

CIMAM

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2014

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ANNUAL

CONFERENCE

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NOVEMBER

MATHAF

الدوحة

DOHA

*Museums in Progress:
Public interest, private
resources?*

Mathaf: Arab Museum of
Modern Art, Doha
9 – 11 November

Post-conference tour
Sharjah, Dubai & Abu Dhabi
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Dear colleagues and friends,

As President of CİMAM, and on behalf of all the members of the Board, I am pleased to welcome you to Doha. This year's meeting is hosted by Mathaf: Arab Museum of Modern Art, one of the most important contemporary art institutions in Doha and in the region. We are delighted to hold our 2014 Annual Conference in the Gulf region for the first time in CİMAM's history.

I would like to express my deepest gratitude to H.E. Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani, Chairperson of Qatar Museums, H E Sheikh Hassan bin Mohammed bin Ali Al Thani, Vice-Chairperson of Qatar Museums and H.E. Sheikh Abdulla bin Ali Al-Thani, President of Hamad bin Khalifa University and Vice President of Education at Qatar Foundation, for welcoming the international community of contemporary art museum professionals that CİMAM represents and allowing us to visit Doha in a privileged atmosphere. Also a very special mention to Abdellah Karroum, Director of Mathaf, for his dedication and commitment and to his team for all the support that we

have received from them during the year. It has been a great pleasure to organize this meeting in collaboration with Mathaf.

I would also like to thank the Getty Foundation, the Fundación Cisneros/Colección Patricia Phelps de Cisneros and Qatar Museums for their generous donations and grants, as a result of which over twenty professionals from countries with emerging economies, from Latin America, from the GCC countries and the Middle East have been able to take part in this conference.

Finally, a very special thanks to the institutions, galleries and museums who have opened their doors to us, thank you all for contributing to the success of this conference.

Last, but not least, is our appreciation for the renewed support from ICOM, through the assertive Presidency of Prof. Dr. Hans-Martin Hinz and the energy of the new Director General, Anne-Catherine Robert-Hauglustaine.

This year's meeting draws attendance from over two-hundred leading professionals from over fifty countries. In relation to its subject, CIMAM's 2014 Annual Conference raises discussions and focused studies about the effects of global scale, of technological, economic, social, and political

transformations in the institutional environment and seeks to develop an argument for museums to adapt their original missions in line with these new institutional ethics, challenges and realities.

We have gathered an outstanding group of speakers with a wide experience and expert knowledge in different fields which we are confident will generate thought provoking debates. As every year, involvement is vital for the success of the meeting, and therefore I hope that you will actively participate in all the discussions.

Wishing you a very stimulating and inspiring conference,

Barcelona, November 2014

Bartomeu Marí,
President of CIMAM

Museums in Progress: Public interest, private resources?

Modern and contemporary art museums have been built as institutional tools that share knowledge and education with society. They have become essential parts of both local and national socioeconomic frameworks. Addressing the recent past and present, these museums play a central role in constructing the myths of our times and the writing of local histories while becoming platforms of transcultural international exchanges with world-wide impact.

The global scale of technological, economic, social, and political transformations profoundly affect the mission and operation of these kinds of museums. CIMAM's 2014 Annual Conference raises discussions and focused studies about the effects of these changes in the institutional environment and

seeks to develop an argument for museums to adapt their original missions in line with these new institutional ethics, challenges, and realities.

Commercial market forces such as galleries, art fairs and auction houses, are increasingly adopting the language and the attributes historically hosted by the museum institution. Vast white-cube spaces, the production of *catalogues raisonnés*, access to artists and their estates, and academic lectures are no longer exclusive qualities of the museum.

Following the same logic, private collections are appropriating the name and taking on the role of public museums. This profusion of museums based on private enterprise models, along with the increase of art prices has begun eroding the museum's capacity to offer a public service. Additionally, public museums are coerced by public powers to prove efficiency and achieve measurable impact, inducing corporation-like behavior. Despite this, private initiatives would not assimilate the function of the museum to gain credibility and gravitas if its attributes were not still valid.

And yet museums are actively modifying their traditional practices and opting for alternative public outreach strategies. Is this reactionary or is it prescient? Is there an unprecedented focus on

traditionally market-resistant media such as performance and film or is this a default reaction because museums are being sidetracked by the flux in contemporary art interests? Are the museums actually contributing to the bifurcation of the 99% – 1% by relinquishing their mission to the commercial and private spheres?

Sunday 9 November 2014
Mathaf: Arab Museum of Modern Art, Doha

What is public interest today?

Is “the public” equal to audiences? What is “public trust” today? What do we consider a Public Museum? Increasing transformations in the financing of museums question the nature of public interest in relation to the many agents and matters that shape the economy and the activity of museums.

This session proposes the analysis of the elements defining “public” in the light of new definitions of the common such as common interest or shared uses. Political corporations that regulate both local and national cohabitation are tending to

withdraw the administration of public services traditionally provided by the welfare state. What are the means and ways of providing and negotiating citizen access to art, heritage, creativity and global narratives?

Monday 10 November 2014
University College of London, Doha

*Building institutions in the African and
the Middle East contexts*

In the past 10 years, Africa and the Middle East have emerged as areas of new institutionalization. Following the process of independence from the colonial powers after World War II, Africa and the Middle East have become important zones for producing and collecting art. We will trace the genealogy and the evolution of both private and institutional collections of modern and contemporary art in this part of the world.

The modern notion of art locates this practice as a means of communication outside of the constraints of the old regime's political and religious

power. The euro-centric or western notion of modernity places the value of autonomy as the mainstay of modern art from which the spirit of the avant-garde nourishes the art of our time, contemporary art.

This session will be dedicated to discussing strategies for building collections in Africa and the Middle East that have given way to museums and institutions devoted to the writing of history. This is also the moment to introduce the questions around the type of modernity that resulted from the process of national emancipation and decolonization after World War II that made way for the nations and political entities of today.

What is the role of art in the construction of a specific historical narrative within this globalized environment, strongly dominated by economic and political hierarchies? How is history written from territories that are dominated by religious, military and gender conflicts while also being submitted to censorship?

Tuesday 11 November 2014
Qatar National Convention Center, Doha

Private to public, public to private: what are the new professional practices?

In the past fifteen years the art world has come to be dominated by an overflow of capital in colossal proportions. As modern and contemporary art have become havens of monetary value for global investors, the cultural value of art has ceased to exist as a unit with any measure of relevance. Its gradual quantification and its objective usefulness and efficiency have overthrown the role of the critic and the museum professional along with their authority to influence taste, value or public opinion.

This session proposes the critical analysis of the changes that this transformation of the system's balance have signified within the professional structures of the art world. We will pay special attention to the fluctuation of functions from the public to the private sector, and vice-versa, with special emphasis on the regions that have been recently colonized by the market and its own forms of legitimation.

What are the regulations that operate around

the transformation of professional activity and the nature of jobs in the art sector? Does the evolution in the composition of professions demand a new deontological code?

Sunday 9 November

What is public interest today?

Morning sessions at Mathaf:

07:30	Buses hotel pick up
08:00 – 08:30	Registration & coffee at Mathaf
08:30 – 09:00	Welcoming speeches
09:00 – 10:00	Hito Steyerl – Keynote speech and Q&A
10:00 – 10:20	Coffee break
10:20 – 10:40	Perspective 1 – Graham Beal
10:40 – 11:00	Perspective 2 – Maria Lind
11:00 – 11:20	Perspective 3 – Olav Velthuis
11:20 – 11:40	Perspective 4 – Rana Sadik
11:40 – 12:30	Q&A with perspective speakers
12:30 – 13:30	Lunch
13:30 – 15:00	Panel discussion 1
15:00 – 16:00	Shirin Neshat in conversation with Abdellah Karroum
16:00	Buses leave from Mathaf
16:30 – 17:30	Visit to Museum of Islamic Art (MiA)
17:30 – 18:00	Walking itinerary to Souq Waqif market
18:00 – 20:00	Dinner reception at Damascus Restaurant (in the Souq Waqif market)
20:30	Return buses to hotels.

Monday 10 November

Building institutions in the African and the Middle East contexts

Morning sessions at University College of London Qatar:

08:00	Buses hotel pick up
08:30 – 09:00	Welcome coffee at UCL
09:00 – 09:15	Introduction speech Dr. Abdullah Al Thani
09:30 – 10:30	Iftikhar Dadi – Keynote speech and Q&A
10:30 – 11:00	Coffee break
11:00 – 11:20	Perspective 1 – Gabi Ngcobo
11:20 – 11:40	Perspective 2 – Suha Shoman
11:40 – 12:00	Perspective 3 – Zeina Arida
12:00 – 12:20	Perspective 4 – Abdellah Karroum
12:20 – 13:30	Q&A with perspective speakers
13:30 – 14:30	Lunch
14:30 – 16:00	Panel discussion 2
16:00	Buses pick up at UCL
16:30 – 17:00	Visit of the collections and exhibitions at Mathaf
17:00 – 18:00	<i>Taraban</i> by Hassan Khan at Mathaf
18:00	Buses leave from Mathaf
18:45 – 20:30	Visit to Katara Art Center and QM Katara Gallery opening reception
20:30	Buses return to hotels

Tuesday 11 November

Private to public, public to private: what are the new professional practices?

Morning sessions at Qatar National Convention Center:

08:00	Buses hotel pick up
08:30 – 09:00	Welcome coffee at QNCC
09:00 – 10:00	Luiz Augusto Teixeira de Freitas – Keynote speech and Q&A
10:00 – 10:30	Coffee break
10:30 – 10:50	Perspective 1 – Kate Fowle
10:50 – 11:10	Perspective 2 – Bernard Blistène
11:10 – 12:00	Q&A with perspective speakers
12:00 – 13:00	Lunch
13:00 – 14:30	Panel discussion 3
14:30 – 15:30	General Assembly
15:30	Buses pick up at QNCC
16:00 – 18:00	Visit to Fires Station Artists in Residence
18:00	Bus transfer
19:00 – 21:00	Closing reception at The St. Régis Doha
21:00	Buses return to hotels

This program is subject to change.

Speakers' abstracts & biographies

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Hito Steyerl

Sunday 9 November 09:00
Keynote speech, Mathaf

Hito Steyerl, Artist, Filmmaker and Essayist, Berlin.

The Secret Museum

According to the Google N-gram viewer the usage of the word “impossible” has steeply dropped since around the mid-20th century. But what does this tell us? Does it mean that less and less things are impossible? Does this mean that impossibility as such is in a historical decline? Perhaps it just means that conditions for possibility as such are subject to change over time. Both the possible and the impossible seem to be defined by historical and external conditions. And this provides a perspective to look at the previous examples from a much more general point of view.

According to Kant, the conditions of possibility to perceive or understand anything are defined by time and space. Without time and space knowledge, experience and perception cannot unfold. Kant calls this perspective criticism.

So: what are arts' conditions of possibility? What kind of time and space are necessary for contemporary art to become manifest?

Biography

Hito Steyerl (born 1966) is a documentary filmmaker and writer who, often through documentary photography and video, thinks through media circulation. Her work, which examines issues such as globalization, feminism, and postcolonial critique, comprises film, essays, and installations. She has lectured at Goldsmith's College, London, and the Center for Curatorial Studies, Bard College, Annandale-on-Hudson, among other institutions. A collection of her essays is recently published in *The Wretched of the Screen* (2012). Recent exhibitions include *Hito Steyerl*, e-flux, New York, 2011; *focus: Hito Steyerl*, The Art Institute Chicago, 2012–2013 and *Hito Steyerl*, ICA, London. Steyerl lives and works in Berlin.

Graham W.J. Beal

Sunday 9 November 10:20
Perspective 1, Mathaf

Graham W.J. Beal, Director, Detroit Institute of Arts, Detroit.

Graham Beal will discuss how the Detroit Institute of Arts repositioned itself from a treasure house of great art to an institution valued by a broad public and one deeply involved in community activity and collaborations.

Biography

Born in Stratford-on-Avon, Beal has degrees in English and Art History from the University of Manchester and London University's Courtauld Institute of Art. He began his museum career at Sheffield City Art Galleries, moving to the U.S. in 1973, and working for Washington University in St. Louis as Art Gallery Director. In 1977 Mr. Beal became Chief Curator at Walker Art Center in Minneapolis. In 1983 he returned to England as Director of the Sainsbury Centre for Visual Arts. He returned to the U.S. as Chief Curator at the San Francisco Museum of Modern Art in 1984. In 1989 he became Director of Joslyn Art Museum in Omaha, Nebraska and, in 1999, Director of the Detroit Institute of Arts. Graham Beal has organized over 40 exhibitions. His publications include Volume 3 of the Sainsbury collection and a book on the DIA's American collection history of American painting. He was a member of the Federal Advisory Committee on International Exhibitions from 1991-95; a Trustee of the Association of Art Museum Directors from 2002-5; and a Trustee of the American Association of Museums from 2003-6. He was awarded an honorary doctorate by the College for Creative Studies in 2008.

Maria Lind

*Sunday 9 November 10:40
Perspective 2, Mathaf*

Maria Lind, Curator and Writer, currently the Director of Tensta Konsthall, Stockholm.

Bye bye detachment: on the consequences of the separation of brains and muscles in the art world.

Art and culture are going through paradigmatic changes in many parts of the world. Both funding structures and forms of governance and assessment are increasingly dominated by beliefs and methods from the corporate sector. Funding is openly instrumentalized everywhere and even bureaucrats require treatments of the kind that used to be reserved for private donors. At the same time, more and more people encounter art in mainstream museums or in art fairs, who by now have also acquired a long history of catering to the professional art sector's need for lectures, panel discussions and even workshops. What does this mean for art institutions which understand themselves as art-and-artist-centric, relying on producing "public good" for the citizens or simply wanting to be a "common"?

Drawing on current examples of institutional work, for example by the members of the Cluster network with art centers located in

suburban residential areas in major European cities, I will discuss the consequences of the separation between brains and muscles within visual arts. I will also look at the researcher Sarah Thalwell's notion of "deferred value" and deliberate on how art sits in society today. The paramount question being: what does art do?

Biography

Maria Lind is a curator and critic based in Stockholm, where she was born in 1966. She is the director of Tensta Konsthall, Stockholm. 2008-2010 director of the graduate program, Center for Curatorial Studies, Bard College. 2005-2007 director of Iaspis in Stockholm. 2002-2004 she was the director of Kunstverein München where together with a curatorial team she ran a program which involved artists such as Deimantas Narkevicius, Oda Projesi, Annika Eriksson, Bojan Sarcevic, Philippe Parreno and Marion von Osten. From 1997-2001 she was curator at Moderna Museet in Stockholm and, in 1998, co-curator of Manifesta 2, Europe's biennale of contemporary art. Responsible for Moderna Museet Projekt, Lind worked with artists on a series of 29 commissions that took place in a temporary project-space, or within or beyond the Museum in Stockholm. Among the artists were Koo Jeong-a, Simon Starling, Jason Dodge, Esra Ersen. There she also curated *What if: Art on the Verge of Architecture and Design*, filtered by Liam Gillick. She has contributed widely to newspapers and magazines and to numerous catalogues and other publications. She is the co-editor of the books *Curating with Light Luggage* and *Collected Newsletter* (Revolver Archiv für aktuelle Kunst), *Taking the Matter into Common Hands: Collaborative Practices in Contemporary Art* (Blackdog Publishing), as well as the report *European Cultural Policies 2015* (Iaspis and eipcp) and *The Greenroom: Reconsidering the Documentary and Contemporary Art* (Sternberg Press). Among her recent co-edited publications are *Contemporary Art and Its Commercial Markets: A Report on Current Conditions and Future*

Scenarios and *Performing the Curatorial: With and Beyond Art*, both Sternberg Press. She is the 2009 recipient of the Walter Hopps Award for Curatorial Achievement. In the fall of 2010 *Selected Maria Lind Writing* was published by Sternberg Press.

Olav Velthuis

Sunday 9 November 11:20
Perspective 3, Mathaf

Olav Velthuis, Associate Professor at the Department of Sociology and Anthropology, University of Amsterdam.

This intervention explores the multiple ways in which the current boom in global art markets affects public institutions. Due to a massive influx of new wealth into art markets during the last decade, prices for modern and contemporary art have been driven up rapidly. Coinciding with stagnating or even shrinking budgets of public museums because of government spending cuts in the aftermath of the global financial crisis, this has created a 'perfect storm' for public museums. If the imbalance between private and public resources is worrisome across the globe, it is especially striking in regions like Asia or Latin America, where public support for modern and contemporary art continues to be limited. As a result, museums currently have limited direct access to art markets, in particular when it comes to acquiring (semi-)canonical

works. They increasingly rely on donations from private collectors, which need to be reciprocated in one way or another. Another effect is that private museums, art dealers and art fairs are turning into competitors of museums when it comes to exhibiting art and educating audiences. This holds in particular for countries like India or China, where public museums for modern and contemporary art are few. A final effect is that in some regions private collectors are becoming more powerful symbolically relative to public museums: they are increasingly able to co-determine reputations and valuations. The tensions, conflicts, biases and role reversals that these developments give rise to, will be discussed in this intervention, using recent quantitative and qualitative data on art markets.

Biography

Olav Velthuis is Associate Professor at the Department of Sociology and Anthropology of the University of Amsterdam. Before, he worked for several years as a Staff Reporter Globalization for the Dutch daily *de Volkskrant*. He is currently studying the emergence and development of art markets in Brazil, Russia, India and China. Velthuis is the author of *Imaginary Economics* (NAi Publishers, 2005) and *Talking Prices. Symbolic Meanings of Prices on the Market for Contemporary Art* (Princeton University Press, 2005), which won the Distinguished Book Award of the American Sociological Association for the best book in economic sociology (2006). Together with Maria Lind of Tensta Konsthall (Stockholm), he edited the book *Contemporary Art and Its Commercial Markets A Report on Current Conditions and Future Scenarios* (Sternberg Press, 2012). Velthuis' journalistic writings have appeared in among others *Artforum*, the *Art Newspaper* and the *Financial Times*. His research on art markets has been cited in international media including *Newsweek*, *Die Zeit*, *Corriere della Sera*, *The Independent*, *Il Sole 24 Ore*, the *Freakonomics Blog* of the *New York Times*, and the *Frankfurter Allgemeine Zeitung*. Velthuis was board member of the Netherlands Foundation for Visual Arts, Design and Architecture (Fonds BKVB).

Rana Sadik

Sunday 9 November 11:20

Perspective 4, Mathaf

Rana Sadik, Collector and Director of MinRASY projects, Kuwait.

Rana Sadik is a Board Member of the Welfare Association, a Board Member of Ashkal Alwan, Beirut, and Bidoun. She is also the director of MinRASY PROJECTS. An avid supporter of cultural projects, Sadik's interests are academic, artistic and curatorial. Sadik is a life-long resident of Kuwait. She recently conceived a four part public space project in Kuwait thematically exploring Palestinians in Kuwait. This culminated in a museum project - Museum of Manufactured Response to Absence.

Iftikhar Dadi

Monday 10 November 09:30
Keynote speech, UCL

Iftikhar Dadi, Associate Professor, Department of History of Art, Cornell University, Ithaca, NY.

The art museum in Asia and Africa today

Art fairs, galleries, and biennials in Asia and Africa are increasingly offering ambitious exhibitions of recent art, and also produce useful catalogs and other materials. But the art market exists primarily in “market-friendly” environments, which constitute but a fraction of Asia and Africa; and it offers disjointed fragments rather than a sense of coverage, depth, representation, and focus. By contrast, the art museum needs to be committed to cultural development that endures beyond market exigencies. It must offer a more modulated, thoughtful, and distilled understanding of how artistic trajectories and culture have persistently engaged with the challenges of the modern and contemporary eras. And since knowledge production of recent art in the region remains an urgent need, art museums must view themselves as contributing to a broad ecology of institution building, including archival development and scholarly collaboration via symposia, catalogs, websites, and workshops. Museums should explore neglected perspectives, such

as the fraught relationship between tradition, modernism, and contemporary art; the intellectual milieu in which the work is made and received; and the importance of travel, diaspora, and cultural exchange in the production of “national” art. Without mapping these linkages, contemporary art of Asia and Africa becomes devoid of historicity and specificity. Museums must also articulate a commitment to diversity in a critical fashion, fundamentally a responsibility towards addressing the disparate experiences of the inhabitants of the region, which is characterized by extreme unevenness—socio-economic disparity, gender and ethnic divides, nationalist closures, linguistic differences, religious plurality, and divergent privileges accorded to citizens, migrants, refugees, and guestworkers. Museums need to rethink the publics they ought to be serving, especially under neoliberal market conditions, and during a time of intensified upheaval in much of the region. They must experiment with exhibition and project platforms as ways to spark new spatial and communicative interactions.

Biography

Iftikhar Dadi is Associate Professor at Cornell University in the Department of History of Art, and the Department of Art (where he served as chair 2010-14). Publications include the book *Modernism and the Art of Muslim South Asia* (University of North Carolina Press 2010; Munshiram 2012), and essays that have appeared in numerous journals and edited volumes.

Curated exhibitions include *Lines of Control: Partition as a Productive Space* (with Hammad Nasar), Herbert F Johnson Museum of Art at Cornell 2012 and Nasher Museum at Duke University 2013; *Tarjama/Translation* (with Leeza Ahmady and Reem Fadda) on the contemporary art of the Middle East and Central Asia, Queens Museum of Art 2009 and Johnson Museum 2010; and *Unpacking Europe* (with Salah Hassan), Museum Boijmans Van Beuningen in Rotterdam 2001.

Dadi is member of Advisory Board, Asia Art Archives, Hong Kong; and member of the Guggenheim Museum Asian Art Council meetings, 2011 and 2014. He also serves on the editorial advisory boards of Refiguring Modernism series, Penn State University Press; Archives of Asian Art journal; Bio-Scope: South Asian Screen Studies journal; and Art Journal (2007–2011) published by College Art Association.

As an artist he collaborates with Elizabeth Dadi, they have shown widely internationally.

Gabi Ngcobo

Monday 10 November 11:00
Perspective 1, UCL

Gabi Ngcobo, Curator and Faculty, Wits School of the Arts, University of Witwatersrand, Johannesburg.

Biography

Gabi Ngcobo is an artist, independent curator and educator based in Johannesburg. Ngcobo has collaboratively and independently conceptualised projects in South Africa and internationally. In 2011 she curated *DON'T/PANIC*, an exhibition that coincided with the 17th UN Global Summit on Climate Change (COP17) in Durban. She is the first POOL Curatorial Fellow, and her exhibition *some a little sooner*,

some a little later was held at the Zurich POOL/LUMA Westbau space from June-September 2013. As co-founder of the Center for Historical Reenactments (CHR), a project based in Johannesburg, Ngcobo curated *PASS-AGES: references & footnotes* at the old Pass Office in Johannesburg and contributed to a two-year long project *Xenoglossia*, a research project, culminating in two projects; *After-after Tears* in New York and *Xenoglossia*, the exhibition in Johannesburg, 2013. Her project *Working Title: Create, Curate, Collect. A Portrait in Three Parts* was presented at the 2014 Joburg Art Fair as part of ARTLOGIC's Special Projects. Ngcobo is faculty member at the Wits School of Arts, Fine Arts Division in Johannesburg.

Suha Shoman

Monday 10 November 11:20
Perspective 2, UCL

Suha Shoman, Artist, Founder and Chair of the Khalid Shoman Foundation and Darat al Funun, Amman.

This presentation tells the story of the earliest private initiative in the Arab world of patronage, promotion, and support of contemporary Arab art. The initiative was launched in 1988 by the Shoman foundation and led to the founding of Darat al Funun in Amman, in 1993.

Darat al Funun is a home for the arts and artists from the Arab world, housed today in six renovated historical buildings and a restored archaeological site in the garden. Warehouses in the site were turned into a space, The Lab, for experimentation and innovative projects.

From the very beginning Darat al Funun played a pivotal role in hosting, exhibiting and supporting artists from the Arab world, from modern masters such as Fahrelnissa Zeid, Farid Belkahlia, Ismail Fattah, Shaker Hassan al Said, Rafa al Nasiri and Etel Adnan, to contemporaries such as Adel Abidin, Ahlam Shibli, Emily Jacir, Hrair Sarkissian, Mona Hatoum and Amal Kenawy. Many artists had their first solo exhibition in the region at Darat al Funun.

Darat al Funun aims at bringing together the visual arts with other forms of artistic expression by hosting innovative performances, film screenings, concerts, and cultural events. Its vision of a home for the arts develops and evolves in parallel with the changing art scene of the Arab world and the needs of the artists.

Darat al Funun also plays an educational role. A Summer Academy directed by Berlin based artist Marwan was started in 1999. Over a period of 4 years, it received over 60 artists from Jordan, Syria, Lebanon, Iraq and Palestine, including Gaza. Workshops in a wide range of fields, from painting to video art, and talks on art are led by artists in residence and professionals in the field. Programs for youth and guided tours are organized. The specialized art library of books and films and digital archives is open to the public for consultation and research. A fellowship for the study of Arab art by doctorate graduates was established in 2011.

Art works from The Khalid Shoman Collection of contemporary Arab artists are on display at Darat al Funun. Our recently published book *Arab Art Histories* documents the works of all the artists in the collection.

Biography

Born in Jerusalem, Suha Shoman lived in Egypt, Lebanon and Jordan. She studied law in Beirut and Paris, and in 1976 joined the Fahrelnissa Zeid Institute of Fine Arts in Amman. Her work has been shown at The Mori Art Museum, Tokyo, 2011, at the Kunsthalle Nikolaj, Copenhagen, and the Station Museum, Houston, 2010, at the Institut du Monde Arabe, IMA, Paris, 2009, and at Les Halles, Bruxelles, 2008.

She participated in the 2005 Sharjah Biennial, the 2008 Singapore Biennial, and was a guest of honor at the Alexandria Biennial in 2009. In 1988 she initiated and directed The Shoman Foundation non profit gallery space that aimed at promoting contemporary Arab art. Her initiative led to the opening in 1993 of Darat al Funun, a home for the arts and artists from the Arab world.

Shoman was awarded the decoration of Chevalier des Arts et Lettres, France, 2004 and the Al Hussein Decoration for Distinguished Contribution of the First Degree, Jordan, 2006.

Zeina Arida

*Monday 10 November 11:40
Perspective 3, UCL*

Zeina Arida, Director, Sursock Museum, Beirut.

Biography

Zeina Arida is the Director of the Nicolas Sursock Museum in Beirut. The Sursock Museum is a modern and contemporary art museum that has been open to the public from 1961 to 2008, when it temporarily closed for renovation and major expansion in space. Planned for 2015, the reopening of the museum presents an opportunity to build on the Museum's history while setting up a platform with a rich and diverse program.

From 1997 to mid 2014, Zeina Arida was the Director of the Arab Image Foundation (www.fai.org.lb). There, she set-up and managed the Arab Image Foundation and actively took part in many artistic and photographic preservation projects, including the Middle East Photographs Preservation Initiative (MEPPI: www.meppi.me).

Arida served as a board member of the Arab Fund for Arts and Culture from 2006 until 2012 (www.arabculturefund.org), and was a member of the Prince Claus Fund Network Partner Committee from 2007 to 2013 (www.princeclausfund.org). She's a member of the Beit Beirut Museum Scientific Committee since 2010 (www.beitbeirut.org).

Abdellah Karroum

Monday 10 November 12:00
Perspective 4, UCL

Abdellah Karroum, Director, Mathaf: Arab Museum of Modern Art, Doha.

Abdellah Karroum will speak on the philosophies and needs on which Mathaf was founded and developed, beginning with its inception as an institution built from a unique collection. A presentation of Mathaf's projects and curatorial perspectives speaks to how Mathaf's current activities are unfolding within the expansion of museums in Qatar while considering how these are situated within the international context today.

Biography

Abdellah Karroum is a curator and writer (b. 1970 in the Rif, North Africa). He was appointed Director of Mathaf: Arab Museum of Modern Art in Doha in 2013.

Karroum is the founder and artistic director of a number of art initiatives, including L'appartement 22, an experimental space for exhibitions and artist residencies founded in 2002 in Rabat, Le Bout Du Monde art expeditions (ongoing since 2000), the Editions hors'champs series of art publications (est. 1999), and the R22 experimental web radio station (est. 2007). He was artistic director of *Inventing the World: The Artist as Citizen for the Biennale Benin* (2012), curator of *Sous nos yeux* [Before

Our Eyes] at La Kunsthalle de Mulhouse (2013) and at the Museu d'Art Contemporani de Barcelona (2014), and associate curator of *Intense Proximity* for La Triennale, Paris (2012). Other curatorial projects include the *Sentences on the Banks* and other activities at Darat Al-Funun, Amman (2010), and *A Proposal for Articulating Works and Places* for the 3rd Biennale of Marrakech (2009). He is curating *Shirin Neshat: Afterwards*, (2014) and Wael Shawky's solo exhibition at Mathaf (2015).

Luiz Augusto Teixeira de Freitas

Tuesday 11 November 09:00
Keynote speech, QNCC

Luiz Augusto Teixeira de Freitas, Art Collector and Founding Member of Teixeira de Freitas Rodrigues e Associados, Lisbon.

The art world presents itself today, among the legally accepted commercial practices, as the most unregulated field of financial operations. It could be argued that the art market has replaced the private equity market of the 80's and the hedge funds of the 90's. The power and influence exercised by private collectors, curators, gallerists and auction houses acting according to their own rules and codes of conduct can be

a danger for the general public and for the art world. In a market with a turnover of approximately €50 billion per year, it is normal to expect that the lack of regulations shall attract less desirable players, avid to find loopholes within a more strictly regulated economy. A good start to correct this distortion could be to tighten up the deontological rules applicable for museums and public institutions and even international events, which have a huge impact on the market, namely biennials. These deontological rules should address the role of curators, private collectors and gallerists in these institutions.

Biography

Luiz Augusto Teixeira de Freitas is a Brazilian art collector, resident in London and in Lisbon. He is a founding member of the law firm Teixeira de Freitas Rodrigues e Associados since 1993 and partner of the consultancy group, ON Corporate International, with activities in Portugal and African countries of Portuguese Language.

In the past ten years he has formed an extensive collection of art, its uniqueness lying mainly in the strength and consistency of its approach: focusing on contemporary art of the last two decades, with a special attention to emerging artists. The artworks in the collection address issues that refer to architecture, construction, de-construction and edification in the most various media. There is also a group of artworks from historical artists that were active in the sixties and seventies, whose works function as historical matrices to a number of issues and key concepts in the collection.

Luiz Augusto Teixeira de Freitas is also the owner of the Coleção de Desenhos da Madeira, which is deposited at Fundação Serralves in Porto, Portugal and has also created a collection of artist's books.

Member of MENNAC - Middle East and North African Acquisition Committee of Tate; Founding Patron of Reina Sofia Museum Foundation; Member of the Director's Circle of Chisenhale Gallery ; Patron of Kunsthalle Lissabon; Friend of Artists Space, NY.

Kate Fowle

Tuesday 11 November 10:30
Perspective 1, QNCC

Kate Fowle, Chief Curator at Garage Museum of Contemporary Art, Moscow and Director-at-large at Independent Curators International (ICI), New York.

From receiving house to production house: making culture public in Moscow.

This presentation will address the issues of creating and sustaining a non-for-profit institution for emerging contemporary art audiences in the social, political, and cultural framework of Russia.

Founded in 2008, Garage Museum of Contemporary Art was part of the new wave of institutions that were initiated in the developing geographies for art around the world. The first philanthropic venture in the country to create a comprehensive critical mandate for a contemporary art museum, Garage took its cue from the publicly-minded, privately-funded model that is the precedent in the United States, such as The Museum of Modern Art, the Whitney Museum of American Art, or the Guggenheim.

After relocating to the center of Moscow in 2012, Garage focused on what it means to sustain access to culture, implementing a program that encompasses exhibitions, research, architecture,

educational events, and training, as well as initiating the first publicly accessible archive collection of contemporary Russian practitioners. Understanding the Museum to be participatory as much as a place for showcasing art, Garage prioritizes access to knowledge, providing the agency to ask questions and a forum for debate, as well as the opportunity to encounter Russian and international artists, thinkers, and cultural leaders.

In June 2015, the Museum will open the doors to its first permanent home, which is a renovation of a renowned building in Gorky Park—Vremena Goda (Seasons of the Year)—built in 1968 as a prototype for a café to be implemented in recreational zones in Russia. Designed by Rem Koolhaas and his firm OMA, the architectural concept is pioneering in its approach to the preservation of late Soviet architecture. In turn this has enabled the development of innovative curatorial approaches, offering opportunities for engagement that challenge the global onset of the ubiquitous “white cube” as the environment for the dissemination of art.

Biography

Kate Fowle is chief curator at Garage Museum of Contemporary Art in Moscow and director-at-large at Independent Curators International (ICI) in New York. From 2009-13 she was the executive director of ICI. Previously she was the inaugural international curator at the Ullens Center for Contemporary Art in Beijing (2007-08) and chair of the Master's Program in Curatorial Practice, which she co-founded in 2002 for California College of the Arts in San Francisco. Before moving to the United States Fowle was co-director of Smith + Fowle in London. From 1994-96 she was curator at the Towner Art Gallery and Museum in Eastbourne, East Sussex. Fowle's recent writing includes catalogue texts on Doug Aitken, John Baldessari, Harrell Fletcher, Ilya Kabakov, Robert Longo, Ari Marcopoulos, Sterling Ruby, Qiu Zhijie, and Althea

Thauberg. She has written on curating and exhibition practices for numerous publications and magazines, including Parkett, Modern Painters, Mousse, Art in America, Manifesta Journal, the Exhibitionist, and Frieze.

Bernard Blistène

Tuesday 11 November 10:50
Perspective 2, QNCC

Bernard Blistène, Director, Musée National d'Art Moderne, Paris.

Biography

Born in 1955, he joined the Pompidou Center in 1983 as a curator after studies at the École du Louvre, and went on on to hold various positions at the Museum.

In 1990, he became head of the Musées de Marseille, where he created that city's first contemporary art museum. Six years later, he returned to the Pompidou Center as Deputy Director. In 2002, he was named by the Ministry of Culture to the specific task of developing the vacant spaces of the Palais de Tokyo, which was directed at the time by Jérôme Sans and Nicolas Bourriaud.

His accomplishments as curator include *The Museum That Didn't Exist* (2002), a solo show of Daniel Buren's work, which was co-curated by Alison Gingeras and Laurent Le Bon and shown at the contemporary art exhibition *La Force de l'Art* at the Grand Palais in 2006, and the 2007 show *A Theater Without Theater* with Yann Chateigné at MACBA, where he explored the relationship between theater and visual arts.

Blistène also taught contemporary art from 1985 to 2005 at the École du Louvre, where he was known for moving back and forth between visual arts and cinema. His father, Marcel Blistène, directed Edith Piaf and Simone Signoret on the screen before moving to television. Bernard Blistène frequently invoked Michelangelo Antonioni and has always been interested in dance, music, and theater.

In 2009, he created the first edition of the Nouveau Festival at the Pompidou Center, which brought new energy to the museum. Every year, for three weeks, the area in front of the museum and its interior spaces are the sites of temporary performances linked to a thematic exhibition. In addition to its multidisciplinary nature, the festival harkens back to the original intention of the Pompidou Center, which was conceived as an active and inventive location.

Céline Piettre, Blouin Art Info, 2013

Visits and conference venues in Doha

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Qatar Museums

Qatar Museums Authority

QM Tower

P.O Box 2777

Doha, Qatar

qm.org.qa

Qatar Museums connects the museums, cultural institutions and heritage sites in Qatar. It centralizes resources and provides a comprehensive organization for the development of museums and cultural projects, with the long term ambition of creating a strong and sustainable cultural infrastructure for Qatar. Under the patronage of His Highness the Emir, Sheikh Tamim bin Hamad Al Thani, and led by its Chairperson, Her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani, QM is consolidating Qatar's efforts to become a vibrant center for the arts, culture and education, in the Middle East and beyond.

Since its foundation in 2005, QM has overseen the development of the Museum of Islamic Art (MIA), Mathaf: Arab Museum of Modern Art, and the

Al Zubarah World Heritage Site Visitor Centre. The QM also manages the QM Gallery at Katara and the ALRIWAQ DOHA Exhibition Space. Future projects include the opening of the Fire Station: Artists in Residence in 2015 and the launch of the highly anticipated National Museum of Qatar and the 3-2-1 Qatar Olympic and Sports Museum.

QM is committed to instigating Qatar's future generation of arts, heritage and museum professionals. At its core is a commitment to nurturing artistic talent, creating opportunities and developing the skills to service Qatar's emerging art economy. By means of a multi-faceted program and public art initiatives, QM seeks to push the boundaries of the traditional museum model, and create cultural experiences that spill out onto the streets and seek to involve the widest possible audiences. Through a strong emphasis on originating art and culture from within and fostering a spirit of national participation, QM is helping Qatar find its own distinctive voice in today's global cultural debates.

Mathaf: Arab Museum of Modern Art

*Hosting institution of CIMAM 2014
Visit Sunday 9 November and Monday 10 November*

*Mathaf: Arab Museum of Modern Art
P.O.Box 2777
Education City
Doha, Qatar
mathaf.org.qa*

Mathaf: Arab Museum of Modern Art is a QMA museum, led by H.E. Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani.

Mathaf opened in 2010 in Doha's Education City. Spanning the 1840s through the present, the Museum's permanent and public collection offers a rare comprehensive overview of modern and contemporary art. Initiated by H.E. Sheikh Hassan bin Mohammed bin Ali Al Thani, with around 7,000

works gathered over the past 25 years from the Arab, Asian, African and Western regions, the collection represents the major artistic trends and sites of production. Mathaf showcases avant-garde major exhibitions, both historical and experimental, and large-scale education programs.

Under the direction of Abdellah Karroum since 2013, the museum launches a pioneering series of new projects including Mathaf Talks, and the Project Space dedicated to emerging artists and situates their works in relation to a larger historical and geographical context. Mathaf encourages research and scholarship, offers programs that engage the local and international community and contributes to the Qatari cultural landscape, with a special interest in developing relations with the Gulf region and beyond.

Mathaf Collection, Summary Part 1

Mathaf piazza, atrium, and first floor galleries

Opens November 1st

Curated by Laura Barlow, Leonore-Namkha Beschi,
Abdellah Karroum, and Yasser Mongy.

Mathaf dedicates the first floor galleries of the museum to a new display of the collection. This exhibition shows over 100 artists from the collection to tell the stories of the art works and the role they play in the making of the museum. Insisting on the presence of a multitude of artistic directions and contexts, the exhibition positions and gives value to the heritage of Arab modernities within an international context.

Moving beyond traditional linear histories of art in the region, the exhibition reassesses the impact of visual, historical, and experimental influences. This identifies relationships between works and sometimes lesser-known important historical moments of social, political, cultural, and industrial progress within the global transition to modernity.

By telling the story of the collection and documenting its art histories, the exhibition interrogates new scholarly, educational, and experiential routes of access to contemporary tendencies.

Shirin Neshat: Afterwards
Ground floor galleries
November 9 – February 15
Curator: Abdellah Karroum
Assistant curator: Leonore-Namkha Beschi

Mathaf presents a major exhibition of artist Shirin Neshat in fall 2014. The first solo exhibition of the artist in the region, *Afterwards* shares Neshat's photographic series from the 1990s to the present, including *Women of Allah* (1993-97), *The Book of Kings* (2012), and *Our House is on Fire* (2013). Also on view are video installations *Turbulent* (1998) and *OverRuled* (2012), addressing historical, cultural and political realities on which the artist has focused on for the past thirty years.

Composed of layers of information and images, references and concepts, this exhibition is an experience that, through the artist's interrogation of history and acts of building and destroying life, provokes a confrontation with humanities inherent contradictions. For Shirin Neshat, the presumed binaries of black and white, man and woman, individual and the masses, fullness and emptiness, presence and absence, are the elements that compose the artist's personal universe and space of dialogue.

A conversation between the artist and the curator is scheduled on Sunday 9 November from 15:00 to 16:00.

Project Space 4: Doha Art Map
Ground floor. July 22 – November 15

The fourth program of Mathaf's Project Space is a collaborative mapping experiment that locates places of art and creativity in Doha. The Doha

Art Map asks us to identify where we see and experience art in the city and discuss how these places could potentially become references to our needs.

The physical map in the Project Space is in progress, growing with the participation of visitors in at Mathaf and online. It is also used to develop a more pragmatic reading of art in doha that becomes a shared resource on the city and its art scene. This project and its productions brings together artists, curators, and audiences to explore spaces, objects, and participation, as learning processes for understanding the presence of art in the city and our daily life.

The project was conceived by local curators and educators working independently and from QMA Public Arts, and Mathaf.

Taraban by Hassan Khan
Performance Space
Monday 10 November 17:00

Hassan Khan takes two early twentieth century Egyptian songs by Youssef El Manialawy as point of departure for this concert entitled *Taraban*. Khan has worked with classical Arabic musicians, instruments (Oud, Qanoun, Violin, and Riqq), and singers to lay down melodic patterns developed from the modes and transitions used in the original songs to produce a re-articulation of these pieces. The multi-tracked structure is mixed and treated live in relation to improvisation on a feedbacking mixer. Khan uses a battery of filters, processors, laptop manipulation, virtual synthesizers, feedbacking mixers, and live microphones in tandem with pre-composed and recorded sections. The music performed is original and live without the use of samples or loops.

Hassan Khan

Hassan Khan (1975) is an artist, musician, and writer. Recent exhibitions include: Hassan Khan, Kodak Passageway, D-CAF, Cairo 2014; The Unrest of Forms, Secession, Vienna, 2013; Hassan Khan, SALT, İstanbul, 2012; and Documenta 13, Kassel, 2012. Most recently for the Nuit Blanche Festival Khan premiered *Composition for a Public Park* a large-scale multichannel music and lights installation at the Parc du Belleville in Paris. Khan lives and works in Cairo, Egypt.

Museum of Islamic Art

Visit Sunday 9 November

16:30

Museum of Islamic Art
Doha Port
Doha, Qatar
mia.org.qa

The Museum of Islamic Art (MIA) represents Islamic art from three continents over 1,400 years. It is located on the south side of Doha's Corniche on a man-made island sixty meters from the shore. Designed by I. M. Pei, 91, who has described it as his last major cultural building, the museum, which houses manuscripts, textiles, ceramics and other works mostly assembled over the last 20 years, has emerged as one of the world's most encyclopedic collections of Islamic art. The origins of its artifacts range from Spain to Egypt to Iran, Iraq, Turkey, India and Central Asia. Dedicated to re-

flecting the full vitality, complexity and diversity of the arts of the Islamic world, the Museum of Islamic Art collects, preserves, studies and exhibits masterpieces spanning three continents from the 7th to the 19th century.

Exhibitions at Museum of Islamic Art

Mughal and Safavid Albums
17 September – 21 February

This exhibition displays a selection of MIA's miniature paintings and calligraphic compositions that were once part of Safavid and Mughal-era albums. The term "album" is a translation of the Arabic and Persian word *muraqqa'*, which denotes an object that has been patched together.

The careful selection of calligraphy and illustration, and the connoisseur's appreciation of the interplay between word and image, color and composition, and the recognition of the hands of particular artists, sheds a great deal light on the artistic cultures of the Safavid and Mughal courts.

The commissioning and compilation of albums also demonstrates how art reinforced political and cultural legitimacy. The royal collecting practice of compiling albums travelled from the Timurid court in Herat, to Safavid Iran, and then to the Mughals in India, where the

British also later adopted the practice of creating albums of paintings. As a result of their importance to the history of Islamic art and their distinguished origins, these dispersed album pages are a valuable part of MIA's collection.

The Tiger's Dream: Tipu Sultan
29 September – 24 January

This exhibition delves into the life and times of Tipu Sultan, the South Indian ruler, statesman, and patron. Drawn entirely from the MIA collection, and featuring many objects which have never been displayed in Qatar, the centerpiece is a group of 24 paintings showing Tipu's victory at the Battle of Pollilur in 1780.

This is only the second time that these paintings have been shown as a cycle in the last 30 years, and the first time since they were divided that they will be reconstituted as one piece, using digital imaging. Alongside this unique group is a selection of objects which reflect Tipu's image as the 'Tiger of Mysore'. Tipu has been a controversial character for over two hundred years; this exhibition will explore the man through the material culture and imagery which he patronized.

University College of London Qatar

*UCL Qatar is hosting the morning sessions of
Monday 10 November*

*Qatar Foundation
C/O UCL Qatar
PO Box 25256
Georgetown Building
Education City
Doha, Qatar
ucl.ac.uk/qatar*

UCL Qatar, a Department of University College London, is a world-class research-led facility, focusing on the cultures and societies of the Middle East, and including the study of Islamic material culture and early technology. The first British university to open a campus in Qatar, UCL Qatar welcomed its first intake of students in August 2012.

Launched in partnership with Qatar Foundation and Qatar Museums, the portfolio of programs offered at UCL Qatar is exclusively at postgraduate level. Since opening its doors, UCL Qatar has enrolled over 140 students from over 30 countries around the world, across its Master of Arts and Master of Science degree programs such as MA Archaeology of the Arab and Islamic World, MA Museum and Gallery Practice, MSc Conservation Studies and MA Library and Information Studies. In addition, UCL Qatar offers a Diploma in Academic Research and Methods in partnership with Hamad bin Khalifa University.

Katara Art Center

Visit Monday

10 November 19:00

Katara Art Center
Katara Cultural Village Building 5.
Doha, Qatar
kataraartcenter.com

Katara Art Center (KAC) is an independently run platform dedicated to contemporary art and trans-disciplinary creative endeavors, projects, and practices.

KAC acts as a hub for emerging cultural communities in response to the need for a critical grassroots and multidisciplinary framework in Doha that engages with socially relevant issues and events both contemporary and historical.

Artists, designers and the public of all ages are encouraged to expand and challenge their understanding of contemporary art and creative disciplines.

Through the facilitation of theoretical and practical programs, KAC encourages and fosters the construction of productive and sustainable collaboration among individuals and institutions locally and internationally.

The TAJ Art Collection concentrates and focuses on Post-War and Contemporary Art from the Arab world from the mid 20th century till today.

This private collection amassed by collector Tariq Mohammed Al Jaidah, considered as one of Qatar's most influential art patrons, features fundamental themes that have inspired Arab thought and creativity since the last century. The collection holds an important body of works from Iraqi artists mainly represented by Ismail Fattah, Issam El Said, Khalid Al Rahhal and Dia Azzawi. An emphasis on calligraphy links artists works such as Madiha Omar, Nja Mahdaoui and Kamal Boullatta. Undeniably the heart of the contemporary collection focuses on the subjects of war and identity, with artists such as Walid Raad, Mona Hatoum, Shirin Neshat, Kader Attia and many more.

Liquid Portraits - Christto & Andrew
October 19 – November 23
Curator: Misha Michael

Liquid Portraits is Christto & Andrew's second solo exhibition at the Katara Art Center. The exhibition offers a dialogue between Qatar's past, present and its aspired future through photography and installation.

Christto & Andrew are Qatar based artists. Their practice evolves as a cross-pollination of their differing ethnicity, that is, Puerto Rican (American) and the other South African. The duo were selected as 2014 Foam Talent for Foam Magazine, exhibiting in Paris, Amsterdam and Dubai.

They have previously shown in Spain, USA, Sri Lanka and Qatar, and are currently represented by East Wing Gallery in Dubai, UAE and Gallery Espai Tactel in Valencia, Spain.

QM Gallery Katara

Visit Monday

10 November 19:00

QM Gallery Katara
Katara Cultural Village Building 10.
Doha, Qatar
qm.org.qa

This venue, which is run by Qatar Museums operates as a Museum/Gallery that hosts exhibitions of local and international artists.

Recent exhibitions include Yan Pei Ming's portraits of well-known Arabs as a medium for recording history, Francesco Vezzoli's unveiling of the anguish behind overtly content female icons and Brigitte Lacombe's photographic exploration of female athletes in the Arab world.

Exhibitions at QM Katara Gallery

Yousef Ahmad: Story of ingenuity
November 10 – February 14

The exhibition highlights Qatari artist Yousef Ahmad's body of work through a precise selection of his most striking artworks from his early works in 1970s until today. It showcases three phases in Yousef Ahmad's artistic career, from the early oil paintings that include the historic depiction of Al Zubarah Fort, to his mixed media calligraphic pieces where he utilizes and creates local palm tree paper to his new conceptual artworks presenting his ability of developing an innovative artistic style.

Yousef Ahmed is interested in recording and archiving the development of Qatari art, he has regularly represented his country at international biennials and events globally.

Qatar National Convention Center

*QNCC is hosting the morning sessions of
Tuesday 11 November*

QNCC
Al Gharafa, Ar-Rayyan
Doha, Qatar
qatarconvention.com

The Qatar National Convention Centre (QNCC), designed by Japanese architect Arata Isozaki, is one of the most sophisticated convention and exhibition centres in the world. Opened on 4 December 2011, QNCC was the first of its kind being built to the gold certification standard of the U.S. Green Building Council's Leadership in Energy and Environment Design (LEED). It is designed to operate efficiently with solar system, water conservation and energy-efficient fixtures. QNCC is a member of Qatar Foundation.

Fire Station Artists in Residence Visit Tuesday 11 November 16:00

Fire Station Artists in Residence
Doha, Qatar
qm.org.qa/en/fire-station-artist-residence

The Fire Station residency program planned to open in March 2015, will be located in the renovated civil defence building known locally as Doha's Fire Station. The Fire Station offers nine-month programs for artists who are resident in Qatar. During this time, they move into one of the studios, collaborate with fellow creatives and develop their own technique. They meet curators, can access all exhibitions and are encouraged to join lectures. They benefit from weekly mentoring sessions and meet arts professionals from all over the world, representing Qatar in the international cultural community.

The station was built in 1982 as a civil defence building. It was occupied by the fire brigade until late 2012 when it was handed over to Qatar Museums, to be recycled for contemporary use. Ibrahim Al Jeidah, the Qatari Architect leading the project, has preserved original details and has ambitious plans for the existing tower, which will be covered in LED lighting woven into steel mesh. This mesh will be used to display digital artworks, project images and public messages.

Post-conference tour Sharjah, Dubai & Abu Dhabi 12–13 November

Post-conference tour to Sharjah, Dubai and Abu Dhabi is hosted by Sharjah Art Foundation, Dubai Culture & Arts Authority, Abu Dhabi Tourism and Culture Authority and Salama bint Hamdan Al Nahyan Foundation.

Wednesday 12 November
Sharjah

Flight QR1024 from Doha to Dubai
Doha DOH 06:00 – Dubai DXB 08:10

03:30	Meeting point The St.Régis Doha Bus transfer to Doha Airport
04:00	Check-in Flight QR1024
08:10	Arrival Dubai DXB
09:00 – 09:45	Transfer from Dubai airport to Sharjah
09:45 – 10:45	Visit to Dr. Sultan Al Qasimi Centre of Gulf Studies, Introduction by Mr. Ali Al Marri, Director General, Centre of Gulf Studies.
11:15 – 12:15	Tour of Sharjah Archeology Museum, Introduction by Nasir Al Darmaki, Curator.
12:45 – 14:15	Lunch reception at Shababeek, Al Qasba
14:30 – 15:30	Visit to Barjeel Art Foundation.
16:00 - 18:00	Tour of exhibitions and Sharjah Art Foundation Art Spaces
18:00 – 20:00	Welcome Reception and Dinner on the rooftops, Sharjah Art Foundation, hosted by Sheikha Hoor Al Qasimi
20:00 – 21:00	Transportation to Grand Excelsior Hotel, Dubai

Thursday 13 November

Dubai

08:30	Buses pick up at Grand Excelsior Hotel, Dubai
09:00	Visit to the Third Line gallery
09:30	Visit to Mohammed Kazem's studio
10:00 – 11:00	Visit to Alserkal Avenue galleries
11:00 – 13:00	Lunch at A4
13:00	Pick up at Alserkal Avenue
13:30 – 15:00	Transportation to Abu Dhabi

Abu Dhabi

15:00 – 15:40	Visit to Sheikh Zayed Grand Mosque
16:00	Check in at Le Méridien Hotel, Abu Dhabi
17:00 – 18:30	Visit of Manarat Al Saadiyat museum projects and the exhibition <i>Seeing through light</i> at Guggenheim Abu Dhabi.
19:00	Welcome note by HH Sheikha Mariam bin Mohammad bin Zayed Al Nahyan, Head of Salama Bint Hamdan Al Nahyan Foundation; presentation by Salvatore La Spada, Executive Director of SSF.
19:30 – 21:30	Dinner hosted by TCA and Sheika Salama Foundation at Cipriani Restaurant
21:30	Transport to Le Méridien, Abu Dhabi

Friday 14 November

Return flight QR1043 from Abu Dhabi to Doha
Abu Dhabi AUH 06:40 – Doha DOH 06:45

04:00

Transfer to Abu Dhabi Airport*

Grand Excelsior Hotel, Dubai

Al – Barsha 1 (near Mall of the Emirates)
Dubai, United Arab Emirates
T + 971 (0)4 444 9999
grandexcelsior.ae

Le Méridien Hotel, Abu Dhabi

Tourist Club Area
Abu Dhabi 46066
United Arab Emirates
T +971 2 644 6666
lemeridienabudhabi.com

* If you have a different return flight you may contact the Concierge or the Front Desk team of the hotel to arrange your transfer to Dubai or Abu Dhabi airport or send your complete flight details to William Gonsalves by e-mail: <William.Gonsalves@lemeridien.com> at least 24hrs in advance.

Who's Who at CIMAM 2014

CiMAM Board
Members
attending
CiMAM 2014
Annual
Conference



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



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



Madeleine Grynsztejn,
Board member of
CiMAM, Pritzker
Director of Museum
of Contemporary Art
Chicago, USA



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



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



Elizabeth Ann
MacGregor, Board
member of CiMAM,
Director of Museum
of Contemporary Art
Australia, Sydney,
Australia



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

ICOM
International
Council of
Museums



Anne-Catherine
Robert-Hauglustaine,
General Director,
ICOM, Paris, France

CiMAM
Founding
Patrons
attending
CiMAM 2014
Annual
Conference



Nimfa Bisbe, Deputy
Director, Cultural
Area, Fundació "la
Caixa", Barcelona,
Spain



Ignasi Miró Borràs,
Director, Cultural
Area, Fundació "la
Caixa", Barcelona,
Spain



Marc Gensollen, La
Fabrique, Marseille,
France



Josée Gensollen, La
Fabrique, Marseille,
France

CiMAM
Sustaining
Member
attending
CiMAM 2014
Annual
Conference



Albert M.A. Groot,
Director and Founder,
Collectors House fnd
/ Collection G+W,
Sittard, Netherlands

CiMAM
Honorary
Member
attending
CiMAM 2014
Annual
Conference



María de Corral,
Director, Museo Patio
Herreriano, Madrid,
Spain

CiMAM
Executive Team
present at
CiMAM 2014
Annual
Conference



Jenny Gil Schmitz,
Executive Director of
CiMAM, Barcelona,
Spain



Inés Jover, Program
Coordinator of
CiMAM, Barcelona,
Spain

Speakers at CIMAM 2014 Annual Conference



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



Graham Beal,
Director, Detroit
Institute of Arts,
Detroit, USA



Bernard Blistène,
Director, Musée
National d'Art
Moderne, Paris,
France



İftikhar Dadi,
Associate Professor,
Department of
History of Art, Cornell
University, Ithaca, USA



Kate Fowle, Chief
Curator, Garage
Museum of
Contemporary Art,
Moscow, Russia

WHO'S WHO



Maria Lind, Director,
Curator and Writer,
Tensta Konsthall,
Spånga, Sweden



Gabi Ngcobo, Curator,
Center for Historical
Reenactments,
Johannesburg, South
Africa



Suha Shoman,
Founder and
President, Darat al
Funun - The Khalid
Shoman Foundation,
Amman, Jordan



Hito Steyerl, Artist,
Filmmaker, Essayist,
Berlin, Germany



Luiz Augusto Teixeira
de Freitas, Art
Collector and Founding
Member of Teixeira
de Freitas Rodrigues
e Associados, Lisbon,
Portugal



Olav Velthuis, Associate
Professor, Department
of Sociology and
Anthropology, University
of Amsterdam,
Netherlands

Hosts of CIMAM 2014 Annual Conference in Doha



H.E. Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani, Chairperson, Qatar Museums Board of Trustees

Her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani has played a pioneering role in the fields of culture, education and outreach, spearheading and supporting a number of local and international organizations.

As the Chairperson of the Qatar Museums Board of Trustees, H.E. Sheikha Al Mayassa guides the vision for future museums, cultural institutions and heritage sites in Qatar, with the aim of transforming the country into a vibrant cultural center in the Middle East and beyond.

H.E. Sheikha Al Mayassa graduated from Duke University in 2005 where she was Vice President of the International Association, Vice President of HIWAR (an organization to promote political dialogue),

and a delegate to the 2001–02 Model United Nations. She went on to do her postgraduate studies at Columbia University. Named by Forbes as one of the most powerful women in the world, she is also the head of the Doha Film Institute, Qatar's first international organization dedicated to film financing, education and production.

In addition to her work on cultural initiatives, H.E. Sheikha Al Mayassa is the Chairperson for Reach Out To Asia (ROTA), a philanthropic non-governmental organization that is dedicated to assisting the victims of recent natural disasters, as well as aiming to improve the quality of primary and secondary education in Asia.

WHO'S WHO



H.E. Sheikh Hassan
bin Mohamed bin Ali
Al Thani, Founder,
Mathaf: Arab Museum
of Modern Art



Dr. Sheikh Abdullah
Al Thani, President
of Hamad Bin Khalifa
University



Mansoor bin Ebrahim
Al Mahmoud, Qatar
Museums Acting CEO,
Qatar Museums



Nasser Y. Al Hammadi,
Vice Chairperson,
ICOM Qatar National
Committee

Collaborators
of CIMAM
2014 Annual
Conference in
Doha



Nermine Anis, Project
manager, Mathaf:
Arab Museum of
Modern Art



Shraddha Aryal, Head
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Arab Museum of
Modern Art



Laura Barlow, Assistant
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Museum of Modern Art



Maral Bedoyan, Head
of Education, Mathaf:
Arab Museum of
Modern Art



Jean Paul Engelen,
Director of Public Art,
Qatar Museums

WHO'S WHO



Karen Excell, Lecturer
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UCL Qatar



Mayssa Fattou,
Curator, Katara Art
Center



Safiya Saif Al Hajari,
Director Strategic
Cultural Relations,
Qatar Museums



Malak Hassan, Office
of Strategic Cultural
Relations, Qatar
Museums Authority



Tariq Al Jaidah,
Collector and Founder,
Katara Art Center



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



Hala Mohammed Al
Khalifa, Director,
Fire Station Artists in
Residence



Aisha Al Khater,
Director, Museum of
Islamic Art



Thilo Rehran, Director,
UCL Qatar

WHO'S WHO

The Getty
Foundation,
Los Angeles,
has awarded
travel
fellowships to
attend CIMAM
2014 Annual
Conference to



Antonia Alampi,
Curator, Beirut, Cairo,
Egypt



Sona Asatrian,
Independent Curator,
Yerevan, Armenia



Leonid Bazhanov,
Artistic Director,
National Center for
Contemporary Arts,
Moscow, Russia



Rachel Dedman,
Curator, 98 Weeks
and Palestinian
Museum, Beirut,
Lebanon



Pamela Desjardins,
Curator, FLORA ars
+ natura, Bogotá,
Colombia



Andrick Caesar
Francisco, Curatorial
Consultant, Lopez
Museum, Quezon City,
Philippines



Khatuna Khabuliani,
Art Critic and Curator,
Tbilisi State Academy
of Art, Tbilisi, Georgia



Purity Senewa
Kinaiyia, Art Educator
and Public Programs,
National Museums of
Kenya, Nairobi, Kenya



Boris Kostadinov,
Independent Curator,
Sofia, Bulgaria



Juste Kostikovaite,
Curator, Blind
Carbon Copy, Vilnius,
Lithuania



Savita Kumari,
Assistant Professor,
National Museum
Institute of History of
Art, New Delhi, India

WHO'S WHO



Yameli Mera, Curator,
Sala de Arte Público
Siqueiros (SAPS),
Mexico D.F., Mexico



Tihomir Milovac, Chief
Curator, Museum of
Contemporary Art,
Zagreb, Croatia



Varda Nisar, Curator,
ArtChowk - the
Gallery, Karachi
Pakistan



Andrea Pacheco,
Curator, MAC,
Museum of
Contemporary Art,
Santiago, Chile



İlze Gabriela Petroni,
Researcher, Curatoría
Forense, Córdoba,
Argentina



Valeria Piccoli, Chief
Curator, Pinacoteca
do Estado de São
Paulo, São Paulo,
Brazil



Magda Radu, Curator,
Art Historian, MNAC
National Museum of
Contemporary Art,
Bucharest, Romania



Maija Rudovska,
Independent Curator,
Blind Carbon Copy,
Riga, Latvia



Jekatierina Szczeka,
Researcher/Acquisitions
and Collection
Manager, Museum
of Modern Art in
Warsaw, Poland



Giuliana Vidarte,
Independent Curator,
Charla Parásita, Lima,
Peru



Michelle Wong,
Researcher, Asia Art
Archive, Hong Kong,
China

WHO'S WHO

Fundación
Cisneros/
Colección
Patricia Phelps
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2014 Annual
Conference to



Holly Bynoe, Director
and Editor, ARC
Magazine, Belmont,
Bequia, Saint Vincent
and the Grenadines



Felipe Chaimovich,
Curator, Museu de
Arte Moderna de São
Paulo, Brazil



Amanda Coulson,
Director, National
Art Gallery of The
Bahamas, Nassau,
The Bahamas



Mariana David,
Director, MUCA
ROMA, UNAM, Mexico
D.F., Mexico



Josefina Pichardo,
Director, Museum of
la Altagracia, Santo
Domingo, Dominican
Republic

Qatar Museums
and Mathaf
have awarded
travel grants to
attend CIMAM
2014 Annual
Conference to



Reema Fadda,
DPhil candidate in
Oriental Studies, The
University of Oxford,
Amman, Jordan



Marta Mestre,
Assistant Curator,
Museu de Arte
Moderna do Rio de
Janeiro, Brazil



Areej Zarrouq, Film
Director, Sudan Film
Factory, Khartoum,
Sudan

International
delegates
attending
CIMAM 2014
Annual
Conference



Maya Allison, Director
and Chief Curator,
NYUAD Art Gallery,
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Arab Emirates



Barrak Alzaid, Artist
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Head Production
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Marseille, France



Maria Arida, Member
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Exhibition of the Arts,
Beirut, Lebanon



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Center for
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Jo-Anne Birnie-
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Assaad Member of the
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WHO'S WHO



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Raveelmuseum,
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Director, Kunsthaus
Bregenz, Bregenz
Austria



Gabriela Fong,
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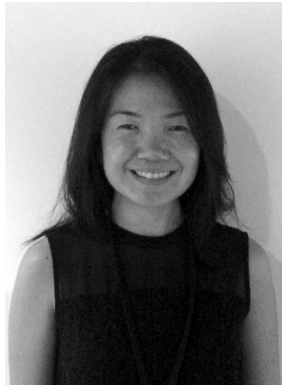
Lizeth Galván,
General Director
of Educational and
Cultural Affairs,
Ministry of Foreign
Affairs, Mexico



Mieke Gerritzen,
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Museum of the Image,
Breda, Netherlands



Christian Gether,
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Culture Information
Agency, Asian Culture
Complex, Gwangju,
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Gordon Knox,
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USA

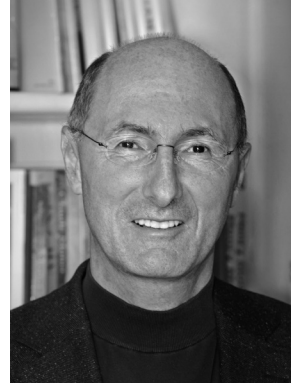
WHO'S WHO



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Joan Miró, Barcelona,
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Yoshiko Mori,
Chairperson, Mori Art
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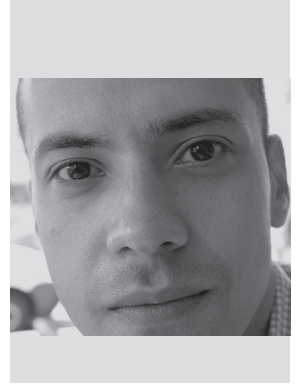
WHO'S WHO



Fumio Nanjo, Director,
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Head of National
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London, UK



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Kunstmuseum, Sorø,
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WHO'S WHO



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Director, WIELS
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Center, Brussels,
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Director, Multimedia
Art Museum Moscow,
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Eugene Tan, Director,
National Gallery
Singapore,
Singapore



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Director, Moscow
Museum of Modern
Art, Moscow, Russia



Benjamin Weil, Artistic
Director, Centro
Botín, Santander,
Spain



Roland Wetzel,
Director, Museum
Tinguely, Basel,
Switzerland



Glenn Wharton,
Associate Professor
of Museum Studies,
New York University,
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WHO'S WHO



Rein Wolfs, Director,
Art and Exhibition
Hall of the Federal
Republic of Germany,
Bonn, Germany



Zoran Eric, Chief
Curator, Museum
of Contemporary
Art Belgrade,
Serbia

Practical information

Your contacts during your stay in Doha

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Director, Mathaf
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Laila Alsayeh
Office Manager, Mathaf
lalsayeh@qm.org.qa
+974 4402 8176

Country code +974

Phone

Pre-paid SIM cards are an easy and economical way to get a local number. When you buy a SIM as an international visitor, you will be asked to show your passport as an ID formality. You can top up by phone card or voucher from Qtel and Vodafone outlets.

Useful numbers

Police/Fire/Ambulance: 999

Hamad Medical Hospital:
+974 4439 2222

Kholoud Pharmacy (24 hrs):
+974 4487 7784

Getting around

To be dropped off at a specific location, there are several convenient options.

Karwa public taxis are often the most economical. There are taxi stands in front of all the big shopping malls. However, Karwa taxis can sometimes be less predictable to find elsewhere.

A private car service costs approximately QAR 30-50 per hour. A car ordered through hotel reception may cost up to QAR 100 per hour.

Karwa Public Taxi: +974 4458 8888

Fox Limo: +974 4462 2777

City Limosine: +974 4444 2111

Uber is also available in Qatar through their app.

Doha is continually under construction and roads change, drivers do not always know exactly where a certain road or addresses are so it's good to be ordering a taxi from a well-known landmark such as a hotel, museum, or shopping mall.

Getting to Mathaf

Mathaf is considered to be in the middle of nowhere for most people in the city and Karwa taxis can be very slow to pick up. It is advised to use Uber for picking up as they are usually quick and they use the gps map to locate the customer which often avoids issues with finding locations - although this only works with internet on your phone in Doha.

If you try to reach Mathaf in a taxi, you should tell the driver to go to Mathaf, Museum of Art in Education City, Qatar Foundation, and use gate 14 to enter. The GPS for Mathaf is: 25.310569, 51.419252. A map can be downloaded from the museum site: http://www.mathaf.org.qa/images/mathaf_map.jpg

Note that google maps can be unreliable in Doha.

The Mathaf bus operates every hour between the Museum of Islamic Art and Mathaf: Arab Museum of Modern Art. The free shuttle service operates from Wednesday to Sunday from 11am to 5pm and on Friday from 3pm to 8pm. It takes about 25 to 35 minutes to reach either museum.

Money

The Qatar UAE Exchange in City Center Mall is a handy place to change money in the West Bay area where you are staying.

There is also a Western Union branch in Villagio Mall. ATMs can be found around malls and major shopping areas as well as the larger bank branches. You can also change foreign currency to Qatari Riyals at your hotel reception.

Electricity

Qatar has 3 pin sockets with a 240 voltage.

Opening hours

Business and Public Administrative offices are generally open from 8:00 a.m. to 3:00 p.m. Banks are open 8:00 a.m. to 2:00 p.m. The stores in the major shopping centers and malls are normally open 10:00 a.m. to 10:00 p.m. Working week is from Sunday to Thursday . Shops are opened during the weekend.

Internet

Internet access is available in many cafes and restaurants. You will find free wifi access in many public places.

Local notes

Guidebooks may overstate warnings about what you can and cannot do in Qatar. It is a welcoming nation, proud of its heritage and its rising international profile. The state religion is Islam. The capital is highly cosmopolitan, while retaining a strong sense of tradition. Cultural faux pas are generally met with tolerance from locals. Visitors will wish to respect local sensitivities regarding appropriate dress and public behavior, and the consumption of alcohol.

Hotels

The St. Regis Doha
West Bay, Doha 14435, Qatar
Reservations: Ms. Anna Szczygielska
Anna.Szczygielska@stregis.com
+974 4446 0031

PRACTICAL INFORMATION

W Doha Hotel & Residences

West Bay, Doha, Qatar

Reservations: Hussein Al Ali

Sales Manager / W Doha Hotel & Residences

Husien.alali@whotels.com

+974 4453 5023

The Renaissance Doha City Center Hotel

New name since July 2014! Marriott Marquis Doha City Center

West Bay City Center, Omar Al Mukhtar Street

West Bay, Doha Qatar

Reservations: Mr. Abdallah Shehab

Events Executive

Abdallah.shehab@marriott.com

+974 4419 5013

Souq Waqif Boutique Hotels

Souq Waqif, Doha, Qatar

Reservations: Mr. Vasken Vartanian

reservations@swbh.com

+974 4433 6666

Retaj Al Rayyan Hotel

Dafna, Diplomatic District, Doha, Qatar

Reservations: Mr. Malek Nabhan

reservations@retaj-alrayyan.com

+974 4420 4000

Restaurant recommendations

LOCAL

Al Tawash: Located in the heart of Souq Wawif, this restaurant serves traditional Qatari cuisine in a decadent, private atmosphere. Souq Waqif, 4498.2002

INDIAN

Chinagri: Doha's favorite Indian restaurant, serving excellent mughlai and makhanwala dishes with live traditional music most nights. Ramada Plaza Hotel, 4428.1428

LEBANESE

Al Mourjan: Fine Lebanese dining by the sea. Enjoy a cantaloupe shisha and warm mezze with a stunning view of Doha's skyline. Al Corniche, 4483.4423
Al Sultan Brahim: Enjoy a shisha on the terrace, served with a selection of famous Al Sultan Ibrahim hot and cold mezze. St. Regis. 4446.0105

FRENCH

IdAM: An Alain Ducasse restaurant offering a sumptuous dining experience of French Mediterranean cuisine, with an Arabic twist. Museum of Islamic Art, 4422.4488

THAI

Spice Market: Inspired by the street food found in Southeast Asia, Jean-Georges Vongerichten inspires us with a fusion of authentic south east asian cuisine served in a casual sexy atmosphere.
W Doha Hotel, 4453.5000

SYRIAN

Damasca: Located in Souq Waqif, Damasca is a modern concept restaurant gathering the fragrant of the past and the spirit of the present, away from traditional common Syrian restaurants.

MOROCCAN

Tajine: One of the most popular restaurants in Souq Waqif, a flagship for Moroccan cuisine. It is a great slice of what Morocco has to offer.

Alcoholic beverages are available in the privacy of hotel bars and restaurants; however, public consumption of alcohol can have serious consequences.

Basic Qatari vocabulary

- | | |
|---|--------------------------------------|
| 1. Morning = Sabah al-khair | 17. Cab = taxi |
| 2. Good evening = Masa al-khair | 18. Money = flos |
| 3. Good bye = ela alekaa or maa salama | 19. I am = Ana |
| 4. I do not speak Arabic = ana la ataklm arabi | 20. I am looking for = Ana abhath an |
| 5. Do you have? = hal endak? | 21. Hotel = fundik |
| 6. Hello-Hi= Alsalam Alikum or Marhaban | 22. Breakfast = ryook or ftoor |
| 7. How are you = shlonk-shlonej or kaif alhal ? | 23. Dinner = ashaa |
| 8. I am fine = ana bukheir | 24. Lunch = gdaa |
| 9. Thank you = shokran | 25. Airport = Matar |
| 10. Welcome = afwan | 26. Car = Syara |
| 11. Excuse me = low samaht | |
| 12. I want = ana areed or ana abi | |
| 13. Buy = sheraa | |
| 14. Water = Maa | |
| 15. Food = akal | |
| 16. Bathroom = hamam | |

About CİMAM

CİMAM is the ICOM International Committee for Museums and Collections of Modern Art, is an international forum of professional character for the discussion of theoretical, ethical and practical issues concerning the collection and exhibition of modern and contemporary art.

CİMAM is essentially composed of the directors and curators of modern and contemporary art museums and collections but also integrates independent professionals whose knowledge and experience are beneficial to this community.

CİMAM Members are museum professionals, they include the directors and curators of museums or institutions qualifying as Museums as well as training and research institutions which are beneficial for the advancement of the modern and contemporary art museum community respecting the ICOM Code of Ethics for Museums and CİMAM's Principles of Deaccession.

As of October 2014, in the first year of the triennial 2014-2016, CİMAM has 357 voting members from 63 different countries.

In accordance with ICOM principles, the Committee's major objective is to develop cooperation and knowledge by identifying and responding to the needs and issues faced by modern and contemporary art institutions and the profession. Following the ICOM code of ethics, CİMAM has generated reference professional rules such as the General Principles on Conditions of Deaccession from Modern and Contemporary Museum Collections, adopted in November 2009, and has promoted the Contemporary Art Museum Watch advocacy program concentrating on the different critical situations of contemporary art museums and collections in regions affected by world economical and political crises.

The first CİMAM Annual Conference took place on July 5th 1962 in The Hague. Since then the Committee has celebrated 46 conferences that have been held in over 30 different cities around the globe. CİMAM's

Annual Conference has become an important meeting point for contemporary art professionals and an essential resource for the collaboration between museums, visual art professionals, artists and other institutions concerned with modern and contemporary art.

CIMAM Members

CIMAM Members are museum professionals, they include the directors and curators of museums or institutions qualifying as Museums as well as training and research institutions which are beneficial for the advancement of the modern and contemporary art museum community respecting the ICOM Code of Ethics for Museums and CIMAM's Principles of Deaccession. CIMAM currently has 357 voting members from 64 different countries.

Individual Members

Individual members acquire voting rights within the organization. Members receive a personal membership card allowing free admission to modern and contemporary institutions all over the world and access to the most relevant biennials of contemporary art also during the opening and preview days. Members benefit from reduced rates to attend the annual conference and CIMAM programs. Members have access to the Members Only section containing CIMAM's members directory connecting members worldwide. Members have the right to post exhibitions on CIMAM's Touring Exhibitions database. The database, accessible at cimam.org, includes information of available shows and their requirements. This source constitutes an international exhibition market connecting professionals worldwide.

Institutional Members

CIMAM's institutional membership allows member institutions all the advantages of CIMAM's membership at interesting rates. Institutions can choose the number of membership cards they wish to purchase for the professionals in their institution

Apply to Individual / Institutional Membership at cimam.org

How much does it cost?

CIMAM levies an affiliation fee that covers part of the administrative costs as well as the production of newsletters, publications, conference organization, travel grant programs and activities.

Individual Member

CIMAM's annual membership for the 2014–2016 period is €50/year (Reduced €30/year). It is paid in one settlement of €150 (Reduced €90) for the triennial 2014–2016.

Individual → €150/triennial

Individual Reduced* → €90/triennial

*Residents in countries listed as Emerging Market and Developing Economies according to the International Monetary Fund's World Economic Outlook Report, get 40% off regular membership fee. Check list of countries at cimam.org

Institutional Member

CIMAM's institutional membership allows member institutions to offer their professionals all the advantages of CIMAM's membership at

interesting rates. Institutions can choose the number of membership cards they wish to purchase for the professionals in their institution.

3 Cards → €405/triennial

6 Cards → €810/triennial

4 Cards → €540/triennial

7 Cards → €945/triennial

5 Cards → €675/triennial

8 Cards → €1.080/triennial

CiMAM membership cards are for individual use only.

Support CiMAM

As a supporting member of CiMAM you will receive an important international visibility. Above all, you will be part of a remarkable group of international art collectors, institutions and supporters who ensure the continued vitality of CiMAM in the years to come.

Find more information about how to become a Sustaining Member of CiMAM, a Patron of CiMAM or a Major Patron of CiMAM at cimam.org or contact Jenny Gil Schmitz, CiMAM Executive Director at jennygil@cimam.org.

CÍMAM Board Members

2014–2016

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Bartomeu Marí
Director
MACBA Museu d'Art Contemporani
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Barcelona, Spain

Madeleine Grynsztejn
Pritzker Director
Museum of Contemporary Art
Chicago, USA

Secretary / Treasurer of CÍMAM

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Associate Curator
MUAC/UNAM
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The Museum of Modern Art
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Museum Ludwig
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Abdellah Karroum
Director
Mathaf: Arab Museum of Modern
Art
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Former Director
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Mami Kataoka
Chief Curator
Mori Art Museum
Tokyo, Japan

Vasif Kortun
Director of Exhibitions and
Programs
SALT
İstanbul, Turkey

Frances Morris
Head of Collections
(International Art)
Tate
London, United Kingdom

Kian Chow Kwok
Senior Advisor
National Art Gallery
Singapore

Marcela Römer
Director
Castagnino+macro Museum
Rosario, Argentina

Elizabeth Ann Macgregor
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Museum of Contemporary Art
Sydney, Australia

Jaroslav Suchan
Director
Muzeum Sztuki Lodz
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