

CIMAM 2018



STOCKHOLM



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Dear friends and colleagues,

As President of CIMAM, and on behalf of the members of the Board, I am pleased to welcome you to Stockholm to participate in the 50th edition of the CIMAM Annual Conference. This year's meeting is hosted jointly by Moderna Museet, Bonniers Konsthall and Magasin III Museum & Foundation for Contemporary Art. We are delighted to hold our 2018 Annual Conference in Sweden for the first time.

Last year, in response to CIMAM's new legal status as an Affiliated Organization of ICOM, the Board proposed changes to the Bylaws to bring them up to date and improve the operations of the office of CIMAM. These changes have been made in the context of CIMAM's commitment to the ICOM Code of Ethics for Museums as the guiding principle. After sharing the changes to the Bylaws with our members and receiving their feedback last year, the final version of the document will be put to the members for final approval during the Extraordinary General Assembly on November 4, 2018. A feedback session has been scheduled on the same day to give members the opportunity to raise current issues affecting the profession. I encourage all our members to take part in this important session.

In the wake of a number of recent cases where there was public pressure to remove work from exhibitions, and following the discussions that took place at the last General Assembly in Singapore, the CIMAM board has been working on initiatives to provide advice to the membership on dealing with controversial content and responding to difficult situations. The Board is delighted to formally endorse the *Museum Best Practices for Managing Controversy*, a comprehensive document co-produced by the National Coalition Against Censorship's Arts Advocacy Project and six collaborating national arts organizations, which is an excellent guide for all museum and gallery staff committed to supporting artists in presenting work that deals with contentious issues. The document is available on the CIMAM website. The second project is the *Museum Watch*

## Welcome Letter

*Guidelines*, a working document that is the subject of a workshop during the conference. The aim is to come up with a set of principles which will guide CIMAM in responding to particular crises and offer support to professionals experiencing difficulties. The updated CIMAM website will contribute to this project by offering our members the opportunity to comment on articles and propose new topics for discussion.

Under the title *The Museum in Transition*, the six members of the CIMAM Contents Committee have put together a program of presentations and discussions to highlight some of the questions, challenges and new fields of activity around the contemporary museum world today. We have gathered an outstanding group of speakers with wide experience and expert knowledge in different fields which we are confident will generate thought-provoking debates. Your involvement is vital to the success of the conference and I hope that you will actively participate in the discussions.

I would like to thank wholeheartedly the 2018 program committee: Sara Arrhenius, Daniel Birnbaum, Richard Julin, David Neuman, Ann-Sofi Noring, Magnus af Petersens and Tessa Praun. I would also like to acknowledge our program partners: ArkDes, Nationalmuseum, Royal Institute of Art, Public Art Agency Sweden, Accelerator | Stockholm University, Kulturhuset Stadsteatern, Thielska Galleriet, Tensta konsthall and City of Stockholm for their generous contributions.

I also extend my deepest gratitude to the modern and contemporary art museums, art centers and institutions in Stockholm, Oslo, Turku, Espoo, and Helsinki for welcoming and hosting the international community of contemporary art museum professionals represented by CIMAM. Thank you all for contributing to the success of this conference.

I would like to give my sincere thanks to the Getty Foundation, MALBA–Fundación Costantini, Alserkal Programming, V-A-C Foundation, Samdani Art Foundation and Byucksan Foundation for

their generous grants, as a result of which 36 professionals residing in 30 different countries have been able to take part. Their support for the Travel Grant Program is essential to allow the participation of a broader range of professionals in the international debates concerning contemporary art. Thank you also to Iaspis, the Swedish Arts Grants Committee's International Programme for Visual and Applied Artists, for its involvement in this program by making possible an exclusive visit to the artists' studios for CIMAM grantees.

And a very special mention to Ann-Sofi Noring, Co-Director and Chief Curator of Moderna Museet and her team as co-organizers. Their commitment and dedication have been invaluable and made it such a pleasure to organize this meeting in collaboration with Moderna Museet.

I would like to thank each of you for attending our conference and bringing your expertise to this important gathering. This year's meeting is attended by over 220 leading professionals, directors and curators of museums and collections of modern and contemporary art from 59 countries. We are committed to generating debate in forums like this to ensure CIMAM takes a leadership position in discussions about the current concerns of professionals working in museums of modern and contemporary art.

I hope you will engage with the issues during the conference. The board is keen to hear from you so that we can respond in how we shape the activities of CIMAM going forward, in order to be as effective and useful to the membership as possible.

Wishing you a very stimulating and inspiring conference,

Elizabeth Ann Macgregor OBE  
President of CIMAM  
Director, Museum of Contemporary Art Sydney, Australia





# *The Museum in Transition*



In the complex and rapidly changing society of today, art institutions face serious challenges. It is arguably harder than ever before for a museum to remain relevant to its growing constituencies. A geographically expanding art world, new technological possibilities and the need to acknowledge diverse publics and perspectives are key aspects of our contemporary condition to which museums and cultural institutions need to respond.

The CiMAM 2018 Annual Conference focuses on the contemporary situation for art institutions in the context of these dynamically shifting technological, cultural, socio-political positions and the challenges of diminishing resources and mixed economies.

How can art institutions navigate in this fast-changing world and maintain their ethical positions? In an unstable political landscape, where standards of integrity are questioned daily, how can we revitalize the arguments to stand by the core values of the museum and of CiMAM?

The CiMAM 2018 Contents Committee consists of six board members: Ann-Sofi Noring (chair), Saskia Bos, Suzanne Cotter, Corinne Diserens, Elizabeth Ann Macgregor and Eugene Tan.



# Day 1: *Global Realities — Challenges for Modern and Contemporary Museums*

There is nothing new about the global condition of the art world. Yet, this reality continues to be one of the main challenges for museums today. The art world keeps expanding, and our organisations struggle to cope with shortage of space, funding and research. Insisting on discussing sustainable models of operation in this context is not only justifiable but also our duty.

In what way can a contemporary museum address the challenge to be globally relevant and locally significant? The keynote speakers are heads of art museums and will address this question from their own points of view and offer their respective strategies. These proposals will be followed by a perspective highlighting the issues of predetermined structures of historical legacies and—often overlooked—local indigenous cultures.

A further perspective will address the issue of knowledge, research and networks. On the assumption that we cannot invite what we do not know, the main question will be: So how do museums gain knowledge about the ‘global world’? How is research made? What is funded and where does funding come from? And furthermore: how do information and research circulate in networks and between institutions?

## Day 2: *The Future Intelligence of Museums*

The full impact of the digital revolution is hard to grasp, as are its social and cultural effects. What is evident is that the consequences of an interconnected world now influence most aspects of our private and public spheres. Phenomena such as smartphones, the Internet of Things, and Artificial Intelligence (AI) have radically transformed and continue to change human interaction, and our relationship to technology. As the machine is becoming more and more imperceptible, our dependence on its functions increases. The emerging technology also raises concern—in view of the fast-developing AI industry, the idea of ethics in computer programming is paramount, as are the issues of having a handful of dominating corporate actors, and the intensified digital surveillance of private life.

Similarly, new technology is affecting the arts, as it has throughout history; and the scientific fields are being bridged by artistic experimental practices. Technical innovations and their applications are also challenging museums, structurally and practically. Established methods for collecting, curating and interpreting are tackled by novel artistic practices and new means of communicating. However, in the so-called Post-Fact era, the cultural institutions could serve as unique spaces for reflecting and discussing democracy. How can the art world live up to the new demands of rapid technological change? What type of intelligence is required by a museum in the future?

## Day 3: *Ethics of Museums in an Age of Mixed Economy*

There is a wide diversity in funding and governance structures among museums of modern and contemporary art today. Socio-economic, political and cultural conditions vary across the world, and the question is if and how one code of ethics could be relevant to all the disparate art institutions within CIMAM. In an age of mixed economies, with strong political forces of all kinds, and constantly changing social environments, the ethical dimension tends to be disregarded.

What is funded and where does funding come from? The interests that shape our society are multifaceted, and it is not always obvious which resources could be rewarding for a non for profit organisation and which would hollow it out in the long run. This uncertainty can be an ethical challenge to a museum, when values are questioned and rearticulated in a perpetually changing society. Indeed, the cultural landscape of today presents new challenges for art institutions that want to remain meaningful to artists and critical audiences and operate in ways that do not simply pander to the demands of tourism and commerce.

In the previous conference days, we have discussed two of the key aspects of our contemporary condition to which all art institutions need to react: the geographically growing art world, and the new technological environments. The final day's invited speakers are addressing a third issue, which relates partly to the speed of change regarding globality and technological progress: How can art institutions navigate this age of mixed economy and still maintain their ethical positions? When standards of integrity are questioned daily, how can we as members of CIMAM revitalise the arguments for standing by the museum's core values?





# Day 1, November 2

## *Global Realities – Challenges for Modern and Contemporary Museums*

### Moderna Museet

- |             |                                                                                                           |
|-------------|-----------------------------------------------------------------------------------------------------------|
| 8:30–9:15   | Coach or walking from the hotels                                                                          |
| 8:45–9:30   | Registration                                                                                              |
| 9:30–10:00  | Welcome speeches                                                                                          |
| 10:00–10:45 | Keynote 01: Daniel Birnbaum, Director and Ann-Sofi Noring, Co-Director, Moderna Museet, Stockholm, Sweden |
| 10:45–11:30 | Keynote 02: Victoria Noorthoorn, Director, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina |
| 11:30–12:10 | Coffee break                                                                                              |
| 12:10–12:30 | Perspective 01: Katya García-Antón, Director, Office for Contemporary Art, Oslo, Norway                   |

## Conference Program

- 12:30–12:50 Perspective 02: Loulou Cherinet, Artist, Professor, Konstfack University of Arts, Craft and Design, Stockholm, Sweden
- 12:50–13:30 Panel discussion with all Speakers moderated by a CIMAM Board Member
- 13:30–15:00 Lunch at Moderna Museet with workshop
- 15:00–16:00 Visit Moderna Museet's collection and exhibitions  
Visit ArkDes
- 16:00–16:30 Walk to the Royal Institute of Art
- 16:30–17:45 Visit the Royal Institute of Art followed by a panel discussion with Sara Arrhenius, Vice Chancellor Royal Institute of Art; Magdalena Malm, Director Public Art Agency Sweden; Goldin+Senneby, Artists
- 17:45–18:15 Walk to the Nationalmuseum
- 18:15–19:00 Visit Nationalmuseum: Welcome by Susanna Pettersson, Director and Birgitta Castenfors, Deputy Director General
- 19:00–19:30 Walk to Moderna Museet
- 19:30–20:15 Performance by Tarek Atoui, Artist and Composer
- 20:15–21:30 Dinner at Moderna Museet
- 21:30–22:00 Coach to hotels

# Day 2, November 3

## *The Future Intelligence of Museums*

### Bonniers Konsthall

- |             |                                                                                                                                                         |
|-------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|
| 8:30–9:00   | Coach or walking from the hotels                                                                                                                        |
| 9:00–9:30   | Registration                                                                                                                                            |
| 9:30–9:45   | Welcome speech, Magnus af Petersens, Director, Bonniers Konsthall                                                                                       |
| 9:45–10:45  | Keynote 03: Michelle Kuo, The Marlene Hess Curator of Painting and Sculpture, The Museum of Modern Art, New York, USA                                   |
| 10:45–11:15 | Coffee break                                                                                                                                            |
| 11:15–11:35 | Perspectives 03: Lars Bang Larsen, Guest Professor, Royal Institute of Art and Adjunct Curator, Moderna Museet, Stockholm, Sweden / Copenhagen, Denmark |
| 11:35–11:55 | Perspectives 04: Ho Tzu Nyen, Artist, Singapore                                                                                                         |
| 11:55–12:15 | Perspectives 05: Yuk Hui, Philosopher, Writer, Berlin, Germany                                                                                          |

## Conference Program

- 12:15–13:00 Panel discussion with all speakers moderated by a CIMAM Board Member
- 13:00–14:30 Lunch at Bonniers Konsthall with workshop
- 14:30–15:15 Visit to the exhibition *New Materialism*
- 15:15–15:45 Coach to Accelerator | Stockholm University
- 15:45–16:00 Short visit to building site of Accelerator and two works by Janine Antoni
- 16:00–16:15 Walk to Aula Magna
- 16:20–16:30 Opening remarks by David Neuman, Director Emeritus/Chairman of Magasin III Museum & Foundation for Contemporary Art
- 16:30–16:55 Introduction to Accelerator | Stockholm University by Richard Julin, Artistic Director, Accelerator
- 16:55–17:10 Reflections on Janine Antoni's *Touch*, by Astrid Söderbergh Widding, Professor and President of Stockholm University
- 17:10–17:30 About transformations and changes for the future by Tessa Praun, Director of Magasin III Museum & Foundation for Contemporary Art
- 17:30–18:00 Speech by Susanna Pettersson, Director Nationalmuseum. Nationalmuseum — Acting Now, Looking into the Future
- 18:15–18:45 Coach to Magasin III Museum & Foundation for Contemporary Art

18:45–21:15 Visit Magasin III Museum & Foundation  
for Contemporary Art and seated dinner

21:15–21:45 Coach to hotels

## Day 3, November 4

### *Ethics of Museums in an Age of Mixed Economy*

### Kulturhuset

9:00–9:30 Coach or walking from the hotels

9:30–9:45 Welcome speech

9:45–10:45 Keynote 04: Jörg Heiser, Prof. Dr. University  
for the Arts, Berlin, Germany

10:45–11:15 Coffee break

11:15–11:35 Perspectives 06: Ahmet Ögüt, Artist, Amsterdam,  
Netherlands

11:35–11:55 Perspectives 07: Ann Gallagher, Director of Collection  
(British Art), Tate, London, United Kingdom

## Conference Program

- 11:55–12:15 Perspectives 08: Mami Kataoka, Deputy Director and Chief Curator, Mori Art Museum, Tokyo, Japan
- 12:15–13:00 Panel discussion with all speakers moderated by a CIMAM Board Member
- 13:00–14:30 Lunch at Kulturhuset, visit to the exhibitions
- 14:30–16:30 CIMAM Ordinary and Extraordinary Assemblies
- 16:30–17:00 Coach to either Thielska Galleriet or Tensta konsthall
- 17:00–18:30 Visit Thielska Galleriet or Tensta konsthall. Welcome by Patrik Steorn, Director, Thielska Galleriet and Maria Lind, Director, Tensta konsthall
- 18:30–19:00 Coach to the City Hall
- 19:00–20:30 Farewell reception at the City Hall
- 20:30 Coach to hotels







Day 1

*Global Realities  
— Challenges  
for Modern and  
Contemporary  
Museums*



# Daniel Birnbaum and Ann-Sofi Noring

Director and Co-Director, Moderna Museet, Stockholm, Sweden  
Keynote 01. Friday, November 2, 10:00 – 10:45 hrs

## *An Open Museum in a Larger World*

In what ways can a museum for modern and contemporary art address the challenge to be globally relevant and locally significant?

Today, nothing is more important than promoting the awareness that cultural impulses from different parts of the world make us grow. The art scene grows when it draws inspiration from other traditions, from 'a larger world'. A Larger World is also the name of an extensive Moderna Museet project—involving exhibitions, lectures and works from the collection—a never ending project or rather an approach that informs all our activities.

When Moderna Museet was founded in 1958, the program seemed to revolve around Paris and New York, featuring iconic artists such as Marcel Duchamp, Andy Warhol and Niki de Saint Phalle at the centre. Now, we are living in an era when it is imperative for art museums to review their activities. The days when one particular art scene could be seen as dominant are gone, instead, we are bridging the gaps between languages and traditions. Maps are being redrawn, and as guardians of one of Europe's finest collections of modern and contemporary art, we must scrutinize our own history considering new knowledge in a globalized world. At Moderna Museet we do this by highlighting key works in our collection that expand the view beyond the standard Western perspective of art history. We are in continuous dialogue with artists who are in perpetual motion between languages and continents, from one centre to the next.

## Day 1

Art may be the sphere where we can still spot the crucial differences and entirely new poetic possibilities that emerge when cultures meet.

The list of artists who are currently bridging continents and redrawing maps is virtually endless. The very notion that art emanates from Western capitals has been challenged in exhibitions that propose alternative geographies and other ways of viewing art history. If cultural impulses from abroad make us grow, then nothing could be more important to Moderna Museet than to study these artistic practices and present them. Many of these artists, incidentally, live and work here in Sweden. Thus, 'a larger world' denotes not only a quest for artistic expression in distant countries, but also a curiosity about the wealth and diversity that abounds in our immediate surroundings.

### *Biography*

Daniel Birnbaum is the Director of Moderna Museet in Stockholm. In 1998, he became Director of IASPIS, Sweden's International Artists Studio Program. From 2000 to 2010 he was the Rector of Städelschule in Frankfurt and Director of its kunsthalle Portikus. He is contributing editor of Artforum in New York and has curated several large exhibitions, including *Airs de Paris* at Centre Pompidou in Paris (in co-operation with Christine Macel) in 2007. Birnbaum was the Co-Curator of the 50th Venice Biennale (2003) as well as the Director of the 53rd Venice Biennale (2009). He is the author of numerous books on art and philosophy and is the co-editor (with Isabelle Graw) of the Institut für Kunstcritik series published by Sternberg Press. He has been the Director of Moderna Museet since 2010.

Ann-Sofi Noring has been with Moderna Museet since 2001 as Chief Curator and was appointed Co-Director of the museum in 2010. She has curated many exhibitions and worked with artists including

Ed Ruscha, Karin Mamma Andersson, Andrea Zittel and Gabriel Orozco. In the 1980s she was responsible for exhibitions and acquisitions in Solna outside Stockholm where she was instrumental in turning the city gallery into a place for contemporary art. Thereafter she was curator at Swedish Travelling Exhibitions before joining the Public Art Agency of Sweden as Head of Information in the 1990s. There she was editor of publications and in charge of exhibitions and seminars aimed at bringing art into public spaces. Ann-Sofi Noring is a Board Member of CIMAM since 2016.

# Victoria Noorthoorn

Director, Museo de Arte Moderno de Buenos Aires, Argentina  
Keynote O2. Friday, November 2, 10:45 – 11:30 hrs

*The Proud South Mouth: Local Museums Rewrite World Art History*

The Museo de Arte Moderno de Buenos Aires was founded in 1956 by critic Rafael Squirru with the aim of giving local and international visibility to the Argentine avant-garde community of the time, which included not only the visual arts but also the music, dance, literature and theatre scenes. Early on, Squirru established the Moderno as a museum of reference in the South Cone. The strength of the Museum drew from the vibrant artistic community that it had come to serve: a large community of experimental artists proud of their own roots who had come to develop poetics and proposals in critical dialogue with the world.

Today, 62 years later, the Moderno continues to affirm that path. Drawing its strength from the local scene, the Museum presents exhibitions and programs by Argentine artists whereby the diverse shows simultaneously on view may also include artists from afar who we believe enrich the conversation. In all cases, the Museum's choice is to curate and edit all content in-house, be it by the Museum's curatorial and editorial teams or by the Museum's teams in conversation with the institutions it collaborates with, where the intention is to re-write the history of art from a Southern perspective.

From the Moderno's current point of view, there are no major and minor artistic movements. There are powerful artistic currents that have at times run parallel, at others crossed or joined: independent in their identities and interactions with their diverse realities; interdependent in their collaborations, conversations and debates. In this new view of art history, Latin American art

or Argentine art are not here to complete or complement, or check the box of difference, but to conform, in a fraternal equality that does not preclude rivalry, an art both global and diverse, combative and democratic.

### *Biography*

Victoria Noorthoorn is the Director of the Museo de Arte Moderno de Buenos Aires where she has led a process of expansion and renovation of this historical institution founded in 1956, that today holds a collection of 7000 works with a strong focus on Argentine art. In the past, she was Projects Coordinator of the International Program at MoMA; Assistant Curator of Contemporary Exhibitions at The Drawing Center; and Curator at Malba-Fundación Costantini in Buenos Aires. As an independent curator between 2004 and 2012, she curated the Biennales of Pontevedra (2006), Mercosul (2009) and Lyon (2011), among many other exhibitions. In 2011, she was nominated finalist for *The Walter Hopps Award for Curatorial Excellence*. In 2014, she was selected to attend the Global Museum Leaders Colloquium organized by The Metropolitan Museum of Art. Today, she celebrates the reopening of the new wing of the Moderno with the exhibition *A Tale of Two Worlds: Experimental Latin American Art in Dialogue with the MMK Collection, 1940s-1980s*, which includes 500 works by 100 artists from Latin America, Europe, and the United States, organized in collaboration with the MMK in Frankfurt.

# Katya García-Antón

Director, Office for Contemporary Art, Oslo, Norway  
Perspective O1. Friday, November 2, 12:10 – 12:30 hrs

## *Decolonisation in Art Institutions*

Indigenous thinking and practices have attracted unprecedented interest across the international art world in the last years. Museums are increasingly reconsidering the globalness of their museological practices and acquisition policies. Art workers today (indigenous and non-indigenous) are facing the challenges of engaging meaningfully and ethically with Indigenous art and thought; navigating the modern and colonial framework of the museistic apparatus that have ignored, framed or misrepresented Indigenous practices; or simply changing of these parameters altogether.

With this in mind various questions arise. Is it sufficient to widen the modernist art historical canon through the politics of inclusion, and who are these politics empowering in their midst? Are the concepts of decolonization, and the inscription of a global art history functioning as new colonial models with a renewed power to define Indigenous practices? Are these processes able to foster a reciprocal and cosmopolitan view of the world, one in fact that Indigenous communities have always inhabited? Should novel methodologies of word- and image-crafting be constituted to embody and empower the Indigenous discourses of the future? This paper will address decolonisation in art institutions as a daily practice.



## Biography

Katya García-Antón is Director / Chief Curator of the Office of Contemporary Art Norway since 2014. She graduated as a biologist conducting field research in ecology and behavior in the Amazon and Sierra Leone, and transitioned into the arts with an MA in 19th and 20th century art history from The Courtauld Institute of Arts, London. Thereafter she worked at The Courtauld Institute of Art, BBC World Service (Latin American Broadcasts), Museo Nacional Reina Sofía Madrid, ICA London, iKON Birmingham, and as Director of the Centre d'Art Contemporain (CAC) Genève. She is responsible for more than seventy exhibitions of art, architecture, and design by practitioners worldwide. She was the lead curator of the Nordic Pavilion, Venice Biennial in 2015; curated the Spanish Pavilions at São Paulo Biennial 2004 and Venice Biennial 2011; as well as co-curated the Prague Biennial 2005, and the flagship exhibition *Gestures in Time*, Qalandiya International Biennial 2012. In 2015 she launched Critical Writing Ensembles, an ongoing platform stimulating research, and publishing of art histories beyond the Western canon (so far, including South Asia and Indigenous worldviews). She devised *Thinking at the Edge of the World. Perspectives from the North* in 2015 as an ongoing program of knowledge-building (symposium and exhibitions) addressing the histories of the North—including Arctic and environmental questions. The program facilitates the empowerment of Sami artistic practices and histories; catalyzing processes and projects aimed at dismantling colonial pasts and presents. Future programming will consider questions of ethics, social justice and the environment.

# Loulou Cherinet

Artist, Professor, Konstfack University of Arts, Craft and Design,  
Stockholm, Sweden

Perspective O2. Friday, November 2, 12:30 – 12:50 hrs

## *Confidence in Ignorance — the Museum and the Paradox of Inquiry*

My perspective—situated within diaspora experience—aims to address the contexts of discovery and disregard that tend to dominate interactions between European museums of modern art and African contemporary art. I would however like to steer away from the politics of representation in art, and the geographical scope of public art collections and exhibitions serving the diverse constituencies of European capitals, to the question of how research outside well-trodden grounds is conducted by the museum. What epistemic assumption lies behind a museum of modern art posing to the theme of ‘a larger world’? How is the nature of knowledge and knowledge production imagined? It seems to me that, more often than not, such institutions operate in accordance with an ancient objection to inquiry, also known as ‘Meno’s Paradox’. The argument can be reformulated as follows:

If you know what you are looking for, inquiry is unnecessary.  
If you don’t know what you’re looking for, inquiry is impossible.  
Therefore, inquiry is either unnecessary or impossible.

To see the ambiguity, consider the question: Is it possible for a museum to know what it does not know? In one sense the answer is no. You can’t both know and not know the same thing. In another sense, the answer is yes. You can know the questions you don’t have the answers to. What research strategy should the ‘the global

museum' adopt in order to make inquiry possible, beyond anecdotal recollections from out-of-the-way biennials, occasional survey exhibitions, and exhausted secondary sources?

### *Biography*

Loulou Cherinet is an Artist and Professor of Fine Art at Konstfack University of Arts, Craft and Design in Stockholm. She studied at the Addis Ababa University School of Fine Art and Design in the 1990s and has since then been based alternately in Stockholm and Addis Ababa. In Cherinet's work, film and installation are tools for explorations within social science, philosophy and fiction. Her work engages storytelling and spatial montage to think through abstract concepts such as 'citizenship', 'the state', 'public and private', 'knowledge' or 'development' and how these notions entail a universal vision of the human. Emerging from the cities she lives in Cherinet's critical practice traces history and politics as a lived sense of place. Her films often bring gestures of 'thinking from nowhere' and particular ways of being in the world into an humorous and productive tension.

Recent commissioned work includes *Touchstone* for the exhibition *Territories* at Havremagasinet, *Statecraft* for the exhibition *Who Learns My Lesson Complete?* at Moderna Museet, *Axis* for the Biennial of Moving Images and *House of Words* with Elvira Dyangani and *Recetas Urbanas* for GiBCA and Public Art Agency Sweden. Loulou Cherinet has participated in travelling survey shows such as *Africa Remix* and *Divine Comedy* curated by Simon Njami and *Nexus* curated by Konjit Seyoum, as well as numerous international group shows such as Momentum 9, Manifesta 8 and biennials in Dakar, Bamako, Venice, São Paulo, Gothenburg, Geneva and Sidney.

Day 1

# Sara Arrhenius

Vice-Chancellor, Royal Institute of Art, Stockholm, Sweden

# Magdalena Malm

Director, Swedish Public Art Agency, Stockholm, Sweden

# Simon Goldin and Jakob Senneby

Artists, Stockholm, Sweden

Panel discussion. Royal Institute of Art.  
Friday, November 2, 16:30–17:45 hrs

## *Collaboration as a Tool for Institutional Change*

The developments in art practice challenge the structure of the art institution. To be able to host new forms of art, the art institution needs to develop new curatorial, educational and research practices. Collaborations between different kinds of institutions could catalyze new dynamics for development in dialogue with contemporary art practice. In the junction of an art school, an agency for public art and advanced artistic research, new institutional as well as artistic knowledge could emerge and change how we envision the work of the art institution. Drawing from their own experience of reshaping their respective institutions and art practice, the panel discusses how to use collaboration as a tool of change, inviting the audience to join the discussion.

## *Biography*

Sara Arrhenius, curator, writer and critic, is Vice Chancellor of the Royal Institute of Art in Stockholm since 2017. She has fostered artistic research and production, focusing on their connection to other areas of knowledge and society, with a keen sensibility for the local context while addressing contemporary global issues. She has many years of experience in leading key art institutions and organisations as open and public platforms. Previously Arrhenius was the Director of Bonniers Konsthall, which she accompanied from construction and inaugural opening in 2006 to the position it holds today. She is Chair of the Swedish Visual Arts Fund. She has also been the Director of the International Artist's Studio Program in Sweden (Iaspis), from 2000 to 2005, where she led an internationally recognised program of residencies, grants, exhibitions and publications. Sara Arrhenius has served as founding editor of several magazines, and publishes regularly on contemporary art.

Sara Arrhenius is part of the Stockholm Program Committee for CIMAM (2018).

Magdalena Malm is the Director of the Public Art Agency Sweden as of 2012. During her leadership she has redefined the direction of the Art Agency towards including temporary projects and artists' involvement in urban development. Prior to joining the Public Art Agency, Malm was the Founding Director of Mobile Art Production, an independent arts organisation producing situation-specific art projects. She has curated exhibitions at the Venice Art Biennale and at Iaspis international exchange program and is co-editor of Black Box Illuminated and Imagining the Audience.

Goldin+Senneby is a Stockholm-based artist subject. Since 2004 their work has explored the structural correspondence between conceptual art and finance capital, drawn to its (il)logical conclusions.

# Tarek Atoui

Artist and Composer, Beirut, Lebanon and Paris, France

Performance. Moderna Museet, Friday, November 2, 19:30–20:15 hrs

## *Biography*

Tarek Atoui, based in Beirut and Paris, is a sound artist and electroacoustic composer. He has built an international recognition, exhibiting and performing at major art venues around the world, such as the NTU, Centre for Contemporary Art Singapore (2018), Tate Modern (2016), the 8th Berlin Biennial (2014) and documenta 13 (2012). He has developed a unique method of working collaboratively with creative practitioners and diverse audiences.

The Royal Institute of Art is introducing a new advanced level practice-based course format with a shifting thematic for each academic year. During 2018/2019, Tarek Atoui will be the first guest professor to run this year's course, *Composing / Public / Space*, which is open to professional practitioners within visual art, music, performing arts, design, architecture, curating, and related subjects within the humanities. Eight participants will work with individual artistic research projects in parallel with a collective dialogue around the three notions of composing, public and space. The course will develop as a studio, a performance space, a laboratory and a place for improvisation and exchange.







Day 2

*The Future  
Intelligence  
of Museums*



# Magnus af Petersens

Director, Bonniers Konsthall, Stockholm, Sweden

Saturday, November 3

Welcome speech. 09:30–09:45 hrs

Tour of *New Materialism*. 14:30–15:15 hrs

## *New Materialism*

Thirteen artists working with textile, clay, wood and ceramics are gathered in a show where performative aspects and process-oriented works are given space and time through installations and workshops. A number of works shown have unfolded from collective practices and transfers of knowledge; highlighting a process that is often reserved for the artist's studio, that here resides in the gallery. The exhibition pays attention to the increasing interest within the contemporary art field in materiality and crafts. While linguistic analyses and interpretative models dominated philosophy and science in the latter half of the twentieth century, today there is talk of a 'material turn', stretching over several disciplines like a 'new understanding of material'. Conceptual art and crafts have long been viewed upon as opposites on a spectrum of high and low, a polarity that today appears increasingly obsolete. Participating artists: Tónico Lemos Auad, Andrea Büttner, Andreas Eriksson, Theaster Gates, Petrit Halilaj, Katrine Helmersson, Sheila Hicks, Abdoulaye Konaté, Ellen Lesperance, Éva Mag, Britta Marakatt-Labba, Lee Mingwei, Francis Upritchard.

## *Biography*

Magnus af Petersens is Director of Bonniers Konsthall since 2017. Prior to that, he was Senior Curator and Head of Collection at Moderna Museet in Stockholm and Curator at Large at Whitechapel Gallery, London, where he was Chief Curator until recently. At Whitechapel Gallery he was responsible for a retrospective survey exhibition with Richard Tuttle and Chris Marker (co-curated with Christine Van Assche and Chris Darke) and a site specific commission with Kader Attia, as well as the large-scale *Adventures of the Black Square. Abstract Art and Society 1915-2015* (co-curated with Iwona Blazwick), among other exhibitions. Previously he was Curator of contemporary art at the Moderna Museet from 2002, where he had been Team Leader of Exhibitions and Collections since 2006 and curated large-scale exhibitions such as *Paul McCarthy: Head Shop/Shop Head* (2006), the group exhibition *Eclipse: Art in a Dark Age* (2008), *Explosion: Painting as Action* (with works from 1947 until today, including Yves Klein, Yoko Ono, Jackson Pollock and Robert Rauschenberg). Prior to which he was Curator at Färgfabriken, Centre for Contemporary Art and Architecture, Curator at Swedish Travelling Exhibitions (Riksställningar), Chairman of Stockholm's Photography Festival Xposeptember, and editor of the arts magazine Hjärnstorm. He was Curator of The Nordic Pavilion at the Venice Biennale in 2011. He also curated Future Histories with Mark Dion and Arseny Zhilyaev at Casa dei Tre Oci, Venice for V-A-C in 2015. He has written numerous catalogue essays and been guest lecturer at institutions both in Sweden and internationally.

Magnus af Petersens is part of the Stockholm Program Committee for CIMAM (2018).

# Michelle Kuo

The Marlene Hess Curator of Painting and Sculpture, The Museum of Modern Art, New York, United States of America  
Keynote 03. Saturday, November 3, 09:45–10:45 hrs

## *Big Data*

The transformations of the exhibition and the museum over the past several decades are predicated on scale: a dilation in time and space, an extension in magnitude or duration relative to the individual object or spectator.

In the postwar period, we saw the rise of sprawling, peripatetic, participatory, immersive exhibition environments that investigated new scales—and new models of physical experience. We saw the rise of ‘intelligent’ spaces and responsive environments: the shift from museums as bastions of stasis, repositories of the inert, into interactive arenas that somehow responded to our movements, our gestures, even our thoughts.

The historical avant-gardes had augured this model of immersive and responsive display within the museum—the most famous example being El Lissitzky’s *Kabinett der Abstraktion* of 1927–28. But later, the world’s fair becomes the main testing ground for scale—and for responsive environments—precisely because no one else had the capital, the resources, to mount such large-scale endeavors. Corporate pavilions such as the Philips Pavilion at Brussels in 1958, and the Pepsi Pavilion at Osaka in 1970, were singular experiments in interactivity and expansion. Most of all, they advanced the vast expansion of interactive communication and feedback in the information age.

For example, the gigantic mirrored dome of the Pepsi Pavilion was explicitly modeled on the construction design of the first

telecommunications satellite. This bid for increased scale, for an immersive and responsive environment, was directly tied to the mythical scale of the global village: the dream of the universal connectivity of the world via telecommunications. In other words, these exhibition displays directly prefigured the massive proliferation of the global network in the 20th and 21st centuries. And they went hand in hand with radical museum exhibitions such as *The Machine Show* at MoMA in 1968.

This lecture will examine the history and contemporary status of museums and scale, immersion, interactivity, and networks—from the world’s fair to the responsive environments of artists today such as Pierre Huyghe, Anicka Yi, and Ian Cheng—and speculate about the future of museums in an era of Artificial Intelligence.

### *Biography*

Michelle Kuo is the Marlene Hess Curator of Painting and Sculpture at the Museum of Modern Art. She was the Editor in Chief of Artforum International from 2010-2017, and is a widely published scholar and lecturer. Kuo is currently working on a book on the postwar organization Experiments in Art and Technology, which was the subject of her doctoral dissertation at Harvard University.

# Lars Bang Larsen

Guest Professor, Royal Institute of Art and Adjunct Curator, Moderna Museet, Stockholm, Sweden/Copenhagen, Denmark  
Perspectives 03. Saturday, November 3, 11:15–11:35 hrs

## *Mud Muses*

The point of departure for my talk is the group show *Mud Muses* that I am curating at Moderna Museet for the fall of 2019. Borrowing its title from a near-eponymous work by Robert Rauschenberg it will include artists such as Lucy Siyao Liu, Jenna Sutela, CUSS Group, Primer, Digitalteatern, and Suzanne Treister.

The show sets out to work on the theme of art and technology and its continued critical validity. The technology side of this equation has over the last half a century grown to cosmological proportions: One can ask, how is it possible for us (humans) to reimagine the world and its technologies at a moment when we can seemingly no longer imagine a present that is not in a fundamental sense defined by technology?

Counterintuitive to a modern sense of tech, the notion of technology would in this way be associated with contemporaneity rather than with futurity. The question of which intelligences to include in the future of the art museum would then be much larger than the question of technology, at the same time as given understandings of technologies would need to be revisited.

## *Biography*

Lars Bang Larsen is an Adjunct Curator of International Art at Moderna Museet and Guest Professor at the Royal Art Academy, both in Stockholm. He was a Co-curator of exhibitions such as the 2016

## Day 2

São Paulo Bienal, *Íncerteza Viva*; *Georgiana Houghton: Spirit Drawings* (Courtauld Gallery, 2016); and *Reflections from Damaged Life* (Raven Row, 2013). Among other titles, he is the author of *The Model. A Model For a Qualitative Society 1968* (MACBA, 2010); *Networks* (Whitechapel / MIT Press, 2014); and *Arte y Norma* (Cruce Casa, 2016).



# Ho Tzu Nyen

Artist, Singapore

Perspectives 04. Saturday, November 3, 11:35–11:55 hrs

## *The Critical Dictionary of Southeast Asia*

The name 'Southeast Asia' first conceived by John Sydenham Furnivall, a British-born colonial public servant and writer in Burma, came into prominence only through war. At the close of the Second World War, the South East Asian Command (SEAC) was formed to direct Allied operations in this 'region', a 'region' that prior to the brief years of the Japanese Occupation, had never been unified by a single political power, religion, or language.

The region is created. Of this there can be no question. But can it be creative? Can this ambiguous object of fuzzy delineations and complex contradictions function as a generator of ideas, forms and processes?

For some years now, under the rubric of *The Critical Dictionary of Southeast Asia* I have been collecting a number of motifs, concepts and biographies that seem to me to suggest a different mode of reconfiguring borders, histories, ontologies and relationships to nature. Recent works coming out of the Dictionary have featured a cast of Malayan weretigers, Japanese soldiers, ghost-writers, communist guerrillas, traitors and triple agents.

Since 2015, the collection of the *Dictionary* was alphabetized. A platform to appropriate and online audio-visual materials according to the conceptual parameters determined by the *Dictionary* was created. These materials, along with a library of Southeast Asian music, and variable voiceovers were fed into an algorithmic editing system that generates an 'infinite' film in 'real-time'. Flowing from A to Z of the *Dictionary*, the resulting film is a survey of the

## Day 2

image-sphere of Southeast Asia rendered like a dream. This film can also be viewed online ([cdosea.org](http://cdosea.org)). This presentation will introduce this series of projects, touching upon their metamorphic subjects and their shape-shifting formats.

### *Biography*

Ho Tzu Nyen makes videos, installations and theatrical performances, often with historical and philosophical texts and artefacts as a starting point. He currently lives and works in Singapore. His work has been presented at the Haus der Kulturen der Welt (Berlin, 2017); Guggenheim Museum Bilbao (Bilbao, 2015); DAAD Gallery (Berlin, 2015); Guggenheim Museum (New York, 2013); Mori Art Museum (Tokyo, 2012); the 54th Venice Biennale (Venice, 2011); Artspace, (Sydney, 2011); the 6th Asia-Pacific Triennial (Brisbane, 2009); the 1st Singapore Biennale (2006) and the 26th Sao Paulo Biennale (2004). His films have premiered at Cannes Film Festival (2009) and the 66th Venice International Film Festival (2009). His theatrical works have been presented at the Asian Arts Theatre, Gwangju (2015); Wiener Festwochen (2014); Theater der Welt (2010); the KunstenFestivaldesArts (2006, 2008, 2018); the Singapore Arts Festival (2006, 2008).

# Yuk Hui

Philosopher, Writer, Berlin, Germany

Perspectives O5. Saturday, November 3, 11:55–12:15 hrs

## *For a Cosmotechnical Futurism*

In this talk I will suggest a new understanding of the concept of technology that has been obscured in the previous decades and propose what I call multiple cosmotechnics as a way to reflect on the overcoming of modernity and the technological futurism associated with it.

## *Biography*

Yuk Hui teaches philosophy at the Leuphana University in Germany and China Academy of Art, he is author of *On the Existence of Digital Objects* (University of Minnesota Press, 2016), *The Question Concerning Technology in China. An Essay in Cosmotechnics* (Urbanomic, 2016) and forthcoming *Recursivity and Contingency* (March 2019).

Day 2

# David Neuman

Director Emeritus/Chairman of Magasin III Museum & Foundation for Contemporary Art, Stockholm, Sweden

# Richard Julin

Artistic Director, Accelerator | Stockholm University, Stockholm, Sweden

# Tessa Praun

Director of Magasin III Museum & Foundation for Contemporary Art, Stockholm, Sweden

# Astrid Söderbergh Widding

Professor of Cinema Studies and President of Stockholm University, Stockholm, Sweden

Introductions and presentations.

Saturday, November 3, 16:30–17:30 hrs

Aula Magna, Stockholm University

The museum of the future requires a new vernacular. How do we define this metamorphosis and where do we begin?

Magasin III Museum & Foundation for Contemporary Art, founded in 1987, was created as an alternative to the already existing

institutions in Scandinavia. As a non-profit museum its mission is to expose the highest level of intellectual and visual art to the public. Introducing internationally renowned as well as early career artists for over 30 years with curated exhibitions, publications, lectures, and adding to its collection, the museum is continually contemplating its role in the coming years. In a new simultaneously connected world, the museum's role has a need to be re-evaluated.

Accelerator, opening 2019 at Stockholm University, is a unique new arena for exhibitions, screenings, talks and interdisciplinary projects connecting the humanities, social science and science departments. With the involvement of Sweden's largest university, the interaction of students and faculty give this endeavour an extraordinary platform to broaden the meaning and importance of visual art. Accelerator, having developed from Magasin III's initiation of the Curating Art MA program at Stockholm University, Magasin III stands as its key partner.

During the two-year period, while Magasin III is closed to the public, to re-open Fall 2019, a permanent satellite exhibition space has opened, Magasin III Jaffa, in Israel. The Jaffa location has a rich and multi-cultured history and the program there contributes to and engages with new audiences. This new space continues to accentuate and define Magasin III's longstanding commitment to the region's cultural scene.

One institution, evolving into three, having individual and shared ambitions, relays our belief in art as a means to captivate, enrich, inspire and challenge, and is the foundation for the quest to create a model for the future.

### *Biography*

David Neuman, Ph.D. hc., is the Chairman of Magasin III Museum & Foundation for Contemporary Art in Stockholm. He was formerly the Founding Director of the same institution and has been

instrumental in building one of Scandinavia's strongest private institutional collections for Magasin III. Mr. Neuman has curated numerous exhibitions over his 30 years tenure, among them; Bruce Nauman, Agnes Martin, Fred Sandback, Chris Burden, Felix Gonzalez Torres. Mr. Neuman is the Co-founder of the Curatorial MA Program and initiator to the Accelerator as well as an affiliated professor at the Stockholm University.

David Neuman is part of the Stockholm Program Committee for CIMAM (2018).

Richard Julin is the first Artistic Director of the new, cross-disciplinary exhibition venue Accelerator that will open in a new space in 2019 at the Stockholm University. The location is a former physics lab that housed a particle accelerator and has as its main focus exhibitions of contemporary art. Prior to the current position Julin was Deputy Director and Chief Curator at Magasin III Museum & Foundation for Contemporary Art in Stockholm.

Julin has curated over forty exhibitions with a focus on productions of new work with contemporary artists. Artists' collaborations include Andrea Zittel, Tino Sehgal, Miranda July, Pipilotti Rist, Tony Oursler, Tom Friedman, Mona Hatoum, Katharina Grosse, Christine Ödlund and Ayse Erkmen. He has been a museum scholar at the Getty Research Institute, Los Angeles (2010) and guest professor at the California College of Art, Curatorial Practice graduate program, San Francisco (2014).

Richard Julin is part of the Stockholm Program Committee for CIMAM (2018).

Tessa Praun is Director and Chief Curator of Magasin III Museum & Foundation for Contemporary Art in Stockholm (since July 2017). She joined the curatorial team at Magasin III in 2004 and has since curated numerous exhibitions presenting the work of Christian Boltanski, Johan Grimont, Smadar Dreyfus, Marijke van

Warmerdam, Ai Weiwei, Mika Rottenberg, Markus Schinwald, Jake & Dinos Chapman, Kimsooja, Chris Burden, and Tony Oursler, as well as a wide range of group exhibitions. She has published texts and interviews both for *Magasin III* and external publications. Over the years Ms. Praun has acted examiner and mentor for bachelor and master students at art schools and universities in Sweden. She is part of the steering committee of the International Masters Program in Curating Art at the Stockholm University. Other external assignments include jury work, and acting external assessor (recruitment process, University of the Arts Helsinki).

Tessa Praun is part of the Stockholm Program Committee for CIMAM (2018).

Astrid Söderbergh Widding is President of Stockholm University since 2013. She has a background as Professor of Cinema Studies, with a PhD in 1992 with a dissertation on off screen space in Andrei Tarkovsky's films and numerous national and international publications, e. g. on experimental cinema and the digital turn. She has also worked as a media critic for many years. Among her many assignments, she is Chair of the Principals Council of the Knut and Alice Wallenberg Foundation and a member of the Royal Swedish Academy of Sciences and the Royal Swedish Academy of Letters, as well as former President of the Ingmar Bergman Foundation.

# Susanna Pettersson

Director General of Nationalmuseum, Stockholm, Sweden

Saturday, November 3, 17:30–18:00 hrs

Aula Magna, Stockholm University

*Nationalmuseum – Acting Now, Looking into the Future*

## *Biography*

Dr. Susanna Pettersson is an art historian specializing in museum history and collection studies. She began her appointment as Director General of the Nationalmuseum, Stockholm, in August 2018. Prior to this she was Director of the Ateneum Art Museum, Finnish National Gallery. Her previous posts have included Director of the Finnish Institute in London, Director of the Alvar Aalto Foundation and Museum and Director of Development at the Finnish National Gallery. She is Associate Professor at the Reinwardt Academy in Amsterdam, the Netherlands, a founding member of the Iconic Houses Network, and has participated in national public governance and international working groups. Susanna Pettersson's positions of trust include Board Membership of Aalto University, Finland, and she is also President of the Board of the Finnish Institute in Japan.







Day 3

*Ethics of Museums  
in an Age of Mixed  
Economy*



# Jörg Heiser

Prof. Dr. University for the Arts, Berlin, Germany  
Keynote 04. Sunday, November 4, 9:45–10:45 hrs

## *Curators: The New Scapegoats?*

In 2017 Ruben Östlund's *The Square* won the Palme d'Or in Cannes — a satire on a suave but somewhat uptight director of a Stockholm contemporary art museum. The same year 2017 was characterized by bitter debates around curators Beatrix Ruf (Stedelijk Amsterdam), Adam Szymczyk (documenta Kassel and Athen) and Chris Dercon (Volksbühne Berlin) that filled the columns of national broadsheets and international art publications. Disregarding of the actual or supposed violations of aesthetic or ethical standards involved, the fierceness of these debates was astounding, fuelled by the affect-driven dynamics of social media. Do curators and museum directors deserve the hate, or should they share the blame at least? What actually is the blame precisely? How justified are the accusations? And what do they tell us about the way societies are changing?

## *Biography*

Jörg Heiser is the Director of the Institute for Art in Context at the University for the Arts in Berlin, Germany. From 1997 to 2017 he was an editor at frieze magazine, and he continues to write a column for the publication. Also since 1997, he has been a contributor to Süddeutsche Zeitung. His books include *All of a Sudden. Things That Matter in Contemporary Art* (2008) and *Double Lives in Art and Pop Music* (2018). He curated numerous exhibitions including *Romantic Conceptualism* (Kunsthalle Nürnberg and Bawag Foundation Vienna, 2007/8), and, together with Cristina Ricupero, the Busan Biennale 2018, South Korea.

# Ahmet Ögut

Artist, Amsterdam, Netherlands

Perspectives 06. Sunday, November 4, 11:15–11:35 hrs

## *Apparatuses of Subversion*

As the 19th Biennale of Sydney, 31st São Paulo Biennial, 10th Sharjah Biennial, 13th İstanbul Biennial, Manifesta 10 and many other cases attest to: the existing institutional protocols and structures of large-scale exhibitions can't handle the changing nature of spectatorship, sponsorship, usership, and government involvement in art exhibitions. As artists, curators, social agents, cultural workers, writers, academics, organizers, students, and museum directors, how do we face contradictions? Is simply addressing or criticizing the contradictions enough? What can be done to maintain ethical standards in the art world? How can we learn to deal with moments of crisis caused by extraordinary incidents, economic and political crises, even in some cases by force of nature?

## *Biography*

Ahmet Ögut, born in 1981 in Diyarbakır, Turkey, is a Sociocultural Initiator, Artist, and Lecturer who lives and works in Berlin and Amsterdam. He is the initiator of the Initiator of The Silent University, which is an autonomous knowledge exchange platform by refugees, asylum seekers. Working across a variety of media, Ögut's institutional solo exhibitions include *Bakunin's Barricade*, Kunstverein Dresden, DE (2018), *Hotel Résistance*, KOW, Berlin (2017), *No Protest Lost*, Kunsthal Charlottenborg, Copenhagen (2017), *Round-the-clock*, ALT Bomonti, İstanbul (2016), *Forward!*, Van Abbemuseum, Eindhoven (2015); and *Happy Together*:

*Collaborators Collaborating*, Chisenhale Gallery, London (2015). He has also participated in numerous group exhibitions, including Echigo Tsumari Art Triennale (2018); the British Art Show 8 (2015-2017); and the 13th Biennale de Lyon (2015). Ögüt has completed several residency programs, including programs at the Delfina Foundation and Tate Modern (2012); IASPIS, Sweden (2011); and Rijksakademie van Beeldende Kunsten, Amsterdam (2007–2008). He has taught at the Dutch Art Institute, Netherlands (2012); the Finnish Academy of Fine Arts, Finland (2011–2016); and Yildiz Teknik University, Turkey (2004–2006), among others. Ögüt was awarded the Visible Award for the Silent University (2013); the special prize of the Future Generation Art Prize, Pinchuk Art Centre, Ukraine (2012); the De Volkskrant Beeldende Kunst Prijs 2011, Netherlands; and the Kunstpreis Europas Zukunft, Museum of Contemporary Art, Germany (2010). He co-represented Turkey at the 53rd Venice Biennale (2009).

# Ann Gallagher

Director of Collection (British Art), Tate, London, United Kingdom  
Perspectives 07. Sunday, November 4, 11:35–11:55 hrs

## *Museum Ethics — Tate as Case Study*

A perception of ethical behaviour is essential to inspire trust and respect in any sphere of life. As members of CIMAM, we agree to uphold the ICOM Code of Ethics, a document outlining agreed responsibilities towards our institutions, those who work in them, our collections and buildings, our publics and local communities. It also outlines standards of Professional Conduct and defines Conflicts of Interest.

Tate's function as a museum is defined and governed according to UK law. It adheres to the ICOM code and to the UK Museums Association's Code of Ethics, which espouses 3 essential principles: Public Engagement and Public Benefit, Stewardship of Collections and Individual and Institutional Integrity.

As a national institution founded on the premise of public service, Tate's own Ethics Policy incorporates the UK government's Seven Principles of Public Life—Selflessness, Integrity, Objectivity, Accountability, Openness, Honesty and Leadership. This is supplemented by policies on Acquisitions and Disposals, Donations, Due Diligence etc., a Code of Conduct and the Bizot Group's recommendations on Loans and Sustainability.

These codes, policies and guidelines need constantly to be reviewed and updated, and new policies added to address subjects unimagined a decade ago, such as the use of social media. The ground is constantly shifting for making judgements, as our roles as global citizens alter, and as new pressures, particularly financial, face the museum sector. While philanthropic funding of buildings and



donations of art are not new developments, for Tate the need to self-generate an ever increasing percentage of running costs is. Our reliance on a greater range of funding sources brings new challenges. Dealing with real, potential or perceived Conflicts of Interest has become a major focus, as we seek to preserve our integrity and abide by our own code of ethics.

### *Biography*

Ann Gallagher has been Co-Director of Tate's Collection since 2006. She leads the team of curators responsible for building and researching Tate's Collection of British Art, and specialises in modern and contemporary British art, as well as Latin American art from 1950. She was the curator of the exhibitions *Hélio Oiticica: The Body of Colour* at Tate Modern in 2007, *Susan Hiller* at Tate Britain in 2011, *Damien Hirst* at Tate Modern in 2012, and *Rachel Whiteread* at Tate Britain in 2017 (this exhibition has been co-organised with the NGA Washington, where it opened in September 2018). She oversees Acquisitions Management at Tate and chairs Tate's Loans Committee. Before joining Tate in 2005 she was Senior Curator in the Visual Arts department of the British Council, where she acquired work for their collection and curated many exhibitions, including the 1997 (Rachel Whiteread) and 2001 (Mark Wallinger) Venice Biennale exhibitions in the British Pavilion, and a series of co-curated exhibitions which took place in Latin America—in Bogota, Caracas, Guatemala, Lima, Mexico, Monterrey, Panama, Santiago de Chile, São Paulo and Rio de Janeiro. She has written and lectured widely in her specialist area and recent publications include *Tacita Dean: Film in Connecting\_Unfolding*, MCA Seoul, 'Speculative Spaces' in *José Damasceno*, Ridinghouse, London and *Zarina Bhimji*, Heni Publishing is forthcoming.

# Mami Kataoka

Deputy Director and Chief Curator, Mori Art Museum, Tokyo, Japan  
Perspectives 08. Sunday, November 4, 11:55–12:15 hrs

*How Corporate Funded Museums Could Contribute and Engage with the Larger Public*

The history of museums in Japan coincides with the modernization of the country since the Meiji Restoration of 1868. Although most of these museums even now are nationally or publicly funded and run, private art museums have played a significant role in the development of contemporary art. Today, museums have been established throughout the Asian region, and it is the private museums that are exerting a significant impact on the development of contemporary art in this respect, as well.

The Mori Art Museum is effectively one department of Mori Building Company, and its organizational status is not that of an independent non-profit. Founded in the 1950s, Mori Building's business is in urban development and property management, through which it has conceived grand urban designs, conducted negotiations with local communities, and realized long-term visions that cultivate and nurture the city of Tokyo. Art and culture projects are indispensable part of these visions, and Mori Building unveiled the Roppongi Hills complex in 2003 as a symbol of cultural heart of the city. The upper floors of the Mori Tower are positioned as the Mori Arts Center, encompassing the Mori Art Museum, the Tokyo City View observation deck, the Mori Arts Center Gallery, conference facilities, and a members-only club, with a view to making the entire facility as a whole profitable. While touching upon the history of private museums in Japan, this presentation will take a multifaceted approach to analyzing this unique business model and challenges of the Mori Art Museum:

corporate contemporary art museum which engages wider public and community members pursuing larger mission and visions of art and life.

### *Biography*

Mami Kataoka is Deputy Director and Chief Curator at Mori Art Museum (MAM) in Tokyo overseeing exhibition programs and learning programs. She was also Artistic Director of the 21st Biennale of Sydney (2016–2018) and Joint Artistic Director of the 9th Gwangju Biennale (2012) in South Korea, and International Curator at the Hayward Gallery in London (2007–2009). In prior to this, she was Chief Curator at Tokyo Opera City Art Gallery (1997–2002) after developing an urban complex project Tokyo Opera City at private think-tank NLI Research Institute (1992–1996). Currently Board Member of CIMAM and Professor at Kyoto University of Art and Design Graduate School. Kataoka also frequently writes and gives lectures on contemporary art in Japan and Asia.



# Workshops

The workshops are facilitated small-group conversations on topics of urgent relevance to the field. Using the guiding questions as starting points, delegates are invited to dive into these issues; they are encouraged to relate their experiences and positions to these issues and to share them openly. Providing an additional platform for debate, the aims of the workshops are to raise awareness of the diversity of contexts and perspectives of the conference attendees and to inform the future positions, actions and vision of CIMAM.

## Day 1: Friday, November 2

### 13:30–15:00 hrs

### Moderna Museet

In 2012 CIMAM initiated a series of news publications regarding the different critical situations of Museums and Collections around the world, also in regions affected by world economical and political crises. The Museum Watch Program that came out of this serves as an advocacy program addressing specific critical situations that impact museum professionals and not-for-profit institutions of modern and contemporary art. We want your help to recalibrate this effort.

- Institutional situations may be very different in different societies, what are the challenges for Museum Watch in this respect and how can they be met?

## Workshops

- Museum Watch wants to always consider both sides of the situation, even if it takes longer to react. How can this due diligence be optimised and how can it be related to the wish for rapid information of the CIMAM community and eventual rapid action?
- The CIMAM board feels the Museum Watch Committee should consider different kind of appropriate action, on a case by case basis, including confidentially, where nothing is published. What may be actions and how can they best be tailored to the situation?
- Museum Watch wants to be a supportive and helpful tool for museum professionals. Should it also notify the CIMAM community in cases in which colleagues are involved (for example a public conflict between a director and a curator) and if so which actions might it further undertake?

# Day 2: Saturday, November 3

## 13:00–14:30 hrs

### Bonniers Konsthall

With the proliferation of ‘not for profit’ private museums and the increasing dependency of ‘public sector’ museums on private finance, modern and contemporary art museums are under increasing pressure to service the agendas of the individuals and organisations that fund them rather than the public they were founded to serve. What can museum professionals do to resist these influences and ensure the independence and resilience of their institutions.

- What are the potential risks in accepting sponsorship from commercial galleries and auction houses?
- Under what circumstances, if any, should a museum exhibit the private collections of their patrons?
- How can museums ensure that governance and finance are clearly separate in 'not for profit' organisations?
- How can CiMAM best support museums in maintaining curatorial independence from the external influence of sponsors or patrons?





# Who's Who



# CIMAM Board Members at the CIMAM 2018 Annual Conference



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



Mami Kataoka  
Deputy Director and Chief  
Curator  
Mori Art Museum  
Tokyo, Japan



Bart de Baere  
General and Artistic Director  
M HKA, Museum of  
Contemporary Art Antwerp  
Antwerpen, Belgium

## Who's Who



Saskia Bos  
Independent Curator, Critic  
Amsterdam, Netherlands



Suzanne Cotter  
Director  
Mudam Luxembourg,  
Musée d'Art Moderne  
Grand-Duc Jean  
Luxembourg



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



Corinne Diserens  
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Sarah Glennie  
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National College of Art and  
Design  
Dublin, Ireland



Sunjung Kim  
President  
Gwangju Biennale  
Foundation  
Seoul, South Korea



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



Agustín Pérez Rubio  
Independent Curator  
Buenos Aires, Argentina /  
Madrid, Spain



Suhanya Raffel  
Executive Director  
M+, West Kowloon Cultural  
District Authority  
Hong Kong, China



Jarosław Suchan  
Director  
Muzeum Sztuki in Łódź  
Łódź, Poland



Eugene Tan  
Director  
National Gallery Singapore  
Singapore

# ICOM International Council of Museums



Carlos Roberto Brandão  
Executive Board Member /  
Director / Professor (Phd)  
ICOM International Council  
of Museums / Museu de  
Arte Contemporânea,  
Universidade de São Paulo  
São Paulo, Brazil

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Chair  
iHME Contemporary Art  
Festival  
Helsinki, Finland



Bartomeu Marí  
Director  
MMCA, National Museum of  
Modern and Contemporary  
Art Korea  
Seoul, South Korea

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"la Caixa" Foundation  
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Marseille, France



Josée Gensollen  
La Fabrique  
Marseille, France



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Luma Hamdan  
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Shoman Foundation  
Amman, Jordan

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Director, Founder  
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Sittard, Netherlands



Benjamin Weil  
Artistic Director  
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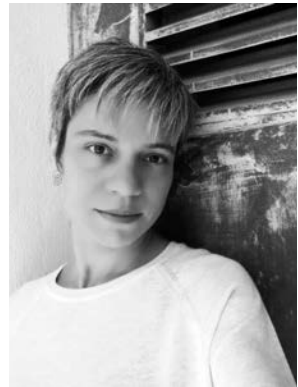
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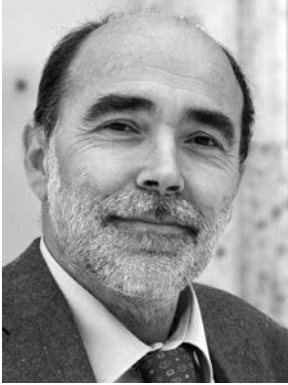
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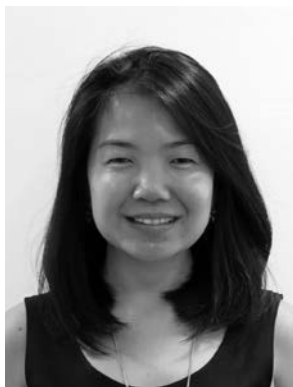
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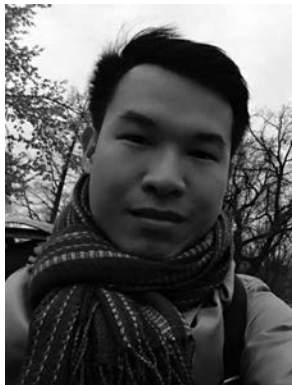


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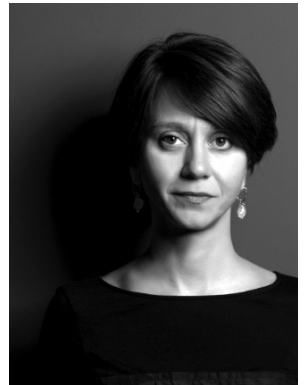
Isabella Nilsson  
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Joanna Zielińska  
Chief of Performance  
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Daniel Birnbaum, Director  
Moderna Museet

Magnus af Petersens, Director,  
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Richard Julin, Artistic Director,  
Accelerator

Tessa Praun, Director of Magasin  
III Museum & Foundation for  
Contemporary Art

David Neuman, Director  
Emeritus/Chairman of Magasin  
III Museum & Foundation for  
Contemporary Art

## Accelerator | Stockholm University

Accelerator is a new art centre on the campus of the Stockholm University that opens in 2019. It is currently being built and runs a pre-opening program of art projects since 2016.

An important part of the program are interdisciplinary teams of researchers who are invited to reflect over the exhibitions, participating artists and art. Most of Accelerator's activities are open to the

general public, students and Stockholm University's researchers.

Working closely with external partners provides an important influx of ideas for both exhibition projects and potential research questions. Accelerator plans to work in collaboration with a smaller group of external partners. Today there are agreements with the art museum Magasin III — Museum & Foundation for Contemporary Art and the Family Robert Weil Foundation.

On view at Accelerator: *Janine Antoni*

→ [www.acceleratorsu.art](http://www.acceleratorsu.art)

## ArkDes

ArkDes is Sweden's national centre for architecture and design. It is a museum, a study centre and an arena for debate and discussion about the future of architecture, design and citizenship.

The mission is to increase knowledge of and cultivate debate about how architecture and design affect our lives as citizens. Sweden is in the middle of an unprecedented building boom, one that will define its towns and cities for decades to come. The work of ArkDes aims to influence this change through debate, exhibitions, campaigns and research relating to Swedish and international architecture and design.

On view at ArkDes: *Public Luxury*

→ [www.arkdes.se](http://www.arkdes.se)

# Bonniers Konsthall

Bonniers Konsthall is a venue for Swedish and international contemporary art in the centre of Stockholm. Since the start in 2006, Bonniers Konsthall has exhibited and discussed contemporary art from all over the world. Swedish and foreign artists are exhibited, both emerging and more established artists. Bonniers Konsthall shows the latest art to a wide public, where generating a dialogue on art serves as the driving force. Exhibitions range from thematic group exhibitions that want to put the art into a larger cultural context, to solo exhibitions where art works are often made specifically for the exhibition. With roots in the Maria Bonnier Dahlin Foundation, Bonniers Konsthall is an independent and non-profit art institution.

On view at Bonniers Konsthall: *New Materialism*

→ [www.bonnierskonsthall.se](http://www.bonnierskonsthall.se)

# iaspis

Iaspis is the Swedish Arts Grants Committee's International Programme for Visual and Applied Artists. Its mission is to work with internationalisation with the aim of increasing and developing contacts between Swedish artists and international institutions, fellow artists, the general public and the markets, contributing to artistic development and improved working and income opportunities for artists.

→ [www.iaspis.se](http://www.iaspis.se)

# Kulturhuset Stadsteatern

Kulturhuset Stadsteatern is one of Northern Europe's largest cultural institutions. The activities include libraries, theatre, debates, art exhibitions, film, dance and music.

Located right in Stockholm's political and commercial centre, the house offers a public space for all people in Stockholm. Kulturhuset Stadsteatern is a publicly funded cultural institution. The institution presents about six curated art, design and fashion exhibitions annually.

On view at Kulturhuset Stadsteatern: *Robert Doisneau — The Poet of the Paris Suburb; Witnesses*

→ [www.kulturhusetstadsteatern.se](http://www.kulturhusetstadsteatern.se)

# Magasin III Museum & Foundation for Contemporary Art

Magasin III Museum & Foundation for Contemporary Art was founded in 1987. It is a private, non-profit institution that believes in art's ability to challenge and inspire people and society. Since its inception Magasin III has been providing exhibiting artists with the opportunity to produce new works that influence, engage, and question.

The collection has grown hand-in-hand with these productions and the exhibitions program. During the period of fall 2017–2019 the public program is closed while the institution is being re-shaped for the future. In 2018 Magasin III inaugurated a permanent satellite space in Tel Aviv, Israel (Magasin III Jaffa). Magasin III is also a co-founding institution of Accelerator, an interdisciplinary exhibition



space at the Stockholm University, scheduled to open in the fall of 2019.

On view at Magasin III Jaffa: *Sheila Hicks — Migdalor*

On view at Magasin III Stockholm: *Turning Time —  
A Presentation from the Collection*

→ [www.magasin3.com](http://www.magasin3.com)

## Moderna Museet

Moderna Museet is one of Europe's leading museums for modern and contemporary art. Its vision is to continue to work in the open and experimental spirit for which it has always been known, with focus on rethinking history from a feminist and a global perspective. The presence of the art and the artists is our key concern, along with an actively participating audience. The museum is a government organisation with national responsibility for collecting modern and contemporary art. Moderna Museet, inaugurated in 1958, is based in Stockholm and opened a branch in a former turbine hall in Malmö in 2009. Moderna Museet collects, preserves and shows art from the early 20th century to today, including the photographic collection which begins with the birth of photography in the mid-19th century.

On view at Moderna Museet: *The Moderna Exhibition 2018.  
With the Future Behind us; Warhol 1968*

→ [www.modernamuseet.se](http://www.modernamuseet.se)

# Nationalmuseum

Nationalmuseum is Sweden's museum of art and design.

Nationalmuseum is also a government authority with a mandate to preserve cultural heritage and promote art, interest in art and knowledge of art. The collections comprise of painting, sculpture, drawings and prints from 1500–1900 and applied arts, design and portraits from early Middle Ages up until present day. The museum reopened in October 2018 after being closed during five years for an extensive renovation.

On view at Nationalmuseum: *John Singer Sargent; The Treasury – Precious Objects from Six Centuries*

→ [www.nationalmuseum.se](http://www.nationalmuseum.se)

# Public Art Agency Sweden

Public Art Agency Sweden explores and develops the interaction between contemporary art and public spaces. Through site-specific art, temporary interventions, urban development projects as well as discussions and publications, we strive to contribute to the development of both contemporary art and public spaces. In addition, the agency also runs a knowledge hub for public art nationally, as well as supporting development of organisations for contemporary art in Sweden.

→ [www.statenskonstrad.se](http://www.statenskonstrad.se)

# Royal Institute of Art

The Royal Institute of Art (KKH) is a leading art institution of higher education located in Stockholm with a long artistic tradition dating back to the beginning of the 18th century. The education offers both undergraduate and postgraduate studies in Fine Arts and postgraduate studies in Architecture. KKH also runs an active international program with lectures, exhibitions and publications. The Vice Chancellor of the Royal Institute of Art is Sara Arrhenius.

→ [www.kkh.se](http://www.kkh.se)

# Stockholm City Hall

The Stockholm City Hall is one of Sweden's most famous buildings, and one of the capital's most visited tourist attractions. It is famous for its grand ceremonial halls and unique pieces of art and is the venue of the Nobel Prize banquet held on the 10th of December each year. The City Hall also houses offices for 200 people including the Municipal Council.

→ → [www.international.stockholm.se/the-city-hall](http://www.international.stockholm.se/the-city-hall)

# Tensta konsthall

Tensta konsthall is a centre for contemporary art in the Stockholm suburb of Tensta. The gallery works with artists from both Sweden and abroad, often in conjunction with local associations and organiza-

## About

tions in the late-modernist housing estate. Since 2011, Tensta konsthall has been actively working towards participating in an international exchange concerning definitions of contemporary art and curating. The gallery's program is art-centric, with the aim of mediating art in a way that can be meaningful and relevant in Tensta itself and beyond.

On view at Tensta konsthall: *Cosmism: Anton Vidokle, Arseny Zhilyaev, and Boris Groys; Philippe Parreno.*

→ [www.tenstakonsthall.se](http://www.tenstakonsthall.se)

## Thielska Galleriet

The Thiel Gallery is recognized as one of the finest art museums in Sweden and is beautifully set in walled grounds at Blockhusudden in the royal park of Djurgården. The gallery houses a unique collection of works of art from the late nineteenth and early twentieth centuries by leading artists of the period including Eugène Jansson, Carl Larsson, Bruno Liljefors, Edvard Munch, August Strindberg and Anders Zorn. The building was designed by Ferdinand Boberg specifically to house banker and art patron Ernest Thiel's magnificent art collection and was completed in 1907. The Thiel Gallery also served as Ernest Thiel's home from 1907 to 1924 and has remained largely unaltered ever since.

On view at Thielska Galleriet: *Ívan Aguéli. Painting and Mysticism*

→ [www.thielskagalleriet.se](http://www.thielskagalleriet.se)





# Post-Conference Tour Programs & Hosts





# Program in Oslo

## Monday, November 5, 2018

- 7:00–8:05 Flight SK 485 from Stockholm to Oslo Airport Gardermoen (65 min). The CIMAM group will be met at the airport and guided to the bus by Event Coordinator Torunn H. Flesjø, Henie Onstad Kunstsenter HOK
- 8:40–9:20 Coach from Oslo Airport to Munchmuseet. HOK Director Tone Hansen; Chief Curator Caroline Ugelstad; Curator Ana Maria Bresciani; and Photo Curator Susanne Østby Sæther will be at Munchmuseet upon arrival
- 9:20–11:15 Munchmuseet: *Måneoppgang. Marlene Dumas & Edvard Munch*. Presentation of the new Munch museum opening in 2020. Host: Director Stein Olav Henrichsen. (Breakfast and refreshments)
- 11:15–11:30 Coach from Munchmuseet to Kunsthall Oslo
- 11:30–13:00 Kunsthall Oslo: *The Brutalist Playground; Jorunn Hancke Øgstad – Crocodile Tears*. Host: Director Will Bradley

## Post-Conference Tour

- 13:00–13:15 Coach from Kunsthall Oslo to Astrup Fearnley
- 13:15–14:45 Astrup Fearnley: *Fredrik Værsløv As I Imagine Him*; The Astrup Fearnley Collection. Host: Director Gunnar B. Kvaran. (Lunch and refreshments)
- 14:45–15:00 Coach from Astrup Fearnley to Comfort Hotel Børsparken
- 16:30–16:45 Coach from Comfort Hotel Børsparken to Henie Onstad Kunstsenter
- 16:45–18:30 Henie Onstad Kunstsenter: *Jumana Manna – A Small Big Thing*; The Henie Onstad Collection; special preview of *Håkon Bleken*. Host: Director Tone Hansen
- 18:30–21:30 Aperitif and dinner at Henie Onstad Kunstsenter with invited guests
- 21:30–21:45 Coach from Henie Onstad Kunstsenter to Comfort Hotel Børsparken

# Tuesday, November 6, 2018

- 8:00–8:40      Check-out from Comfort Hotel Børsparken
- 8:40–9:00      Coach from Comfort Hotel Børsparken to Kunsternes Hus
- 9:00–9:45      Kunsternes Hus: *Per Kleiva–Kniv i Vatn*.  
Host: Director Anne Hilde Neset
- 9:45–10:00     Coach from Kunsternes Hus to Young artists society UKS
- 10:00–10:45    UKS: Exhibition with Apichaya Wanthiang.  
Host: Director Rhea Dall
- 10:45–11:00    Coach from UKS to Fotogalleriet
- 11:00–11:45    Fotogalleriet: Series of conversations *Let's Talk about Images; The Nordic Dummy Award; A project in the library* by Nina Strand. Host: Artistic leader Antonio Cataldo
- 11:45–12:00    Coach from Fotogalleriet to Kunstnerforbundet
- 12:00–12:45    Kunstnerforbundet: exhibition with Leonard Rickhard and Øystein Wyller Odden. Host: Director Kjersti Solbakken

## Post-Conference Tour

- 12:45–13:00 Coach from Kunstnerforbundet to Oslo Biennial First Edition
- 13:00–14:00 Lunch reception at Oslo Biennial First Edition.  
Hosts: Ole Slyngstadli, Executive Director;  
Eva González-Sancho, Curator; Per Gunnar Eeg-Tverbakk, Curator
- 14:00–15:15 (Pause)
- 15:15– 15:30 Coach to Podium
- 15:30–16:00 Podium: exhibition with Ída Lennartsson.  
Host: Artist Ignas Krunglevičius
- 16:00–16:15 Coach from Podium to Office for Contemporary Art OCA
- 16:15–17:15 Visit OCA. Host: Director Katya García-Antón.  
(Light meal and refreshments)
- 17:15 Coach to Oslo Airport Gardermoen
- 20:25–21:25 Flight SK 492 from Oslo to Stockholm (60 min)

# Main Host

## Henie Onstad Kunstsenter

Since 1968, Henie Onstad has been committed to Norwegian and international art, with a broad exhibition, music and performance program, and a central art collection. Located in scenic surroundings, HOK includes 3500 m<sup>2</sup> of exhibition space, Lab, meeting rooms, a museum shop and Kafe Piruetten. The Henie Onstad Kunstsenter is a leading arena for national and international art, with a central collection and a broad program of exhibitions and musical events. Henie Onstad Kunstsenter hosts 6–7 exhibitions per year, showcasing both modernism and contemporary art, while at the same time working constantly with the artistic catalogues for our exhibitions. With a distinct focus, Henie Onstad presents photography exhibitions as part of the yearly program. The Henie Onstad Kunstsenter communicates with a wide audience. It has workshops for children, alongside a broad array of media facilities, shops, meeting rooms, the café Piruetten, and a sculpture park in magnificent surroundings, all located just 15 minutes from Oslo city centre.

Contact person for practical issues during your stay in Oslo:

Henie Onstad Kunstsenter  
Torunn H. Flesjø, Event coordinator  
Mob: +47 95 10 49 56  
email: thf@hok.no

# Post-Conference Tour

# Program Partners

## Astrup Fearnley Museet

Astrup Fearnley Museet is a private museum of contemporary art, and has since its opening in 1993 been one of the most important art institutions in Oslo. The museum moved to Tjuvholmen in 2012, beautifully located by the Oslo Fjord in a building designed by world-renowned architect Renzo Piano. The museum presents temporary exhibitions of international art, and houses the Astrup Fearnley Collection, one of Norway's most important and most extensive private collections of contemporary art, with iconic works by artists such as Damien Hirst, Anselm Kiefer and Jeff Koons.

→ [www.afmuseet.no](http://www.afmuseet.no)

## Fotogalleriet

Started in a basement in 1977 by renowned artists Dag Alveng and Tom Sandberg together with Bjørn Høyum, as the first institution of its kind for hothousing cutting edge photographic practices in Norway, Fotogalleriet has since then been dedicated to exhibiting local and international art practices, and analysing the rapidly expanding nature of a field unrestricted by technological and aesthetic shifts. Through its commitment to research and engagement with

artists, Fotogalleriet is a leading institution within the field of image making. Since August 2018 its Artistic Director is Curator Antonio Cataldo.

→ [www.fotogalleriet.no](http://www.fotogalleriet.no)

## Kunsthall Oslo

Kunsthall Oslo is a non-profit art space located in the Bjørvika area of central Oslo. The space presents a programme of international contemporary art, with an emphasis on new commissions and a parallel commitment to exploring the social and historical context of contemporary art production.

→ [www.kunsthallaslo.no](http://www.kunsthallaslo.no)

## Kunstnerforbundet

Kunstnerforbundet is an artist run, non-profit gallery for contemporary art established in 1910 by a group of burgeoning artists of the day. The gallery is located in Oslo's city centre, in the immediate vicinity of Oslo City Hall. In addition to presenting solo shows and curated exhibitions, Kunstnerforbundet sells art by recognized artists and artisans. The gallery coordinates various public art projects, host seminars and artist talks, and offer guided tours of our ongoing exhibitions. The Skylight room, opened in 1919, and designed by the architects Gudolf Blakstad and Herman Munthe-Kaas, is considered one of the most beautiful exhibition spaces in Norway. Kunstnerforbundet's façade was decorated by Gunnar S. Gundersen



in 1950 and remain a key piece in Norwegian art history. Since 2018 Kunstnerforbundet also feature artists studios on the top two floors of the building, owned by the institution since 1917.

→ [www.kunstnerforbundet.no](http://www.kunstnerforbundet.no)

## Kunstnernes Hus

Kunstnernes Hus is an art institution in the centre of Oslo. Established by artists in 1930 to show both Norwegian and international art, it has since then become the most important independent institution in Norway led by artists, specifically dedicated to contemporary art. Its building by Gudolf Blakstad and Herman Munthe-Kaas is a prime example of modern Functionalism architecture and a landmark of the city. Through the years, the rooms hosted exhibitions with works by Pablo Picasso, Andy Warhol, Robert Morris, Martin Kippenberger, Jackson Pollock, Michelangelo Pistoletto only to name a few. Most recently, Kunstnernes Hus has been offering major solo presentations with Isaac Julian, Tino Sehgal, Hans-Peter Feldmann, Gustav Metzger, Chris Marker and Vanessa Baird. In addition to its two main exhibition rooms on the upper floors, Kunstnernes Hus also brings together a cinema, a bookshop, a restaurant, artist studios, seminars, festivals and symposiums.

→ [www.kunstnerneshus.no](http://www.kunstnerneshus.no)

# The Munch Museum

The Munch Museum houses a large part of Edvard Munch's complete works, which he bequeathed to the City of Oslo at the end of his life. The collection consists of around 28.000 works of art: paintings, prints, drawings, sketchbooks, photographs and sculptures. This gives the Munch Museum a unique position in both a Nordic and international context, and the museum collaborates with leading art institutions all over the world. In addition to works by Munch, the museum also houses the collection of Rolf E. Stenersen.

→ [www.munchmuseet.no](http://www.munchmuseet.no)

# OCA

The Office for Contemporary Art Norway is an independent foundation whose principle aim is to support art practitioners based in Norway, including Sápmi, and to foster exchange and catalyse discourse between Norway and the international arts scene. In addition to administering a series of grant schemes, residencies and visitor programmes, OCA develops its own discursive, exhibition, publication, and research programmes focused on bringing to Norway the plurality of practices and histories at the forefront of international artistic debates while also actively participating in and shaping such debates nationally and internationally. OCA has been responsible for Norway's contribution to the visual arts section of La Biennale di Venezia since 2001.

→ [www.oca.no](http://www.oca.no)

# Oslo Biennial First Edition

Oslo Biennial First Edition—the City’s first art Biennial in public space—is curated by Eva González-Sancho and Per Gunnar Eeg-Tverbakk. The biennial will open 25th May 2019. Oslo Biennial’s home for the inaugural edition is located in the historical centre of Oslo in a building at Myntgata 2. The building will act as Oslo Biennial First Edition’s nerve-centre, housing a visitor centre and several of the Biennial’s public activities and administrative offices. The Biennial has devoted large part of the building to 60 artist’s studios made available to Oslo-based artists on subsidized leases from the City of Oslo. Additionally, the Biennial will initiate its own, national and international visiting artists program. This reflects a key ambition of the Biennial: to embrace and foster art in-the-making within the context of Oslo’s existing art scene connecting directly with the dynamics and concerns of the city’s vibrant artistic community. At this new home, the Biennial’s organisational program and the city’s art milieu will share the same address, creating the potential for interaction in both planned ways and through chance meetings.

→ [www.oslobiennial.no](http://www.oslobiennial.no)

## Podium

Podium is an Oslo based artist-run space with a history dating back to 2004. In 2015, the current team consisting of Ragnhild Aamås, Ayatgali Tuleubek and Ignas Krunglevičius took over and reestablished the space. Our curated programme mainly consists of solo presentations by emerging artists based in Norway, interspersed by some group-shows and a series of discursive events: talks, round

tables and reading groups. The selection of artists is based on their daring to create spearheading contexts that aim to challenge the potential audiences to rethink their views on society, aesthetics and art. The exhibitions are intertwined in their content with Heresies, a series of talks on pressing issues of today. The curatorial method is based on creating environments for various interactions: such as long-term conversations with actors involved with the space, sharing time, thoughts, efforts and food. This has led PODIUM to become a space for concordant alignments, friendships and factions.

→ [www.podium.enterprises](http://www.podium.enterprises)

## UKS

Founded for artists by artists in 1921 by the Oslo avant-garde, UKS (Unge Kunstneres Samfund / Young Artists' Society) is today one of Norway's core institutions for international contemporary art and a political membership organization.

Through Autumn 2018, UKS sets forth a series of solo exhibitions focusing on new productions by emerging artists; Nora Turato and Apichaya Wanthiang will respectively occupy the UKS grounds in Oslo's city centre. In parallel, UKS is mounting an archival display in its newly refurbished library and on its online web-archive—both platforms designed by Studio Manuel Raeder. Considering informal social functions, intellectual exchange, and attempts at friendship as a fundamental part of its remit, UKS further continues its growing MINIBAR series of evenings hosted by rotating protagonists, offering mini-prices in a city where bibulous sociability normally comes at a mega-cost.

→ [www.uks.no](http://www.uks.no)

# Program in Turku, Espoo and Helsinki

## Monday, November 5, 2018

- 7:00–8:50 Flight SK4232 from Stockholm to Turku (50 min)
- 9:30–10:00 Coach from Turku Airport to Wäinö Aaltonen Art Museum
- 10:00–10:45 Wäinö Aaltonen Art Museum: Introduction and exhibition visit. (Coffee, refreshments)
- 10:45–12:00 Turku riverside sites: Titanik Gallery; Aboa Vetus & Ars Nova and Makasiini Contemporary
- 12:00–13:00 Turku Art Museum: Introduction by Director Kari Immonen and a visit to exhibitions. Meeting with artist Jaakko Niemelä; Mikhail Karikis: *Ain't Got No Fear*
- 13:00–14:00 Lunch at Turku Art Museum
- 14:00–16:00 Coach from Turku to Espoo
- 16:00–17:30 EMMA, Espoo Museum of Modern Art: Introduction

## Post-Conference Tour

by Director Pilvi Kalhama. Exhibitions: Saami artist Outi Pieski solo exhibition and meeting with the artist; *No Ordinary Moments* group exhibition. (Wild berry drinks and healthy cocktails)

- |             |                                                                                                   |
|-------------|---------------------------------------------------------------------------------------------------|
| 17:30–18:00 | Coach from EMMA to Hotel Presidentti in Helsinki city centre                                      |
| 18:00–18:15 | Check-in at Original Sokos Hotel Presidentti in Helsinki                                          |
| 18:15–18:45 | (Pause)                                                                                           |
| 18:45–19:00 | Coach from hotel to dinner at private home                                                        |
| 19:00–21:30 | Dinner at private home and art and design collection of Rafaela Seppälä-Forsblom and Kaj Forsblom |
| 21:30–21:45 | Coach to hotel                                                                                    |

## Tuesday, November 6, 2018

- 6:20–8:00 Allas Sea Pool: Morning sauna and outdoor swim (optional). Coach from the hotel at 6:20 and back from Allas Sea Pool at 7:45. (If you will be attending, please pack your own swimwear. Towels will be provided from Allas Sea Pool.)
- 6:30–9:00 Breakfast at the hotel
- 9:00–9:15 Check-out from the hotel
- 9:15–9:30 Walk from the hotel to Kiasma
- 9:30–11:00 Kiasma, Museum of Contemporary Art: Introduction by Museum Director Leevi Haapala. Exhibitions: Solo exhibitions by Ann Veronica Janssens and Pilvi Takala. Collection exhibition: *There and back again: Contemporary Art from the Baltic Sea Region*. Some artists will be present
- 11:00–12:00 Lunch at Kiasma Seminar Room
- 12:00–12:15 Walk from Kiasma to Amos Rex
- 12:15–13:30 Amos Rex: Introduction by Museum Director Kai Kartio. Exhibitions: *teamLab*; *Massless Collection*; *Sigurd Frosterus* (Coffee, refreshments)
- 13:15–13:30 Walk from Amos Rex to Helsinki Art Museum HAM via Kamppi Chapel of Silence

## Post-Conference Tour

- 13:30–14:30 HAM: Gilbert and George exhibition, introduction by Director Maija Tanninen-Mattila
- 14:30–14:45 Walk from HAM to Galerie Forsblom
- 14:45–16:15 Gallery visits in Helsinki: Galerie Forsblom; Helsinki Contemporary; Galerie Anhava; Galleria Huuto
- 16:15–16:30 Coach to Ateneum
- 16:30–17:30 Ateneum: Introduction and exhibitions hosted by Risto Ruohonen, General Director of the Finnish National Gallery. (Drinks and refreshments)
- 17:30–18:10 Coach to the airport
- 20:10–20:15 Flight from Helsinki Vantaa — Stockholm Arlanda (duration 1h5m)

Contact person for practical issues during your stay in Finland:

Maria del Carmen Hänninen  
Tour Guide  
Phone: +358 50 352 6975



# Main Hosts

## Museum of Contemporary Art Kiasma

Kiasma is one of the leading museums of contemporary art in the Nordic region and a part of Finnish National Gallery. Our program delights and provokes, impresses, surprises and entertains. The museum showcases and collects art of our time. It seeks to make contemporary art accessible to different audiences and thereby to offer people new experiences and perspectives on life.

Kiasma Collections are currently developed by acquiring interesting works of contemporary art of outstanding quality, regardless of national or geographic boundaries and yet with an underlying focus on art from nearby regions. Most of the works by foreign artists in the collections are purchased from Kiasma's own exhibitions. There are currently about 8,000 works in the collections, and about 100 new pieces are added every year. Collection operations cover acquisitions, online collection, commissions, loans, as well as exhibitions and publications.

Kiasma is the perfect place to enjoy and experience art. The Kiasma building itself is a major architectural landmark designed by architect Steven Holl. The museum opened to the public in 1998. Our annual amount of visitors is around 300 000.

Kiasma is Finnish for chiasm, a term that describes the crossing of nerves or tendons or the intertwining of two chromatids, the thread-like strands of a chromosome. The name is a perfect match for a

museum of contemporary art: a place for encounters. It is an arena for the exchange of opinions and the redefinition of art and contemporary culture.

→ [www.kiasma.fi](http://www.kiasma.fi)

## EMMA–Espoo Museum of Modern Art

EMMA–Espoo Museum of Modern Art showcases Finnish and international modernism, contemporary art and design. EMMA is located in Espoo's Tapiola at the Exhibition Centre WeeGee, an iconic example of Brutalist architecture designed by Professor Aarno Ruusuvuori. EMMA has the largest exhibition space in Finland. The clean-lined modern architecture enhances the experiential presentation of works from the changing exhibitions and the permanent collections of EMMA, Saastamoinen Foundation and Tapio Wirkkala Rut Bryk Foundation. EMMA has been awarded Museum of the Year 2018.

→ [www.emmamuseum.fi](http://www.emmamuseum.fi)

## Turku Art Museum

Inaugurated in 1904 the Grand Old Lady of Finnish art museums, situated in South-West coast, houses a nationally unparalleled collection of classic and modern art. The museum, governed by Turku Art Association, was thoroughly renovated in early 2000's. Exhibition programme consists of three larger changing exhibitions varying from

contemporary to classical; five Darkroom exhibitions presenting moving image and five Studio exhibitions presenting works by local and international talent alike. In addition, the collection of nearly 7000 works of art is presented in thematically focused displays in a three-year cycle.

→ [www.turuntaidemuseo.fi](http://www.turuntaidemuseo.fi)

# Program Partners

## Amos Rex

Amos Rex is an art museum where the past, present and future meet. A meeting place for art and urban culture, Amos Rex consists of new underground exhibition spaces, the old Lasipalatsi (glass palace) from 1936 and its Bio Rex cinema, as well as a vibrant event forum on Lasipalatsi Square, which will serve as the roof of the exhibition hall.

Amos Rex's exhibition programme extends from the newest, often experimental, contemporary art to 20th-century Modernism and ancient cultures. Amos Rex aims to present captivating and ambitious art refreshingly and exuberantly. The goal will be for the past, present and future to produce unique experiences and surprising encounters beneath and above ground, and on the screen.

→ [www.amosrex.fi](http://www.amosrex.fi)

## Ateneum Art Museum

Ateneum is Finland's best-known art museum and the home of Finnish art. This imagery is an inseparable part of the collective memory of Finns; the well-loved works in our collection cover the period from the 19th century to Modernism. Our hugely popular special exhibitions of Finnish and international art open up new perspectives into the past and the present.

→ [www.ateneum.fi](http://www.ateneum.fi)

# Finnish National Gallery

The Finnish National Gallery comprises three museum units: the Ateneum Art Museum, the Museum of Contemporary Art Kiasma and the Sinebrychoff Art Museum. The National Gallery is responsible for the State Art Collection, the management of which rests with the National Gallery's Collections Department. The State Art Commission with its collections is also part of the Finnish National Gallery.

The Finnish National Gallery works to develop Finnish cultural heritage, strengthen the national art collection, produce exhibitions, and make art accessible to audiences. As the national museum of art, it is responsible for the management of art historical archives and art databases.

The Finnish National Gallery is the largest art museum organisation in Finland and a national cultural institution that employs approximately 250 professionals. The museums of the National Gallery have approximately 700,000 visitors annually.

→ [www.kansallisgalleria.fi](http://www.kansallisgalleria.fi)

# HAM–Helsinki Art Museum

HAM–Helsinki Art Museum's values are courage, joy, and presence, which manifest in all our activities—from public art commissions, events, to exhibitions. At our space in the Tennis Palace building, emerging artists showcase their work in the HAM gallery, complementing our large-scale exhibitions of major Finnish and international artists. HAM's collection and activities are consistently reaching out to new audiences and arenas, which includes a broad range of multi-disciplinary partners and project activities at the HAM Corner. Approximately one third of the collection of 9,000 works is on

display in public parks and buildings. In 2020, HAM further extends its borders and arena of activities by producing a new art biennale, situated on the island of Vallisaari, nestled within the beauty of Helsinki's archipelago with an outstanding selection of Finnish and international art.

→ [www.hamhelsinki.fi](http://www.hamhelsinki.fi)

## Rafaela & Kaj Forsblom Collection

Kaj Forsblom, one of the leading gallerists in the Nordic countries, and his wife Rafaela Seppälä-Forsblom, a founding member of the Kiasma Contemporary Art Museum Foundation and a member of the Finnish National Gallery board, have been collecting art and design for 20 years. Their art collection is focused on contemporary painting, sculpture and pioneering digital art. Their design collection was shown at the Nationalmuseum in Stockholm in 2017 under the title "100 years of Finnish design".

# About CIMAM

CIMAM—International Committee for Museums and Collections of Modern Art—is an affiliated committee of ICOM\*.

Founded in 1962, CIMAM's vision is a world where the contribution of museums, collections and archives of modern and contemporary art to the cultural, social and economic well-being of society is recognized and respected.

CIMAM's aim is to foster a global network of museums and museum professionals in the field of modern and contemporary art in order to raise awareness and respond to the evolving needs of modern and contemporary museums, and to take a leadership role on issues of concern. By generating debate and encouraging co-operation between art institutions and individuals at different stages of development around the world, CIMAM plays a key role in growth of the sector.

\*ICOM—International Council of Museums—is a network of more than 35,000 members and museum professionals created in 1946 who represent the global museum community.

## Key Activities

- An annual conference which brings together members from different parts of the world to debate theoretical, ethical and practical issues concerning the collection and exhibition of modern and contemporary art, and to share experiences, followed by visits to the foremost contemporary art institutions,

collections and projects in the region. The first CIMAM Annual Conference took place in 1962 in The Hague. Since then the Committee has celebrated 48 conferences that have been held in over 30 different cities around the globe.

- The establishment of professional codes of practice and ethical standards for institutions and individuals. CIMAM generated and adopted in 2009 the General Principles on Conditions of Deaccession from Modern and Contemporary Museum Collections.
- Museum Watch, an advocacy program addressing critical situations that impact on the ability of museums and galleries of modern and contemporary art to maintain the codes of practice and standards initiated in 2012.
- Development of a supportive network for professional development. CIMAM's Travel Grant Program supports individuals' curatorial and research development through their attendance at the Annual Conference. Since 2005 CIMAM has supported over 280 young curators and museum directors in attending the Annual Conference.
- CIMAM's membership program. Current membership includes over five hundred contemporary art curators and directors of contemporary art museums and collections, independent curators and researchers from 85 different countries.
- Free admission program to a network of museums worldwide.



# Objectives 2017–2020

- Organize the annual conference around issues of current and future relevance.
- Establish criteria for institution and individual membership to reflect the changing nature of art museums globally.
- Expand CIMAM's membership and ensure global reach.
- Ensure financial stability.
- Maintain good relationship with ICOM.
- Develop Museum Watch as an effective tool for promoting ethical and professional standards.

CIMAM is run by an international board of 15 museum directors and curators who serve voluntarily. Every 3 years at the General Assembly, CIMAM Members vote for qualified museum professionals to represent them as board members. CIMAM's programs and activities are run by an executive team based in Barcelona, Spain.

# Free Admission Program

CiMAM's membership card allows free access to over 100 modern and contemporary art museums, collections and biennials worldwide. CiMAM is grateful to all of them which, as a matter of professional courtesy, have agreed to join the program and offer free admission to CiMAM Members.

## Participating Institutions

Musée national d'art moderne  
et contemporain d'Alger MaMA,  
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Museo de Arte Latinoamericano  
de Buenos Aires MALBA,  
Buenos Aires, Argentina

Museo de Bellas Artes Juan B.  
Castagnino, Rosario, Argentina

Queensland Art Gallery | Gallery  
of Modern Art (QAGOMA),  
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Campbelltown Arts Centre,  
Campbelltown, Australia

TarraWarra Museum of Art,  
Healesville, Australia

RMIT University Gallery,  
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Mosman Art Gallery, Mosman,  
Australia

Museum of Contemporary Art  
Australia, Sydney, Australia

Artspace, Woolloomooloo,  
Sydney, Australia

Kunsthaus Bregenz, Bregenz,  
Austria

Austrian Sculpture Park,  
Universalmuseum Joanneum,  
Graz, Austria

İZK-Institute for Contemporary  
Art, TU Graz, Austria

Kunsthauŝ Graz,  
Universalmuseum Joanneum,  
Graz, Austria

Neue Galerie Graz,  
Universalmuseum Joanneum,  
Graz, Austria

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Lower Belvedere, Belvedere,  
Vienna, Austria

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Antwerpen, Belgium

WIELS Contemporary Art  
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Machelen-Zulte, Belgium

İnstituto İNHOTİM, Belo  
Horizonte, Brazil

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

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

Casa do Povo, São Paulo, Brazil

Museu de Arte Contemporânea  
da Universidade de São Paulo,  
São Paulo, Brazil

Paço das Artes, São Paulo,  
Brazil

Blackitude Museum and Art  
of God Gallery, Yaoundé,  
Cameroun

Remai Modern, Saskatoon,  
Canada

Art Gallery of Ontario, Toronto,  
Ontario, Canada

The Power Plant Contemporary  
Art Gallery, Toronto, Canada

Bandjoun Station, Bandjoun,  
Cameroon

Museo de la Solidaridad  
Salvador Allende, Santiago,  
Chile

## About

Ullens Center for Contemporary Art, Beijing, China

Museum of Contemporary Art Chengdu, Chengdu, China

MOCA Yinchuan, Yinchuan, China

Museum of Contemporary Art, Shanghai, China

Guan Shanyue Art Museum, Shenzhen, China

Centro de Desarrollo de las Artes Visuales, Habana, Cuba

Museo de Arte Contemporáneo de Bogotá, Bogotá, Colombia

Museo de Arte y Diseño Contemporáneo, San José, Costa Rica

Galerija umjetnina, Split, Croatia

The Museum of Contemporary Art Zagreb, Zagreb, Croatia

DOX Centre for Contemporary Art, Prague, Czech Republic

Den Frie Centre of Contemporary Art, Copenhagen, Denmark

Kunstforeningen GL STRAND, Copenhagen, Denmark

HEART Herning Museum of Contemporary Art, Herning, Denmark

ARKEN Museum of Modern Art, Ishøj, Denmark

Museet for Samtidskunst, Roskilde, Denmark

Sorø Kunstmuseum, Sorø, Denmark

EMMA — Espoo Museum of Modern Art, Espoo, Finland

Amos Anderson Art Museum, Helsinki, Finland

Museum of Contemporary Art Kiasma, Helsinki, Finland

Kuopio Art Museum, Kuopio, Finland

Turku Art Museum, Turku, Finland

La non maison, Aix en provence, France	Museum Abteiberg, Moenchengladbach, Germany
CAPC musée d'art contemporain de Bordeaux, Bordeaux, France	Saarlandmuseum — Moderne Galerie, Saarbrücken, Germany
Musée Départemental Matisse, Le Cateau-Cambrésis, France	Kunstmuseum Stuttgart, Stuttgart, Germany
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Musée des Beaux-arts de Nantes, Nantes, France	Kunst(Zeug)Haus, Zürich, Germany
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Museum Folkwang, Essen, Germany	Comune di Milano, Milan, Italy
Sprengel Museum Hannover, Hannover, Germany	Fondazione Sambuca, Palermo, Italy
Kunstmuseen Krefeld, Krefeld, Germany	Fondazione Sandretto Re Rebaudengo, Torino, Italy

## About

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Nicolas Ibrahim Sursock  
Museum, Beirut, Lebanon

Kunstmuseum Liechtenstein,  
Vaduz, Liechtenstein

Contemporary Art Centre  
(CAC), Vilnius, Lithuania

MUDAM — Musée d'Art  
Moderne Grand-Duc Jean,  
Luxembourg, Grand-Duché de  
Luxembourg

Museo de Arte de Zapopan,  
Guadalajara, Mexico

Museo Universitario de Arte  
Contemporáneo (MUAC),  
Mexico D.F., Mexico

Nouveau Musée National de  
Monaco, Monaco, Monaco

Stedelijk Museum Amsterdam,  
Amsterdam, Netherlands

MOTi, Museum of the Image,  
Breda, Netherlands

Gemeentemuseum Den Haag,  
Den Haag, Netherlands

Van Abbemuseum, Eindhoven,  
Netherlands

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Netherlands

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Beuningen, Rotterdam,  
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De Pont, Tilburg, Netherlands

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Tāmaki, Auckland, New Zealand

Govett-Brewster Art Gallery,  
New Plymouth, New Zealand

Henie Onstad Kunstsenter,  
Høvikodden, Norway

SKMU Sørlandets Kunstmuseum,  
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Museo de Arte de Lima (MALÍ),  
Lima, Peru

Muzeum Sztuki in Łódź, Łódź,  
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Center of Contemporary Art  
Znaki Czasu in Torun, Torun,  
Poland

Museum of Modern Art in  
Warsaw, Warsaw, Poland

Zachęta — National Gallery of  
Art, Warsaw, Poland

Mathaf: Arab Museum of Modern  
Art, Doha, Qatar

Stacion — Center for  
Contemporary Art Prishtina,  
Prishtina, Republic of Kosovo

MNAC National Museum of  
Contemporary Art, Bucharest,  
Romania

Garage Museum of Contemporary  
Art, Moscow, Russia

Moscow Museum of Modern Art,  
Moscow, Russia

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Belgrade (MoCAB), Belgrade,  
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Vojvodina, Novi Sad, Serbia

## About

National Gallery Singapore,  
Singapore

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MMCA, Seoul, South Korea

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i Contemporani de Palma, Palma  
de Mallorca, Spain

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

ARTIUM, Vitoria-Gasteiz, Spain

Skissernas Museum — Museum  
of Artistic Process and Public  
Art, Lund, Sweden

Nordiska Akvarellmuseet,  
Skärhamn, Sweden

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Kunsthaus Baselland, Muttentz/  
Basel, Switzerland

Kunstmuseum Thun, Thun,  
Switzerland

Kunsthalle Zürich, Zürich,  
Switzerland



Migros Museum für  
Gegenwartskunst, Zürich,  
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Parasol unit foundation for  
contemporary art, London,  
United Kingdom

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Kaohsiung City, Taiwan

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Art, Kansas City, USA

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USA

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Art (LACMA), Los Angeles, USA

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Kingdom

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## About

Frye Art Museum, Seattle, USA

New Museum, New York, USA

The Museum of Modern Art, New  
York, USA

Whitney Museum of American  
Art, New York, USA

# Participating Biennials

38th EVA International —  
Ireland's Biennial, Ireland,  
14 April – 8 July 2018

8th Bucharest Biennale,  
Bucharest, Romania,  
17 May – 8 July 2018

10th Berlin Biennale for  
Contemporary Art, Berlin,  
Germany, June – September  
2018

1st Riga International Biennial of  
Contemporary Art, 2 June – 28  
October 2018

2nd Yinchuan Biennale, Yinchuan  
City, China, 9 June – 19  
September 2018

1st FRONT International,  
Cleveland Triennial for  
Contemporary Art, Cleveland,  
United States, July – September  
2018

4th Land Art Mongolia,  
Ulaanbaatar, Mongolia,  
11–25 August 2018

TarraWarra Biennial,  
3 August – 6 November 2018

33rd Bienal de São Paulo, 7  
September – 9 December 2018

16th İstanbul Biennial, 14  
September – 10 November 2019



# About Travel Grant Funders

## Getty Foundation

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

→ [getty.edu](http://getty.edu)

## MALBA–Fundación Costantini

MALBA–Fundación Costantini, Museo de Arte Latinoamericano de Buenos Aires, opened its doors on September 21, 2001 as a not-for-profit institution featuring a permanent collection focused on Latin American Art. It is also a dynamic cultural center that constantly updates temporary exhibitions and develops cultural activities.

## About

MALBA has a major film independent program in 35mm and new releases of Argentinian young directors, and also organizes a variety of literary activities, such as encounters with writers, courses, seminars, literary talks, book presentations and other events. The Education department includes children's, teens and adults programs, guided tours and activities carried out in conjunction with civic organizations.

→ [malba.org.ar](http://malba.org.ar)

## Alserkal Programming

Established in 2007, Alserkal Avenue has grown to become an essential platform for the development of homegrown artistic and cultural initiatives, supporting a vibrant community of contemporary art galleries and alternative art spaces, together with design, media and industrial studios. Founded by Abdelmonem Bin Eisa Alserkal, it is the region's foremost arts and culture neighbourhood. In 2015, in addition to its commitment to the community, Alserkal Avenue affirmed its position as an arts organisation with the launch of Alserkal Programming, a platform for exhibitions, public art commissions, performances, films, talks and workshops that critically and creatively investigate themes pertinent to the region's arts community. Together, these programmes provide a platform to support the development of new ideas, open dialogue and collaboration across disciplines. Fall 2017 marked the opening of Alserkal Residency. Created as a platform for artistic and cultural experimentation and exchange, Alserkal Residency seeks to provide the infrastructure and support to allow cultural practitioners to fully engage with the region.

→ [alserkalavenue.ae](http://alserkalavenue.ae)

## V-A-C Foundation

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

→ [v-a-c.ru](http://v-a-c.ru)

## Samdani Art Foundation

The Samdani Art Foundation (SAF) is a private arts trust based in Dhaka, Bangladesh founded in 2011 by collector couple Nadia and Rajeeb Samdani to support the work of the country's artists and architects. Led Artistic Director Diana Campbell Betancourt, SAF seeks to expand the audience engaging with contemporary art across Bangladesh and increase international exposure for the country's artists. Its programmes support Bangladeshi artists in broadening their creative horizons through production grants, residencies, education programs, and exhibitions. SAF produces the bi-annual Dhaka Art Summit, a non-commercial research and exhibition platform for art and architecture related to South Asia, which re-examines how we think about these art forms in a regional and wider context. SAF's collection of modern and contemporary art from South Asia is currently accessible to the public by appointment and is regularly lent to institutions around the world. Srihatta—Samdani Art Centre and Sculpture

Park, will open in Sylhet in late 2018 locally, and will be devoted to outdoor sculpture and interventions in the landscape, punctuated by indoor exhibition pavilions and a residency complex, putting artists and experimental artistic production at the centre of Srihatta's activities. More than just a private art museum, Srihatta aspires to cultivate a new community of art lovers in the region and will be free for all visitors.

→ [samdani.com.bd](http://samdani.com.bd)

## Byucksan Foundation

The Byucksan Foundation was established in 2010 to contribute to the development of culture and arts. Byuksan Foundation Key Culture Projects: Fine art Patronage: We aim to foster Korean contemporary art by supporting up and coming artists (Sang-yoon Yoon, Kyung-woo Han, Myeong-beom Kim, Jaye Rhee), and provide funding for the Membership Society of the National Museum of Modern and Contemporary Art, Korea, which supports the various projects of National Museum of Modern and Contemporary Art, Korea. We also took part in fundraising for installing Haegue Yang's work in the Tate Modern, as well as Wan Lee, whose work was featured at the Korea Pavilion. We also funded the symposium titled From Postwar to Contemporary Korean Art (1953–present): Conflicts, Innovations and Interactions that was held at LACMA last October. Music Patronage: We are patrons of talented musical groups such as the Sejong Soloists, Korea Festival Ensemble, and Trio de Seoul in order to promote the development of Korean classical music. Furthermore, we discovered and supported young artists (Woo-cheol Na, Gi-chang Lee, Hye-rin Oh, Yoon-soo Yeo) to help them focus their energy on improving their music. We have been expanding our musical patronage since we started with composer Jee Seo in 2017.



NEXT Classic Concert: We hold classical music concerts held by talent donating musicians in schools in order to lead the culture of giving back to society in a world with an education system that is orientated around the university entrance exams. Establish the Byucksan Theater Award, and Support Theater Production: We aim to establish the Byucksan Theater Award in order to foster Korean theater, and support play writes. The winning piece shall be given the rare opportunity to put their work on stage, acting as a platform for struggling debuted play writes to enter the theater scene.

→ [bsfoundation.org](http://bsfoundation.org)



# Acknowledgements

As a largely volunteer driven organization, CIMAM relies heavily on the generous support of individuals and organizations. The support we receive from our contributors is essential to the functioning and success of this organization. We would like to express our most sincere gratitude to our supporting members who contribute to CIMAM above and beyond their regular dues.

## Founding Patrons

Fundació “la Caixa”, Barcelona,  
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# CIMAM 2018 Annual Conference

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### Co-organized by

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Moderna Museet

in collaboration with:

Bonniers Konsthall

Magasin III Museum &  
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## Post-Conference Tour: Oslo, Norway, November 5–6, 2018

## Main Host

Henie Onstad Kunstsenter

## Program Partners

Astrup Fearnley Museet

Office for Contemporary Art

Munchmuseet

Oslo Biennial First Edition

# Institutional hosts

Fotogalleriet

Kunstnernes Hus

Kunsthall Oslo

Podium

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UKS

# Post-Conference Tour: Turku, Espoo and Helsinki, Finland November 5–6, 2018

## Main Hosts

Museum of Contemporary Art  
Kiasma, Helsinki

in collaboration with:

EMMA — Espoo Museum  
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Turku Art Museum

## Program Partners

Amos Rex, Helsinki

HAM — Helsinki Art Museum

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National Gallery, Helsinki

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Aboa Vetus & Ars Nova

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Galerie Forsblom

Titanik Gallery

Galleria Huuto

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Director Executive Office  
CÌMAM, Barcelona, Spain

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## Travel Grants Funded by

Getty Foundation, Los Angeles

V-A-C Foundation, Moscow

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Samdani Art Foundation, Dhaka

Alserkal Programming, Dubai

Byucksan Foundation, Seoul

## Additional Support

İaspis, Swedish Arts Grants Committee's International Program

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# CIMAM International Committee of Museums and Collections of Modern Art is an Affiliated Organization of ICOM

Suay Aksoy  
President

Peter Keller  
Director General

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CIMAM

ICOM international council of museums

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BONNIERSKONSTHALL

MUSEUM & FOUNDATION FOR CONTEMPORARY ART  
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MALBA

  
PROGRAMMING

V — a — C

 Samdani Art Foundation

 BYUCKSAN FOUNDATION

 THE SWEDISH ARTS GRANTS COMMITTEE





# Practical Information

## Your contacts during your stay in Stockholm

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# To and from Arlanda Airport to Stockholm City

## *Train Arlanda Express*

The Arlanda Express runs non-stop between Arlanda and Stockholm city in 20 minutes. Price for a single ticket 280 SEK.

→ [www.arlandaexpress.se](http://www.arlandaexpress.se)

## *Bus*

Shuttle buses between Stockholm Arlanda Airport and the Stockholm city centre run every ten minutes during most of the day. The ride takes approximately 45 minutes. Price for a single ticket 119 SEK.

→ [www.flygbussarna.se](http://www.flygbussarna.se)

Door to Gate is a complement to the shuttle bus offering a more flexible travel, adjusted to your wishes regarding pickup time and pickup location.

## *Taxi*

Taxis are available directly outside all terminals. The maximum price for trips within the marked zone boundaries is 675 SEK for 1-4 passengers to one address.

# Getting around Stockholm

*By metro, bus, tram, rail and ferry*

Stockholm Public Transport, SL, runs metro, bus, trams, rails and ferries around Stockholm.

There are two types of SL tickets: travelcards and single journey tickets. 24 hours travelcard 125 SEK, 72 hours travelcard SEK 250. The card can be purchased at SL Centre, Arlanda Airport, The Central Station, at certain hotels and small-scale ticket agents. Single journey tickets 31 SEK at the ticket machines at metro and commuter rail stations.

→ [www.sl.se](http://www.sl.se)

*Taxi*

Free price setting applies to taxi rides in Sweden due to a deregulated taxi market. You can hail a taxi on the street or call a taxi company. We would recommend:

→ Taxi Stockholm: + 46 8 15 00 00

→ Taxi Kurir: + 46 8 30 00 00

Uber is also available in Stockholm.

# Traveller's Notes

## *Tipping*

Tipping is not mandatory, but it is common to round up the restaurant or taxi bill by 5-10%.

## *Cash and cards*

Paying by card is very common in Sweden, even for smaller amounts. Cash is used in Sweden but a lot less than in other countries in Europe. Some places are cash free and do not accept any cash payments.

## *Emergency*

For emergency Ambulance, Fire or Police, please call: 112



































