as a platform for “discussion” (in different formats) of difficult historical questions. The same process we observe now in Ukraine, where the “law of de-communization” not only did not open discussion about soviet period and traumas connected with this time, but could capsule the problem because of new-ideology.

MOMAT`s strategy is good example of the dialog between visitor/community/society, when a museum is trying to be a place for discussions and stays more as interlocutor then mentor, remembering all the time its sur-mission of stimulating critical thinking and creative being as well as humanism ideas. This is actually the redline for many museums today, including Ukrainian museums.

I`d like to express my recognition to the organizers and partners of the conference not only for their conceptual frame and invited speakers, but also for their logistics, which was done on highly professional level. The spaces gave more metaphorical meaning for the speakers and subjects we discussed. Being on the top of the Tokyo and observing the city over it`s borders, we see the hope

of going beyond a political discussion. We faced quite similar instruments for working with the local communities and collection. But at the same time (when go down) we face the inability today to cross the real borders between countries on the earth. Avoiding of the political questions and professional politeness or “self-censorship” do not bring us to the crucial necessity to start discussion between different countries on the cultural ground stratum and build philosophy for the future.

CIMAM regrets to report that the following Travel Grant beneficiaries were unable to attend the 2015 Annual Conference Tokyo due to last minute complications including health problems and denied visa entry into Japan:

Moacir dos Anjos, Recife PE, Brazil
Aleksandra Jach, Warsaw, Poland
Na’ankwat Kwapnoe, Shendam, Nigeria



Photo: Mikuriya Shinichiro. Photo Courtesy: Mori Art Museum, Tokyo

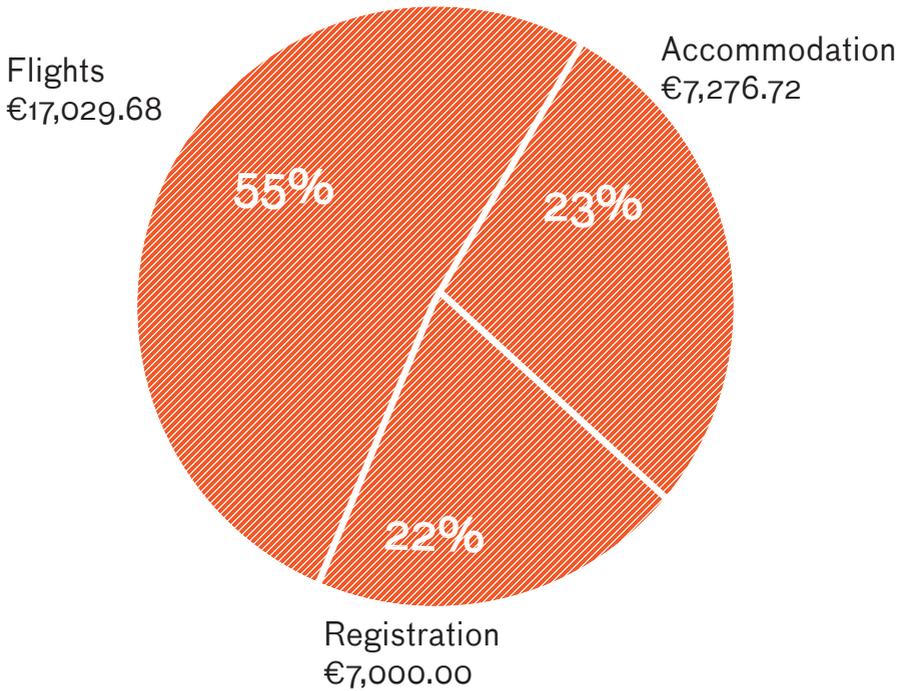
Grant expenditure report

In 2015 the total awarded amount by the Getty Foundation to CIMAM to carry out the Travel Grant Program was of €36,600.00. The funds have been used to cover travel, lodging and registration fees of 20 award recipients from 16 different countries to attend CIMAM 2015 Annual Conference. The total amount spent was €31,306.40. The unspent amount of €5,293.00 will be transferred back to the Getty Foundation by ICOM.

The average awarded amount to each beneficiary has been of €1,565.32. The average travel cost from the beneficiaries' city of origin to Tokyo and return has been €851.48 and the average accommodation expenses has been of €363.84 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

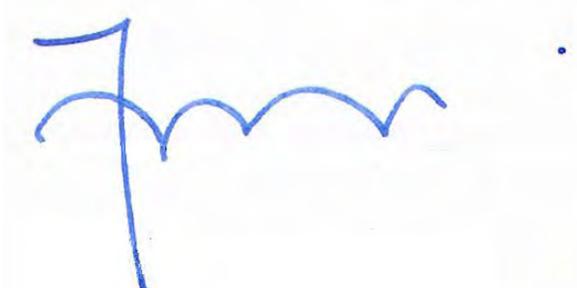


THE GETTY FOUNDATION

<i>Name</i>	<i>Flight</i>	<i>Hotel</i>	<i>Registration</i>	<i>Total</i>
Zaina Arida	€1372.00	€507.45	€350.00	€2,222.00
Moacir dos Anjos	€1,359.00	€0.00	€350.00	€1,709.00
Calin Dan	€770.00	€304.47	€350.00	€1420.00
Cecilia Delgado	€1,066.00	€405.96	€350.00	€1,816.00
Amanda de la Garza	€1,066.00	€405.96	€350.00	€1,816.00
Ximena Gama	€1,071.33	€405.96	€350.00	€1,821.33
Albert Heta	€899.68	€405.96	€350.00	€1,655.64
Sona Hovhannisian	€814.32	€405.96	€350.00	€1,564.32
Aleksandra Jach	€613.63	€95.90	€350.00	€963.63
Na'ankwat Kwapnoe	€1,468.25	€197.39	€350.00	€2,068.25
Yik Ling Lin	€357.00	€405.96	€350.00	€1,107.00
Jens Maier-Rothe	€802.14	€405.96	€350.00	€1,552.14
Louise Anne Marcelino	€446.17	€405.96	€350.00	€1,196.17
Fan Ni	€521.00	€405.96	€350.00	€1,271.00
Marton Orosz	€825.00	€405.96	€350.00	€1,575.00
Ilhan Ozan	€626.15	€405.96	€350.00	€1,376.15
Livia Pancu	€1,209.97	€386.58	€350.00	€1,946.55
Yuliya Sokorina	€884.00	€405.96	€350.00	€1,741.45
Krisztina Szipoos	€93.76	€405.96	€350.00	€849.72
Yuliya Vaganova	€764.28	€405.96	€350.00	€1,514.28
<i>Total</i>	€17,029.68	€7,276.72	€7,000.00	€31,306.40

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.

Friday 18 December 2015

A handwritten signature in blue ink, appearing to read 'Baromeu Mari'. The signature is stylized with a large initial 'B' and a series of connected loops for the rest of the name.

Baromeu Mari
President of CIMAM



Photo: Mikuriya Shinichiro. Photo Courtesy: Mori Art Museum, Tokyo

Fundación Cisneros/ Colección Patricia Phelps de Cisneros

Since 2005 the Fundación Cisneros/Colección Patricia Phelps de Cisneros has contributed to CIMAM's development by supporting the attendance of a total of 40 professionals from the Latin American region to CIMAM's Annual Conferences.

In 2015 the total awarded amount by Fundación Cisneros/Colección Patricia Phelps de Cisneros to CIMAM to carry out the Travel Grant Program was of €8,873.77. The funds have been used to cover travel, lodging and registration fees of 4 award recipients from 4 different countries in Latin America and the Caribbean to attend CIMAM 2015 Annual Conference.

Number of CIMAM Travel Grant beneficiaries funded by Fundación Cisneros/Colección Patricia Phelps de Cisneros.

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

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 Latin America with priority to professionals residing in Central America and the Caribbean. 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, any additional available funds and two letters of recommendation before 15 July 2015. Applicants were notified of the decision by 30 August 2015.

Candidate applications were reviewed by the Travel Grant Committee of CIMAM constituted by 9 CIMAM Board Members. In 2015 they reviewed 145 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.

Country and city of residence of the 4 Fundación Cisneros/Colección Patricia Phelps de Cisneros 2015 grantees:

San José Villanueva, La Libertad, El Salvador

San Jose, Costa Rica

Guatemala, Guatemala

Tunapuna, Trinidad & Tobago

Grantees' reports



Mayra Barraza,
Director,
National Gallery of Art,
San Salvador,
El Salvador

Parallelisms: Intimacy in the Informal

Thousands of kilometers travelled, plus a 15 hour difference between my hometown in El Salvador and Tokyo, left me feeling (and looking, I might add) somewhat like an extra-terrestrial on arrival at the conference, just four hours after landing in Japan.

My excitement about attending CIMAM's Annual Conference, and the whole ambiance of cordiality and hospitality of organizers and participants, was nevertheless more than enough to keep me up and going for a full three days of interesting presentations, discussions and visits to museums.

Our first day at the impressive National Art Center, an exquisite building designed by Kurokawa Kisho, was full of expectations wonderfully met. After warm welcome words from local au-

thorities, Patricia Falguières began her keynote intervention on museums as spaces for debate by defining what it was we were questioning. She clearly pointed out how the evolution of museums takes a critical step forward when it allies itself with education, whereby becoming a vehicle for emancipation. Falguières referred to the museum as an “arena for democratic deliberation”, less a place for debate than a context in which to validate processes, and ended her dissertation stating museums “will be” a place for a debate.

Each of the perspectives brought forth afterwards by the panelists, opened up the dialogue in interesting ways. Mika Kuraya addressed the significance of the museum’s collections with its public through a very clear example, the Foujita war paintings exhibition currently on show at The National Museum of Art. This exhibition, organized to coincide with the 70th anniversary of the end of the war, in a context where 50% of the millions of visitors received annually come from the Asian region, opened up debate on its political correctness and propriety. For Jack Persekian, museums are a space for diversity, integration and dialogue. The particularity of a museum for a

stateless country such as The Palestinian Museum was striking to me; and admirable its mission: “seeking to draw together their people in exile”. Relevant to this idea, Persekian pointed out two innovative projects, “Family Album” and “The Timeline”, which aim at creating a collective construction of history and generating understanding of modern history through personal stories.

As an artist myself, I was pleased to see that artists voices were included in the program. Such was the case of the next perspective with Australian artist Brook Andrew, who talked about his personal family history and artwork, and how he questions national identity by bringing forth, through his work, indigenous and multiethnic issues to debate on national identity. Afterwards, Goerg Schollhammer and Hedwig Saxenhuber talked about their experience with the Kiev Biennale, and how its cancellation compelled them to create an independent alternative called The School of Kyiv as an act of “civil self-organization”, radical and admirable in my belief, in its audacity and innovation. Dealing with the politics of memory and remembering, their project presented artworks arranged within “schools of thought” on a

thematic basis, such as “The School of the Lonesome” on “post revolutionary loneliness, or “The School of Landscape” on nationalism and the construction of narratives through landscape, as well as “The School of the Displaced” to compensate for the lack of visibility given to the knowledge of migrants in museums.

Further discussion took place within a panel forum, which I believe was the most successful modality for debate within the conference, besides lunch hour of course. As the day came to an end we had time to visit the National Art Center’s rich Japanese art collection on display, with a wonderful array of expressions in painting and sculpture that combined both European and Japanese traditions in surprising ways. We also had time for a quick visit to the extraordinary Niki de Saint Phalle exhibition. It was wonderful to see, not only the distended use of museum space, but the richness and diversity of works shown. Her work seemed at its most joyful.

Believe it or not, we still had another visit in the program waiting for us. In the fresh air of the evening, with slight drizzle on our faces, we

walked happily to the Mori Art Museum located on the last floor of Roppongi Hills Tower. As we stepped into the elevator on a ride that was going to take us to the 54th floor, I smiled nervously saying out loud: “Hold on tight!”. I was immediately reassured it is the fastest elevator in all of Japan. And it was. In a couple of seconds, ears compressed because of the altitude, we were at “The 500 Arhats”, Takashi Murakami retrospective exhibition. Hall after hall of his emblematic works were on show, as well as the 100 meters long piece that gives name to the exhibition. It was wonderful to see the space full of people contemplating the works, commenting, discussing and enjoying themselves: art at its liveliest.

The exhibition ended at a viewing lounge where one could see the dreamy night skyline of Tokyo. There was still a welcome cocktail to attend, which I sorely missed out of sheer exhaustion.

Our second day had us all up and cheerful early on. The topic, on how modernism has been perceived globally, promised to be a dense and complex issue to explore. Keynote speaker was Shigemi Inaga. He addressed with humorous

lightheartedness differences between Japanese and European modernism, pointing towards a multi sensorial approach to aesthetic experiences, as well as to the segregation of form versus function in a museum setting that rids the object of its completion, such as in the traditional tea ceremony. Regarding the cult of originality inherent to modernism, Inaga referred to the Japanese tradition of copying the masters to perfection as part of formation. Perspectives thereafter offered very diverse standing points.

Hammad Nasar presented the Indian and Pakistani experience, where crafts and pedagogy played an important role in the styling of modernism. He parted from two important premises: firstly, that modernism has to be construed to be perceived, and secondly, that those constructions are ever shifting and constantly being re-fabricated into new propositions of global practices. Nasar went on to draw a most interesting profile of two distinguished artists and thinkers: Zahoor-ul-Akhlaq and Gulammohammed Sheikh. Another interesting perspective was that of the artist's collective Slavs and Tatars presented with a mixture of erudition, passion and mordant humor by

Payam Sharifi, one of its co-founders. He addressed what he considers to be a conflicting relationship between modernism and history; and the case of Central Asia, where the limits of ideology and margins of faith coincide and resist an univocal historical and geopolitical perspective. According to Sharifi, the encounters of geopolitical narratives result in a state of cognitive dissonance.

At lunch hour, we were called to meet with our travel grant benefactors. It was a lovely experience to have a time apart and share details on the work that each one of us does in our respective countries. At our table sat Joan Weinstein and Patricia Sloane, who both showed genuine interest in each one of our presentations. Mrs. Weinstein shared with us her enthusiasm about the wonderful arts initiative that is LA/LA and how it has been evolving. It was also great to hear from Paola Malavasi about the continuity of work in TEOR/ética, which has been an important institution for Central America since its conception and direction by the late Virginia Pérez-Rattón in the nineties. It was a friendly lunch and I left feeling enthusiastic about the future.

We continued in the conference room with two more perspectives, the first by Eugene Tan, Director of the now newly opened Singapore National Gallery, followed by the brilliant Mariana Botey, Associate Professor of Latin American Art History.

Mr. Tan explained the complexities of art history and national identity in a nation such as his, founded just 50 years ago. Their challenge as an institution, he detailed, is to create a regional perspective on a shared sense of belonging and history. “Comparative constructs require similar constructs”, and since this is not always the case, Tan proposed we think instead of “interactions of subjectivities” when speaking on contextualizing globally. Mariana Botey presented a summary of a fascinating investigation, developed together with a team of fellow specialists for the last two years, on “Amerindian Imaginaries in the Avant-Garde and Modern Era, 1800-2015” in which they explore how the Amerindian past has been re-imagined through modernist idioms as a cornerstone for a new aesthetic. “Conquest was a foreclosure of indigenous civilization”, said Botey referring eloquently to Latin America. Stating that as a

result of a phantasmagoric sovereignty, out of mourning and repression, an imaginary construction was created. This panel discussion, moderated in a fresh and agile manner by Frances Morris, was perhaps, in my view, the most interesting discussion in the whole program.

Our day ended with visits to museums. We first arrived at the Museum of Contemporary Art, where we were cordially received with a package of publications and the catalog to the exhibition in display, *Tokyo: Sensing the Cultural Magma of the Metropolis*. With an impressive array of museographic devices, this exhibition presented the work of regional contemporary artists, as well as pop culture's perspective of the city, all simmering with vitality. Our visit ended in the poetic spaces of Yoko Ono's exhibition titled *From my window*. We then parted to the Hara Museum of Contemporary Art, housed in a beautiful residential area, where we were each awaited with a comforting shot glass of Sake and the performance of a traditional hayashi ensemble, produced by the artist Hiroshi Sugimoto.

On day three I believe we all awoke thankful for a brief lapse on the morning program. The excitement was all still there but mixed with a bit of exhaustion and also, perhaps, nostalgia about the soon-to-be departure. The morning started off with the CÍMAM General Assembly, where both Bartomeu Marí and Patricia Sloane presented general information on the organization –its membership and finances–, and announcing next year’s Barcelona conference venue. A space for dialogue was assigned, moderated by Elizabeth Macgregor, to talk about the events leading to the renunciation of CÍMAM’s President from the Directorship of the Museum of Contemporary Art of Barcelona at the beginning of the year. It was clearly stated this had been an issue addressed by the Board of CÍMAM at the time, and there had been consensus that it did not affect Marí’s continuity at the front of the organization. This alone, to me, was a great demonstration of the vocation for transparency and dialogue at the heart of CÍMAM.

After the assembly, we heard four more perspectives. Bose Krishnamachari presented an overview of the Kochi Biennale, a wonderful festival of the arts where traditional and contemporary practices,

as well as multidisciplinary approaches, have a wide public outreach. Malaysian artist Wong Hoy Cheong presented the housing projects he has been involved in from his vision of art as social activism. Anton Vidokle carried out a lecture performance with photographs of the *Museum of Immortality*, and later his short-film, accompanied by quotes from the 19th century Russian philosopher Nikolai Fedorov. Related to Vidokle's presentation, but from an academic standpoint, Peggy Levitt presented the results of her investigation on the role of museums in creating and representing national identities. The results of her work, demonstrate how museums are in the crossroads of national and urban cultural policies, and cultural globalization; where work is determined by their collections, interest and expertise of their professionals, the roles they play in their communities and the funding available. Levitt presented different case studies such as the Museum of World Cultures in Sweden, which focuses on global problems and poly-centric cultural production.

After a long round of applause and group photo we then headed to the National Museum of Modern Art. Here we were welcomed warmly as well,

with catalogues of the Foujita exhibition on display in the main halls. The artist's dexterity was evident in the paintings displayed, mostly in large format, as well as his more than justified ambivalence towards the war. Heroism, military strategy and nationalistic pride were staged on a par with chaos and misery.

Finally, to end the evening, we were treated with an exquisite banquet at Meiji Kinenkan. As I rushed off in the back seat of a taxi to pick up my baggage from the hotel lobby and head towards the airport for a midnight flight back home, I wondered in silent awe at the city of Tokyo.

I would like to end this somewhat long account of events, with a short thank you note. Firstly, for my new friends: Sona Hovhannisyan, art critic and curator from Armenia, who showed keen interest, consideration and respect for all around her; José Maza, director of the National Museum of Art of Guatemala whom I had met many years ago there, and now had the pleasure to see again, catch up with his work and the arts panorama in his country; and, Marton Orosz, director of the Vasarely Museum, who shared thoughtful insights and

information of his native Hungary and his investigations on media art. Secondly, to the Fundación Cisneros/Colección Patricia Phelps de Cisneros who made this trip possible, and to CIMAM for an outstanding event.

I return to El Salvador, a small country torn with an average of 20 daily murders, replenished with admiration for all the colleagues in the conference working on a daily basis for art and their communities, and specially inspired by Mariana Botey, Patricia Sloane, Mika Kuraya, Ferran Barenblit, Julia Fabényi, Krisztina Szipocs and Haruko Kumakura.



María Paola Malavasi, Education and Research Coordinator, TEOR/ética, San Jose, Costa Rica

It was the end of the conference's day one and after being treated to one of the most stimulating discussions I have participated in, we were invited to tour the exhibitions at The National Art Center, Tokyo. As we walked into a space full of beautiful Japanese calligraphy that stretched for rooms and rooms over one floor, my

friend Ximena Gama, who runs Odeón Space in Bogotá, turned to me and said "This is probably how my father feels when he comes to my exhibitions, thinking 'oh how pretty' but not having a clue what it all says or means." We both laughed at the impossibility of being able to read what these Japanese characters were spelling out, but tried to appreciate the purely visual experience.

To many, this is how contemporary art can feel, like a distant and somewhat cryptic language.

Perhaps because of this, it somehow seems that as mediators, those of us who work in art institutions, now more than ever, have the task of bridging production with the public. In this ever changing dynamic, to have the opportunity to discuss and elucidate with colleagues working in quite diverse areas is not only a personally enriching experience, but leaves us the responsibility of putting to good use the tools that others share, while continuing to ruminate on the paradoxes that the system presents.

As a first time CIMAM attendee, to me this was a collaborative process allowing us to share ways in which cultural production can be articulated, but also to understand where we are each coming from in terms of the work we do within our own contexts. Although the differences are palpable, there is always an underlying desire to connect with the knowledge that art has the potential to build and muster it through cultural dynamics that may go beyond art itself.

This was something I felt present throughout the three days of the conference. The curtains of the Roppongi Academyhills auditorium would close

and the outside world would be shut out. However, once the view of Tokyo was back in sight and the streets and buildings could be perceived clearly from above, it felt that the “real world,” beyond art museums and institutions, was ever present. It was up to us to attempt to go from theory to practice, without forgetting that art is but one area of a much larger existence.



José Mario Ottoniel
Maza Ponce, Director,
National Museum of
Modern Art, Guatemala,
Guatemala

It is with great attention that I wish to share a summary of the themes developed at the CiMAM Annual Conference held in Tokyo, including its outstanding highlights and support to the continuity and follow up of processes in Guatemala. It is important to strengthen the space as a platform to provoke important creation and discourse in Latin

America. Accompanying events with educational and debating activities to facilitate international exchange and dialogue between past and present.

With the aim of securing the role of Contemporary Art Museums within organized societies, redefining its mission and role as Art Museums with constancy and the transformation of art creation activities and their influence on society, their part to play in political, economic and social interests as nourishers of the creative process, as well as their guidance through international links.

Direct and active guidance and involvement through the Committee's activities seeking increase in quality and education in the art world is important; a structure supported and strengthened by ICOM's Annual Conference in Milan 2016 (July) explaining the current context of museums.

Conferences and debates establishing the parameters and involvement of different sectors of society in order to nourish and form diverse visions in relation to representation or the reading of objects, including an operational framework establishing parameters in time and space for debate. Facilitating democracy and helping a XVII Century audience in their task, empowering debate, a principal theme of information and socio-political values, was once a place for debate

or had facilitated their content and critical information to transmit it, as in the structure of art at the beginning of the 20th Century and its consequent consolidation.

Defining the structure and end as well as the purpose of museums. Recognizing governmental vision in relation to their nature or outlook, integrating social as well as political and economic discourses. But within their structure and real scope of their message and the reflection of representation –who is in charge, and who decides.

It is important to consolidate the phenomenon of DEMORTALIZATION within the “patrimonial” structure of art and its various representations, as dispossession of patrimony is barely a theme for debate, let alone a public debate, for example:

The University has no freedom of speech or discourse. Does the artist or curator have a free discourse? Debate happens on the outside (of the halls, meetings etc) to decide what should be written (and exhibited) when and how. Establishing a critical debate that facilitates rational interpretation and public debate, seeking EMANCIPA-

TION as its main aim and discourse: Education (colleges and museums involved in the emancipation of education). “From which side is the story told?” A way to construct and establish structural politics without proposing political discourses/themes, building a new political culture and exhibition form the “white cube” / Debate DOES NOT EQUAL dispute and history is yet to be written (for minorities) in terms of democratic deliberation. Defining Latin America and the diversity of its structures and influences.

The both academic and practical constant question –WHAT IS ART AND WHO VALIDATES IT? Along with what it represents, social, religious, political and economic elements, powers within certain discourses that the museum should maintain within its own, authority over public space, an ideal vision of the museum in what to say, how and by whom. Redefining the concept of public space, government with no politics, de-politicizing public services, a new way of managing and regulating places for debate and not to impose personal criteria. Not redefining the oligarchic dimension (public/private), the increase of VRS museums. With no population to serve, no topics

under which to exhibit their collection, or protocols for debate and their public and personal criticisms.

Museums should be auto-critical and accept all kinds of analysis, be engaged in debate, present profound limits and a deeper understanding of what they mean to people. Expanding the concept of the museum: Knowing and discussing the themes. Restructuring the interpretation of the entity and its context, its clear relationship as a FAMILY (CONTEXT).

Establishing the birth of discussion, paying attention to how identity is conformed, how it is defined and how it should be sought through information and roots. How personality is structured, personal perspective on life and one's own particular reality, (mixtures and combinations), the perception of beauty and social protocols, moral definitions and morbid curiosity, the differences between multicultural conception in accordance with its own vision and religious myth as the validating institution... Social offense and humiliation against racism and abuse against differences, artistic authority, validation and legitimization, personal

conception on the use of things and diverse perceptions (languages, vocabularies and contexts) Some images do not need text, they already create an important meaning and perception.

– How to negotiate, – how to motivate, – how to propose, – how to argue, and how to debate, facilitating discussion and rational analysis. Newly discovered, non-consensual positions, faces the structure of “CENSORSHIP” and in relation to this –What should we do? Realize and analyze the interpretation (perception) of each and every one of those involved and the members of the MUSEM SCHOOL community, that teach, that train and put forward their discourse and argument through their professional work and formal activities, involving various institutions in solidarity with the formative process of their activities. Supporting and promoting artists’ work through activities that do not ignore the artists’ knowledge or repeat discourses that do not foster important values for society, institutionalism should be reconsidered and not allowed to think for itself.

The narrative can change depending on the total enrichment of the collection, trustee of other

collections and reinitiate themes on the origin of collections. The place to judge. A guide of principles or strategies to know how to manage certain topics and situations. Modernism should be restored periodically (traditions, expressions, sizes, innovation...).

Among topics to develop, lies: establishing parameters of construction and formation of the importance of the creative independence of the artist; Asian museums are not as diverse (in their ideas, opinions) as those in Europe or Latin America; having a new platform for discussion at our disposal; how to redefine “modernity” in retrospect. Strengthen spaces for visual perception: sensorial aspects, seeking sensations “TOUCH” offering visitors the ability to touch (taking care of the damage).

INVISIBLE CULTURE: with the experience of feeling and touching: the example of the tea ceremony, seeing, hearing (listening), as well as smelling, sensations so intensified to keep the memory of and the need for objects to be “felt” (static

barricades), seeking the freedom of objects and giving them back to their own nature, the unusable or useless of the elements “FUNCTION” the importance of the tangible, roles of transmission and imaginary links, transfer between generations. The museum exhibition “undressing” objects.

ANTIMODERNISM established as a parameter of interpretation wherever its discourses and histories are changed, art and its expressions, museums in the 21st Century, strengthening a platform to hold discussions and offer discussions in a complex context through art, answering to social criticism. Which history do collections tell? How does the museum offer its discourse? And which “representative” history do they tell and who tells it? WEAKNESSES IN CURRENT NARRATIVE and its interpretations. The pieces tell contextualized histories about the political, economic and social way of life, important elements of the current construction of society and the resources in its scope, including the social and temporal semiotic discourse: between statements and dreams. Including a participatory and direct vision where INDIGINISM constitutes the avant-gard imaginary

imaginary, preparing for the global and post-colonial perspectives – the globalization of its history. WHAT HAPPENS TO THE OTHER HISTORY? And the constitution of ANTROPOFAGIA: Taking on many identities. Modernism implies different narratives enclosed inside comprehensible communication where ideas can tell the history of art, and as understood in other visions, a transactional language, another way (form) of writing contemporary art.



Marsha Pearce, Cultural Researcher, The University of the West Indies, Tunapuna, Trinidad and Tobago

On the final day of the CiMAM 2015 Annual Conference, we visited the National Museum of Modern Art, Tokyo (MOMAT). Many artworks caught my eye, but among the displays was Foujita Tsuguharu's 1923 oil painting entitled *Five Nudes*. Each female form in the piece represents a sensory faculty: smell, sight, hearing, taste and touch. At the center of the composition stands the embodiment of visual perception.

She is flanked by the other senses. For me, the image had a striking resonance with the keynote speech, delivered on day two, by Shigemi Inaga, Professor at the International Research Center for Japanese Studies. Inaga questioned the “special emphasis” given by museums to the modality of sight; he challenged the centrality of seeing as a feature of “modernity” and argued for a desegregation of the senses –especially that of touch. As a Cultural Studies scholar with a specific research interest in visual culture, my work has delved into the realm of “the gaze” with some overlapping or intersecting interrogations of image and sound. Inaga’s presentation was a fruitful nudge for me. If we consider each sense as an island, then his perspective was a useful catalyst for moving beyond a Western framework of to what Caribbean intellectuals such as Édouard Glissant refer to as archipelagic thinking, that is, thinking more broadly –understanding the senses, not merely as detached, isolated territories, but rather as interconnected, inter-related spaces of experiences. Put another way: the senses as an island chain.

His proposal for the consideration of a sixth sense in thinking about art and a revisiting of the

seem polarities of presence and absence; of the material and the spiritual, also raised an important question about whether one protocol/model can be applied to museums in global terms. For an answer I am reminded of Kevin Farmer's words in his chapter in the book *Planation to Nation: Caribbean Museums and National Identity*. Speaking about the Caribbean region, Farmer writes: "The museum must be more than the sum of its collections. Regional museums must construct a hybrid between the traditional 'tangible' orientation of the European model and the intangible modalities of African and Asian museums" (p.176) The "globality" of museums then, has little to do with showing works from around the world. It is more about a philosophy of syncretism, admixture or mash-ups that underpins and suffuses every bit of institutional practice.

With a conference convened under the question: *How Global Can Museums Be?* more perspectives from the Global South, among the invited speakers, would have expanded the picture but I kept Patricia Falguières words in mind –her call for conference delegates to consider our own locations and our own fieldwork even as she char-

ed a worthwhile history of the museum and its role in debates, largely through a European lens.

Of particular value was the opportunity to network with practitioners and establish an intimacy crucial to forging and potentially sustaining links across oceans and time zones.

I am grateful to the Fundación Cisneros/ Colección Patricia Phelps de Cisneros for the chance to stimulate mind and spirit (both the brain and that ineffable part of self) in a new context –for the latitude to smell, taste, hear, see and touch in the company of a wide-ranging group of people with a shared focus.



Photo: Mikuriya Shinichiro. Photo Courtesy: Mori Art Museum, Tokyo

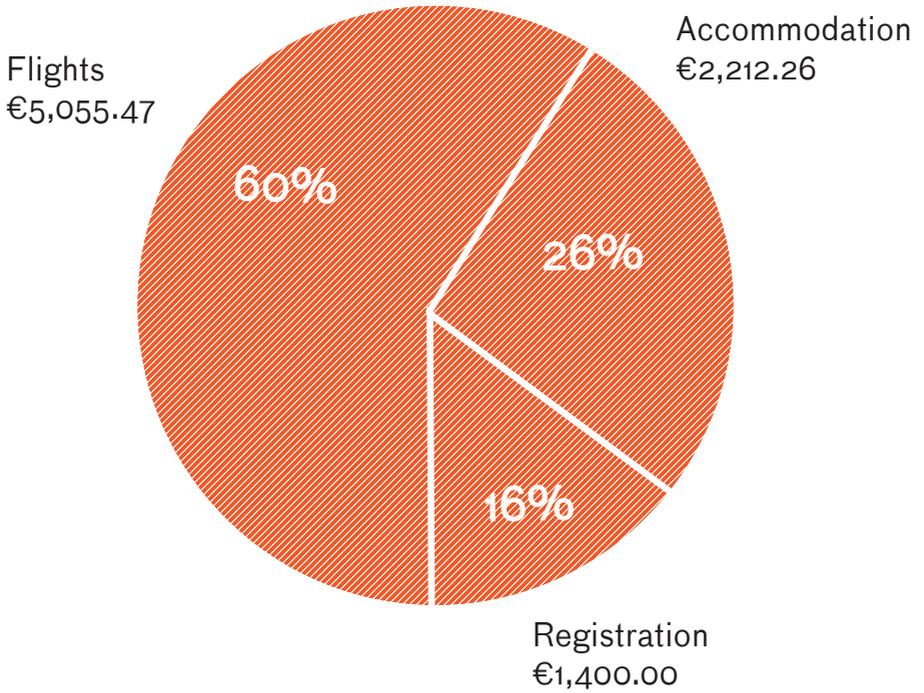
Grant expenditure report

The amount granted by the Fundación Cisneros/ Colección Patricia Phelps de Cisneros to spend on the approved candidates was of €8,873.77. The funds have been used to cover travel, lodging and registration fees of 4 award recipients from 4 different countries to attend CIMAM 2015 Annual Conference.

The total amount spent on the 4 grantees was €8,667.73. The unspent amount of €206.04 will be transferred back to the Fundación Cisneros/ Colección Patricia Phelps de Cisneros.

The average awarded amount to each beneficiary has been of €2,166.93. The average travel cost from the beneficiaries' city of origin to Tokyo and return was €1,263.86 and the average accommodation expenses has been of €553.07 per grantee. The cost of the conference registration due to CIMAM was 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>Flight</i>	<i>Hotel</i>	<i>Registration</i>	<i>Total</i>
Mayra Barraza	€1,297.57	€506.13	€350.00	€2,153.80
Paola Maria Malavasi	€1,053.57	€506.13	€350.00	€1,909.80
José Mario Ottoniel Maza Ponce	€1,398.14	€500.00	€350.00	€2,348.14
Marsha Pearce	€1,305.99	€500.00	€350.00	€2,255.99
<i>Total</i>	€5,055.47	€2,212.26	€1,400.00	€8,667.73

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.

Friday 18 December 2015

Bartomeu Marí
President of CIMAM



Photo: Mikuriya Shinichiro. Photo Courtesy: Mori Art Museum, Tokyo

Gwangju Biennale Foundation

In 2015 CIMAM initiated a new collaboration with the Gwangju Biennale Foundation to support the attendance to CIMAM's Annual Conference in Tokyo of 4 contemporary art professionals from South Korea as part of their aims to contribute towards the presence and visibility of contemporary art professionals from South Korea.

The total awarded amount by the Gwangju Biennale Foundation to CIMAM to carry out the Travel Grant Program was of €4,068.68. The funds have been used to cover travel, lodging and registration fees of 4 award recipients from South Korea to attend CIMAM 2015 Annual Conference.

Grantees' reports



Hyunjin Shin,
Independent Curator/
Researcher,
Seoul, South Korea

Above all, I would like to take this as opportunity to thank CIMAM – International Committee of ICOM for Museums and Collections of Modern Art and Gwangju Biennale for allowing me this wonderful opportunity. Throughout the conference, it was a great pleasure and honor to learn what are the current issues colleagues are concerned with while getting to know their faces and even making new friends.

As for the conference, I found the first day's keynote presentation on *Is the Museum Still a Place for Debate?* a bit conservative. The presentation traced the subjects that museums implicitly have represented throughout the history proving that museums are inevitably taking sides. Patricia suggested the position in which museums in

contemporary society should be considered not as impartial but as subjective being and should be privatized. Though it is reasonable in theory, it would have been more wonderful if her position was backed up with idea on how to avoid for a museum being the representative of funders instead of low-income constituencies when they become to rely on private funding after privatization.

After all, if the museum cannot help being subjective, they would get in to the classical rabbit-hole subject of antinomy as was the discussed subject on the second day. While the second day's subject heavily inclined towards condemning language as *modus operandi* for modernism with universal jurisdiction, it was inspiring at the same time because it introduced a challenge worthy of exploring to us; moving between rationale and spirituality. Speaking of a challenge that inspired us, Anton Vidokle's *Museum of Immortality* is worth a mention. The idea in his film was nicely intertwined with the previous day's subject of the conference of virtual audience museums taken as a subject. If the previous notion of audience was subject to historical context, he took the definition of post-historicity to another level. His ambition to

resurrect all beings in the past to the present time is intriguing. It offered us the opportunity to think about a community in which democracy and the meaning of museum can be redefined no matter how chaotic it might be. Thank you for allowing me to witness such lively discussions.

Jeongsun Yang, Hyunjin Kim and Jang Un Kim have not submitted their grantees's reports.

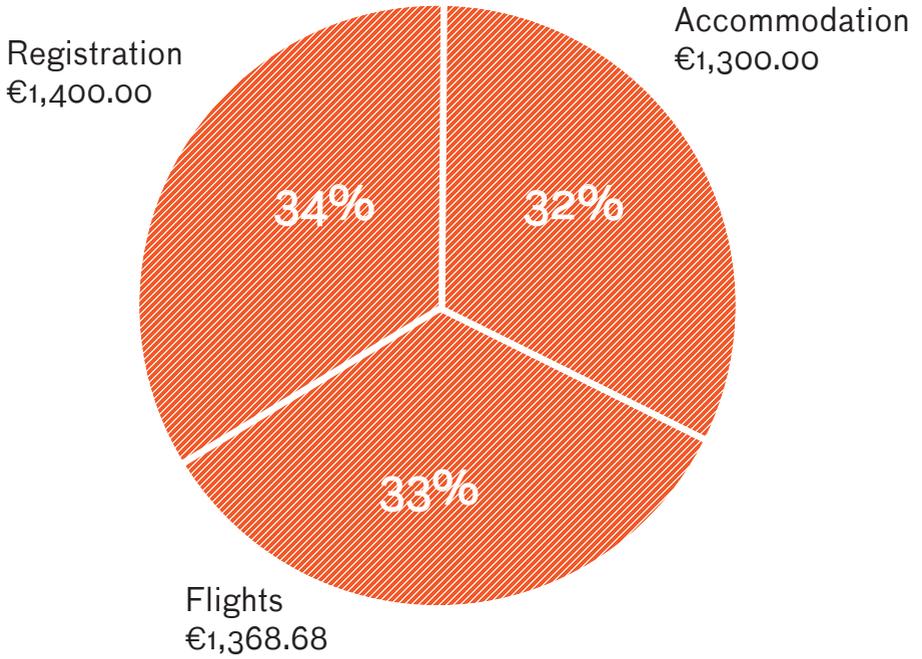
Grant expenditure report

The total amount spent to cover the attendance of 4 contemporary art professionals to CIMAM 2015 Annual Conference was €4,068.68.

The average awarded amount to the 4 beneficiaries was of €1,017.17. The average travel cost from the beneficiaries' city of origin to Tokyo and return was €342.17 and the average accommodation expenses has been of €325.00 per grantee.

The cost of the Conference registration due to CIMAM was of €350,00 per beneficiary. Please find the detailed expenses in the following pages.

The granted funds have been spent as follows



GWANGJU BIENNALE FOUNDATION

<i>Name</i>	<i>Flight</i>	<i>Hotel</i>	<i>Registration</i>	<i>Total</i>
Hyunjin Kim	€324.00	€400.00	€350.00	€1,074.00
Jang Un Kim	€369.00	€200.00	€350.00	€919.00
Hyunjin Shin	€351.68	€400.00	€350.00	€1,101.68
Jeongsun Yang	€369.00	€300.00	€350.00	€974.00
<i>Total</i>	€1,368.68	€1,300.00	€71,400.00	€4,068.68

CIMAM keeps a file of all expenses, including receipts, which documents how the Gwangju Biennale 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.

Friday 18 December 2015

Bartomeu Mari
President of CIMAM



Photo: Mikuriya Shinichiro. Photo Courtesy: Mori Art Museum, Tokyo

Communication and visibility

The CIMAM 2015 Annual Conference registration period was opened in July 2015. The open call for the Travel Grant Program was announced in May 2015. Announcements and communications about the CIMAM Travel Grant Program were published through CIMAM's mailing list (over 3.000 subscribers) and CIMAM's press office.

The call for applications and information about the Travel Grant Program was sent out on 18 May and 20 June. Deadline to receive applications for the Getty Foundation and Fundación Cisneros and Gwangju Biennale Foundation's grant schemes was 30 July 2015. Successful candidates were informed on 30 August and the list of grant beneficiaries was announced on 6 October.

Announcements and newsletters were posted on the homepage of CIMAM's website, through CIMAM's Facebook page and Twitter accounts.

Information on CIMAM 2015 Annual Conference was present in the following media and online platforms.

AFAC Arab Fund for Arts & Culture

Alserkal Avenue

Artesur

Artishock

Asemus Asia-Europe Museum Network

Biennial Foundation

CEA

Colección Cisneros

Contemporary &

Culture 360

Damaso's List

ECF Labs

ICOM Austria

Lab for Culture

National Museum of Modern and Contemporary

Art, Korea

OTM

Russian Art & Culture

Universes in Universe

XTRART

Cultunet
iCOM UK

On-the-Move

Lugar a dudas

Call for curators

Fundación ILAM

Veooz

Art Radar Journal

e-art now

Nafas Art Magazine

ALAS - Association of Latin American Students

VANSA Visual Arts Network of South Africa

ARC Magazine. Art, Recognition, Culture

CIMAM's 2015 press clipping will be available at
cimam.org



Photo: Mikuriya Shinichiro. Photo Courtesy: Mori Art Museum, Tokyo

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

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CIMAM 2015 Annual Conference
How Global Can Museums Be?
7-9 November, Tokyo Japan

Co-organized by

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