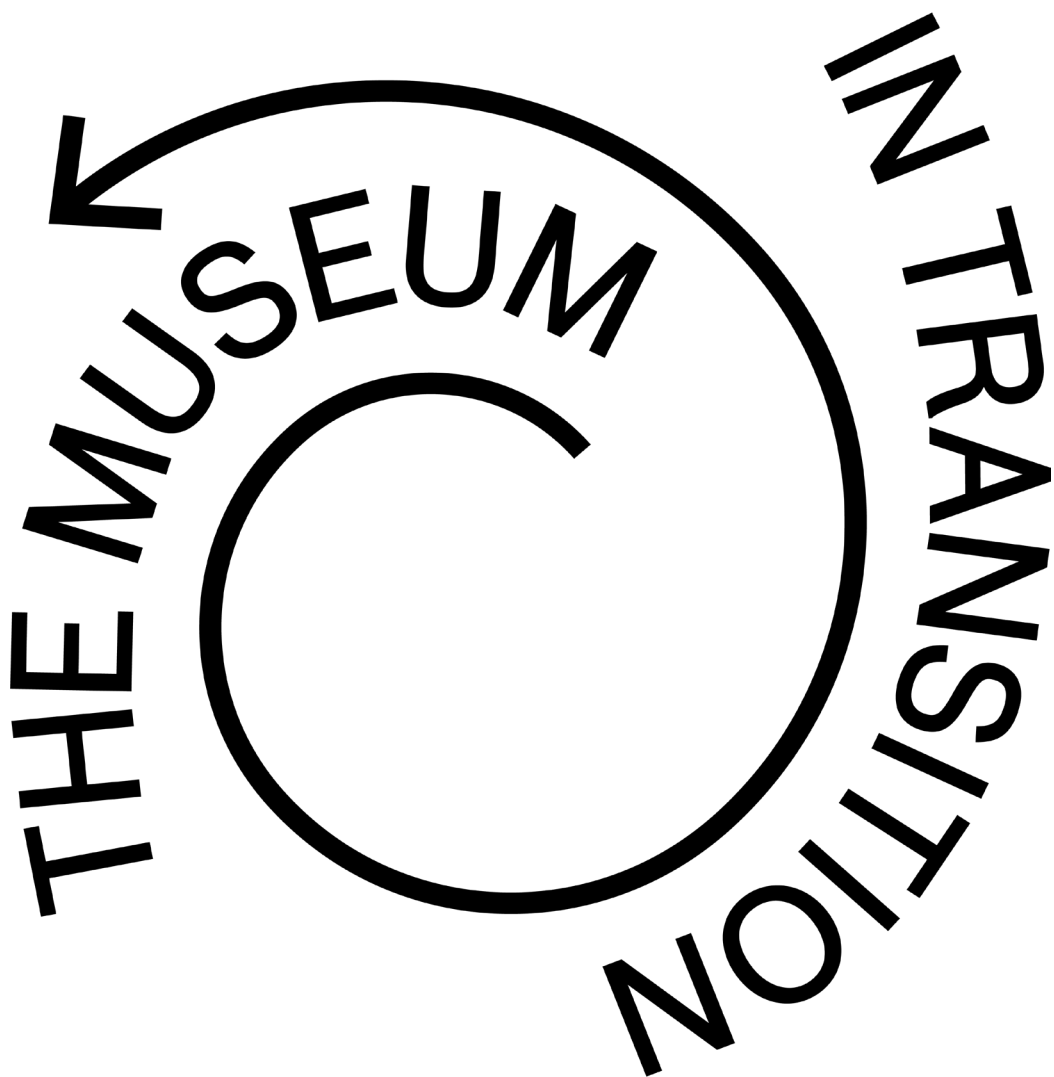


CIMAM 2018



STOCKHOLM

Conference Report

The Museum in Transition

Stockholm 2–4 November 2018



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President's Report

A few weeks after CIMAM's Annual Conference in Stockholm, I reflect on the relevance of the discussions held during the three-day conference where key issues about the complexities of the present and near future of museums and its new economic and ethical conditions were tackled from different angles and backgrounds.

Challenges affecting our profession in terms of curatorial and institutional scope, sustainability, technology, autonomy, accountability and accessibility were some of the concepts covered by the keynote and perspective speakers. We were able to debate with them and other participants during the daily panel discussions and workshops. Both, panels and workshops, as well as time to network with other delegates, have proved to be a highly demanded activity within the CIMAM program. Increasing the time dedicated to group discussion and interaction will be one of the objectives for CIMAM 2019.

We had a fruitful feedback session held on day three where we could listen to the comments and proposals of our members about CIMAM and its programs – particularly, the Museum Watch – and successfully approve the amendments to the Bylaws at the Extraordinary General Assembly. The session ended with a common demand for CIMAM to expand its global network and area of influence as well as the development of its programs, and I am glad to announce that this is already part of our agenda for next year. The Museum Watch Committee will work on the program scope, the board and office will run an outreach campaign for several programs, and the new CIMAM website will provide an efficient communication tool, more functional and including more features such as a discussion forum for members.

In this sense, the presence at our meeting of an ICOM Board Member, Carlos Brandão, was especially significant in emphasizing our positive and collaborative relationship while reinforcing the common values and objectives that connect our organizations.

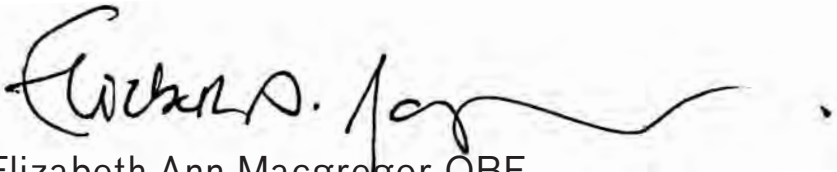
I can only finish this letter by thanking again the many individuals and institutions that made possible the CIMAM 2018 Annual Conference and post-tours to

REPORT FROM ELIZABETH ANN MACGREGOR

Norway and Finland. I am also deeply grateful to the travel grant funders that generously supported the attendance of 36 young professionals and the dozens of international participants who travelled from all over the world to Stockholm to take part in this important meeting.

I look forward to welcoming you all to Sydney next November 2019 where we are already working to offer you a vibrant program of visits and stimulating debates.

Best wishes,

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

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

Thursday, 29 November 2018



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?

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 organizations 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 key note 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 organization 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 revitalize the arguments for standing by the museum's core values?

THE MUSEUM IN TRANSITION

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.

Perspective 02 Loulou Cherinet

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

#CIMAM2018



About CİMAM 2018

The CİMAM 2018 Annual Conference was held in Stockholm, Sweden on 2 – 4 November, hosted jointly by Moderna Museet, Bonniers Konsthall and Magasin III Museum & Foundation for Contemporary Art. Two optional Post-Conference Tours were organized to Espoo, Turku and Helsinki, Finland and Oslo, Norway respectively on 5 – 6 November.

A total of 229 delegates from 59 different countries attended CİMAM's 2018 Annual Conference in Stockholm.

CİMAM awarded more travel grants than ever before. A total of 36 modern and contemporary art museum professionals residing in 30 different countries were awarded support to attend the Annual Conference.

The three-day program included four keynote speakers, eight perspective presentations, three panel discussions, two workshop sessions and organized visits to the foremost art institutions and collections in the city.

Keynote speakers included:

Daniel Birnbaum, Director and Ann-Sofi Noring, Co-Director, Moderna Museet, Stockholm, Sweden

Victoria Noorthoorn, Director, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina

Michelle Kuo, The Marlene Hess Curator of Painting and Sculpture, The Museum of Modern Art, New York, USA

Jörg Heiser, Prof. Dr. University for the Arts, Berlin, Germany

Perspective presentations included:

Katya García-Antón, Director, Office for Contemporary Art, Oslo, Norway

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

Lars Bang Larsen, Guest Professor, Royal Institute of Art and Curator, Moderna Museet, Stockholm, Sweden/Copenhagen, Denmark

Ho Tzu Nyen, Artist, Singapore, Singapore

Yuk Hui, Philosopher, Writer, Berlin, Germany

Ann Gallagher, Director of Collection (British Art),
Tate, London, United Kingdom

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

The afternoon program included visits to Moderna Museet, Royal Institute of Art, Nationalmuseum, Bonniers Konsthall, Stockholm University, Thielska galleriet and Tensta Konsthall.

Moderna Museet, Bonniers Konsthall and Magasin III Museum & Foundation for Contemporary Art are the main hosts and co-organizers of the Annual Conference.

The Annual Conference was also generously supported by:

Nicolai Tangen / AKO Foundation

Pontus Bonnier

Per and Lena Josefsson

Nordic Circle

ArkDes

Nationalmuseum

Royal Institute of Art

Public Art Agency Sweden

Accelerator - Stockholm University

Kulturhuset

Thielska Galleriet

Tensta konsthall

City of Stockholm

Post-Conference Tours

A group of 21 and 22 delegates attended CİMAM's post-conference tours to Finland and Norway respectively.

The Museum of Contemporary Art Kiasma, Helsinki was the main sponsor and organizer of the post-conference tour to Turku, Espoo and Helsinki, in collaboration with EMMA –Espoo Museum of Modern Art and Turku Art Museum.

Program Partners were Amos Rex, Ateneum Art Museum / Finnish; National Gallery, HAM – Helsinki Art Museum, Rafaela & Kaj Forsblom Collection in Helsinki. The program included visits to Aboa Vetus & Ars Nova, Galerie Anhava, Galerie Forsblom, Galleria Huuto, Helsinki Contemporary, Makasiini Contemporary, Titanik Gallery and Wäinö Aaltonen Art Museum.

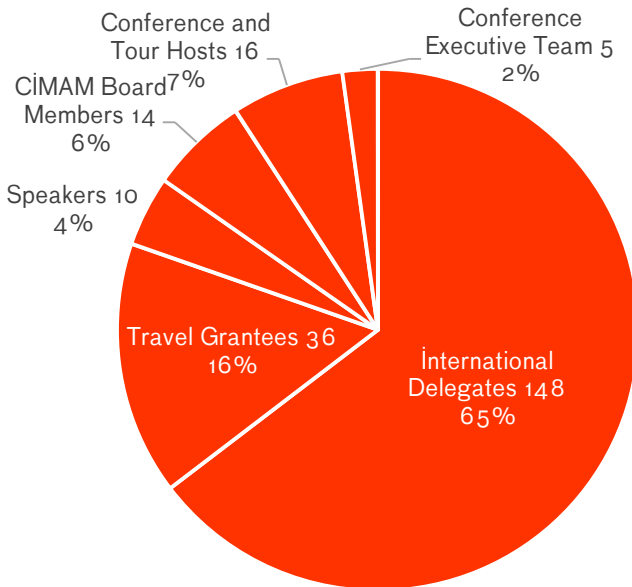
Henie Onstad Kunstsenter was the main sponsor and organizer of the post-conference tour to Oslo, Norway. Program Partners were Astrup Fearnley Museet, Munchmuseet, Office for Contemporary Art and Oslo Biennial First Edition. The program included visits to Fotogalleriet, Kunsthall Oslo, Kunstnerforbundet, Kunstnernes Hus, Podium and UKS.

CIMAM 2018 CONFERENCE REPORT



Conference Delegates

The Annual Conference is CiMAM's most important meeting throughout the year. It is attended by directors and curators of modern and contemporary art museums and collections and independent professionals. CiMAM 2018 Annual Conference was attended by 229 professionals from 59 different countries.



CONFERENCE DELEGATES

Conference delegates by country

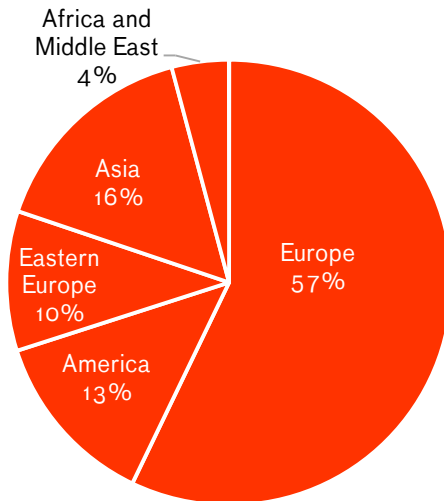
A total of 229 delegates from 59 different countries registered to the CIMAM 2018 Annual Conference in Stockholm. There was a strong presence of colleagues from Swedish and Scandinavian attending the Annual Conference.

Sweden	39	South Korea	4
Finland	11	Argentina	3
Switzerland	11	Brazil	3
Germany	10	Serbia	3
United States	9	Turkey	3
Japan	8	Australia	2
Netherlands	7	Croatia	2
Spain	7	Egypt	2
U. Kingdom	6	Greece	2
Belgium	5	Hungary	2
Canada	5	Israel	2
China	5	Philippines	2
Denmark	5	Romania	2
France	5	Albania	1
Norway	5	Azerbaijan	1
Russia	5	Bangladesh	1
Singapore	5	Cambodia	1
Chile	4	Cuba	1
India	4	Indonesia	1
Poland	4	Iran	1

CONFERENCE DELEGATES

Ireland	1	Portugal	1
Italy	1	Qatar	1
Jordan	1	South Africa	1
Luxembourg	1	Tajikistan	1
Macedonia	1	Estonia	1
Mexico	1	Ukraine	1
Mongolia	1	UAE	1
Peru	1	Venezuela	1
		Vietnam	1

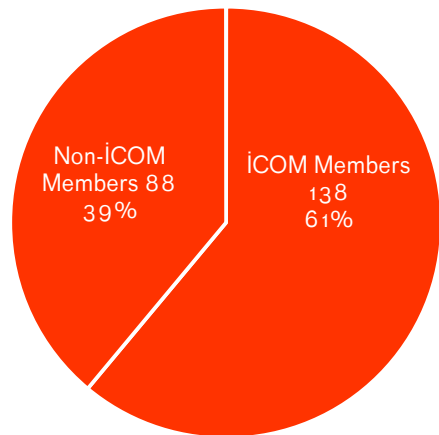
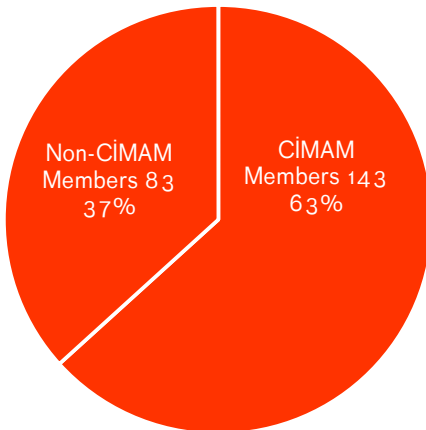
Conference delegates by continent



CONFERENCE DELEGATES

Conference delegates and CiMAM membership

In 2018, in the second year of the triennial, CiMAM had 532 from 77 countries. CiMAM Members are our best audience but there are also many professionals from outside CiMAM joining our meetings. This year 49 delegates were not affiliated to CiMAM neither to iCOM.



Conference delegates 2006–2018

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

2006 London	140
2007 Vienna	130
2008 New York	170
2009 Mexico	150
2010 Shanghai	200
2011 Ljubljana and Zagreb	180
2012 İstanbul	218
2013 Rio de Janeiro	159
2014 Doha	224
2015 Tokyo	260
2016 Barcelona	230
2017 Singapore	280
2018 Stockholm	229



Conference Budget

Moderna Museet, Bonniers Konsthall and Magasin III Museum & Foundation for Contemporary Art were the main hosts and co-organizers of the CIMAM 2018 Annual Conference.

The conference received the generous support of Swedish institutions and organizations, governmental bodies and private companies: Nicolai Tangen / AKO, Foundation, Pontus Bonnier, Per and Lena Josefsson, Nordic Circle, ArkDes, Nationalmuseum, Royal Institute of Art, Public Art Agency Sweden, Accelerator-Stockholm University, Kulturhuset, Thielska Galleriet, Tensta Konsthall and the City of Stockholm.

The support received has covered production expenses of the conference such as speakers' costs, auditorium rental and technical equipment as well as receptions and transportation.

CONFERENCE BUDGET

Main conference figures

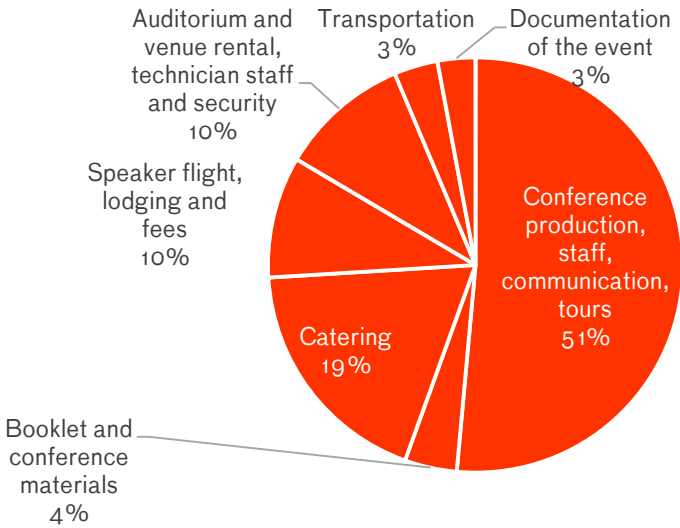
Total conference expenses	273.108,66€
Cost per participant (229 participants)	1.192,61€
Income from Registration	65.733,52€

Breakdown of conference expenses

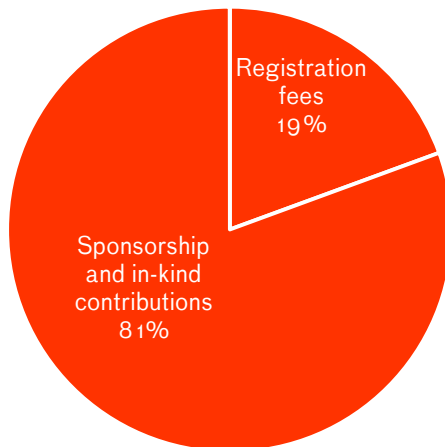
Speaker flights, lodging and fees	25.843,68€
Auditorium and venue rental, technician staff and security	27.724,66€
Conference production, staff, communication, tours	140.508,57€
Booklet and conference materials	11.097,69€
Catering	50.585,21€
Transportation	9.283,14€
Documentation of the event	8.065,71€
<i>Total expenses</i>	<i>273.108,66€</i>

CONFERENCE BUDGET

Conference breakdown of costs



How was the conference financed?



CIMAM 2018 CONFERENCE REPORT



Travel Grant Program

Launched in 2005, CiMAM's Travel Grant Program is designed to foster cooperation and cultural exchange between contemporary art curators and museums directors in emerging and developing economies and their counterparts in other regions of the world.

The support we receive from Travel Grant Funders allows CiMAM to develop a Travel Grant Program that has become essential in the participation of a broader range of professionals in the international debate concerning contemporary art.

Over the years CiMAM's travel grantees have constituted a remarkable group of professionals who have later become important protagonists in today's modern and contemporary art museums and collections.

Since 2005 over 300 young curators and museum directors have been awarded support to attend CiMAM's Annual Conference.

→ CiMAM's Travel Grant Program supports individuals' curatorial and research development through their attendance at the Annual Conference where the most current concerns on contemporary art practices are being discussed.

→ Awarded candidates benefit from unique networking opportunities through interaction and exchange with international museum directors and peers.

→ Successful applicants become members of CiMAM for the triennial they have been awarded allowing continuity and belonging to the most relevant international contemporary art museum community.

→ Beneficiaries' profiles and reports are announced through CiMAM's newsletter and website, and are published in the conference booklet and conference report where they receive wide international visibility.

2018 Travel Grant Funders

In 2018 CIMAM offered 36 travel grants, more than ever before, to modern and contemporary art museum and collection professionals residing in 30 different countries:

Albania, Argentina, Bangladesh, Brazil, Cambodia, Chile, China, Cuba, Egypt, Estonia, India, Indonesia, Iran, Japan, Macedonia, Mexico, Mongolia, Morocco, Peru, Philippines, Qatar, Romania, Russia, South Africa, Tajikistan, Tunisia, Turkey, Ukraine, Venezuela and Vietnam.

In 2018 CIMAM received 69.029,97€ generously provided by:

40,000,00€ Getty Foundation → 22 grants
10,000,00€ MALBA–Fundación Costantini → 4 grants
5,000,00€ Alserkal Programming → 3 grants
5,000,00€ V-A-C Foundation → 3 grants
5,000,00€ Samdani Art Foundation → 2 grants
4.029,97€ Byucksan Foundation → 2 grants

→ The Getty Foundation, Los Angeles, offered 22 travel fellowships for professionals residing in countries with Emerging Market and Developing Economies.

→ MALBA–Fundación Costantini has awarded support to 4 professionals from Latin America.

→ Alserkal Programming has awarded support to 3 professionals from the Middle East and North Africa region.

→ V-A-C Foundation has awarded support to 3 professionals from countries of the former Soviet Union.

→ Samdani Art Foundation has awarded support to 2 professionals from the South Asia region.

→ Byucksan Foundation has awarded support to 2 professionals from the Northeast Asia region.

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

*CiMAM Travel
Grant Selection
Committee 2018*



Saskia Bos
Art Historian and
Curator, Amsterdam,
Netherlands



Corinne Diserens
Independent Curator
Brussels, Belgium



Agustín Pérez Rubio
Independent Curator,
Madrid, Spain



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



Eugene Tan
Director, National
Gallery Singapore,
Singapore

Purpose of the grant

The support was limited to cover conference registration*, travel expenses (round trip economy flight tickets) and 4-night accommodation in one of the hotels recommended by CIMAM. Distribution of funds was set on a case-by-case basis for each recipient. CIMAM booked and pre-paid all expenses directly (travel and accommodation) avoiding reimbursements to any grantee. Funds did not cover transportation to/from the airport, visa expenses, travel insurance and registration to the optional conference tours.*Conference registration included access to all conference sessions, lunches, dinners, refreshment breaks, access to organized visits and coach service to and from planned visits. All registered delegates received a copy of the 2018 Conference program and a courtesy tote bag.

Application process

Candidates were invited to complete an online application form and include a CV and short résumé, a motivation statement and two letters of recommendation by museum professionals or scholars who are familiar with the candidate's qualifications.

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

The call for applications was sent out on 14 May 2018 and on 22 June for grants funded by the Getty Foundation. Deadline to receive applications was 30 June and 20 July 2018 for the Getty Foundation.

Successful candidates were informed on 2 August 2018 and the list of grant beneficiaries was announced on 7 September 2018.

Selection process and criteria

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

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

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

The candidate applications were sent to the six travel grant funders and reviewed by the Travel Grant Selection Committee of CIMAM constituted by 5 CIMAM Board Members.

In 2018 they reviewed 148 completed applications from eligible candidates. All grant recipients were first approved by the grant funder.

Every year we seek to increase the number of travel grants that CIMAM can offer to contemporary art professionals from around the world to participate in the Annual Conferences. CIMAM's website dedicates a section exclusively to CIMAM's Travel Grant Program with extended information about its funders and beneficiaries since 2005.



Getty Foundation

Since 2005 the Getty Foundation has been generously contributing to CIMAM's development by supporting the attendance of a total of 203 professionals from underrepresented countries around the globe to CIMAM Annual Conferences.

In 2018 the total awarded amount by the Getty Foundation to CIMAM to carry out the Travel Grant Program was of 40.000,00€.

The funds have been used to cover flights, accommodation and registration fees of 22 award recipients from 20 different countries with Emerging Market and Developing Economies according to the International Monetary Fund's World Economic Outlook.

CIMAM is particularly thankful to the Getty Foundation for its efforts in obtaining an exemption from the US government in time to be able to continue supporting this important program in 2018 and allow granting professionals from countries sanctioned by the US.

GETTY FOUNDATION

Grant beneficiaries funded by the Getty Foundation since 2005:

2005 São Paulo	19
2006 London	17
2007 Viena	20
2008 New York	0
2009 Mexico	0
2010 Shanghai	0
2011 Ljubljana and Zagreb	25
2012 İstanbul	23
2013 Rio de Janeiro	15
2014 Doha	22
2015 Tokyo	20
2016 Barcelona	20
2017 Singapore	20
2018 Stockholm	22

CIMAM followed the list of countries with emerging and developing economies according to the International Monetary Fund's World Economic Outlook Report, April 2018:

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



*Country and city of residence of the 22 Getty
Foundation 2018 grantees:*

Mahnaz Asadi, Tehran, Iran
Camila Bechelany, São Paulo, Brazil
Sandra Demetrescu, Bucharest, Romania
Roberto Devela, Parangue City, Philippines
Agustin Ricardo Diez, Castelar, Argentina
Tuong Linh Do, Hanoi, Vietnam
Michele Fiedler, Mexico City, Mexico
Natalia Fuchs, Moscow, Russia
Mira Gakjina, Skopje, Macedonia
Maria Victoria Herrera, Manila, Philippines
Valentina Koça, Tirana, Albania
Bayu Genia Krishbie, Bekasi, Indonesia
Sharon Lerner, Lima, Peru
Meta Moeng, Phnom Penh, Cambodia
Hadeel Eltayeb, Doha, Qatar
Bhavisha Panchia Benoni, South Africa
Shruti Ramlingaiah, Mumbai, India
Kamini Sawhney, Bangalore, India
Trishla Talera, Pune, India
Yanguo Xia, Beijing, China
Demet, Yildiz, İstanbul, Turkey
Chahrazad Zahi, Temara, Morocco

Grantees' reports



Mahnaz Asadi
Head of Museum Cultural Heritage, Handicrafts
and Tourism Organization
Iran (ICHHTO) Teheran, Iran

I attended the CiMAM Annual Conference for the first time and I would like to say that it was one of the most amazing experiences in my professional field. Thanks to the CiMAM organizing team besides the generous support and effort of the Getty Foundation for awarding me a travel grant without which I would not have been able to have this opportunity.

ICOM acknowledges that the definition of a museum evolves 'in accordance with the realities of the global museum community'. In other words, museums themselves need to evolve to survive and prosper in their changing ecosystem. I think that along with the importance of connecting the region to the universe, it is important to meet our 21st Century challenges. That is why this conference under the title The

Museum in Transition consisted of keynote speeches, a distinguished group of speakers – artists, professors, curators, directors and numerous exchanges of conversations, addressed a wide range of topics pertaining to theoretical and practical institutional cases.

I am personally a more practical person, so, I have been mostly interested in some case-study perspectives. The first day, dedicated to Global Realities – Challenges for Modern and Contemporary Museums. The keynote speech by Victoria Noorthoorn *The Proud South Mouth: Local Museums Rewrite World Art History* has given a very fresh and straight view through local perspective presenting their activities and facing the challenges of engaging meaningfully with Indigenous art and thought; then I was inspiring to listen to the artist-Professor the inquiries about the Confidence in Ignorance – the Museum and the Paradox of Inquiry ('Meno's Paradox'). It was great to hear Katya García-Antón speech *Decolonisation in Art Institutions*. It has given a lot of questions to me such as: is it possible to reform such institutions from within? or should alternative structures be sought to converse with them? And what are the power dynamics involved in this?

The second day of the conference, dedicated to The Future Intelligence of Museums with a keynote speech by Michelle Kuo: Big Data. It was talking about the shift from museums as bastions of stasis into interactive arenas and rise of ‘intelligent’ spaces and responsive environments with showing the famous example. I have received that immersive media allow us to diversify the stories we tell, to layer meaning and to embrace ambiguity. I was also really impressed to listen to artist Ho Tzu Nyen presentation The Critical Dictionary of Southeast Asia. The project introduces an interactive Internet platform and “infinite film” created in the dictionary and it really encouraged me to visit their website to learn more about this project.

For me, also the third day was particularly interesting. It covered the topic Ethics of Museums in an Age of Mixed Economy. The speech by Ahmet Ögut about Apparatuses of Subversion has given a lot of questions such as how can we maintain ethical standards in a deal with moments of the crisis caused by extraordinary incidents, economic and political in the art world?

In the following speeches by Ann Gallagher and Mami Kataoka about Tate's own Ethics Policy and Mori Art Museum, I gained a lot of insight that if museums want to continue to exist, by being relevant, they should take the ethical path. They will proactively work with communities to shift towards more regenerative and circular economies. They should try to explore ethical and participatory forms of entrepreneurship.

Among the other inspiring speeches, in the workshop on the topic of The Museum Watch Program and the challenge of the independence Loulou Cherinet of the museums in different organizational and financial conditions, I really respected the insistence and patience of Suzanne Cotter and Eugene Tan, those who moderating our workshop and their concern to have a practical outcome and possibilities that CIMAM can provide in this perspective.

I was also very impressed by the high academic standards of the exhibition accompanying the conference, Visit of The National Museum, Thielska Galleriet, Stockholm University extremely were remarkable. And at the end, I also want to convey my gratitude to the organizers from Stockholm Moderna Museet, Bonniers Konsthall and Magasin III Museum & Foundation for

Contemporary Art, which arranging all amazing details and professional programs, also to get us in touch to so many artists and museum professionals and to get so much visual and practical inspiration.



Camila Bechelany
Independent Curator
São Paulo, Brazil

Museums are environments that deal with sensibility

The core themes of the CIMAM 2018 Annual Conference were, briefly: 1) the challenges for institutions to be globally relevant while being locally significant; 2) how the museum changes in an interconnected world and how to deal with a rapid technological changing world and; 3) how art institutions and professionals keep their ethical positions while being confronted by a mixed economy that poses new funding configurations today. Those issues were certainly relevant to all the delegates on a greater or lesser degree.

Day 1 panel, *Global Realities – Challenges for Modern and Contemporary Museums*, was particularly interesting because we could hear different perspectives, that are brought from different realities. Following the presentation of the first speakers and our hosts, Ann-Sofi Noring and Daniel Birnbaum, the Moderna Museet in Stockholm wants to rethink its collection and its programs looking into new geographies while looking for ways to cope with the “lack of knowledge”, the Museo de Arte Moderno de Buenos Aires aim is to “re-write the history of art in a Southern perspective”, in the words of director Victoria Northoorn. It made clear that challenges for institutions from the global south differ greatly from those in the global north since the experience of colonialism and decolonization in one and another perspective result in very different approaches. Museums of modern and contemporary art speak to two kinds of audience: local and international. It was stimulating to have a glimpse of different museum realities and given the variety of contexts that the numerous participants, coming from more than 59 countries represented, it reminded us that we should examine institutions on their own terms, within their local contexts. The question that remains is how can we really learn from one another? Listening is

certainly a very good start. Decolonization inside art institutions is a daily work and even if the re-visioning of the modern art museum is happening after some years now, it made clear that there is still much work to be done for us to understand what we are calling today the global sphere.

The Perspective speakers, at all the occasions, during the 3 days of the Conference made an important outlook on the discussions. This is true, especially for the artists Loulou Cherinet and Ho Tzu Nyen, presentations that confronted our preconceived ideas on global art and context and brought a critical point of view to the debates. Michelle Kuo's presentation, gave a historical overview of exhibitions, museums, and interactivity, deconstructing the idea that the future is something we never imagined. We can always learn from the past. On Day 3, the sensitive subject *Ethics of Museums in an Age of Mixed Economy* brought particular contentious debates and the deliberations were quite open and honest. Again, it was very interesting to have different case studies to look at, the one at Tate London, a public funded institution and the one from the Mori Art Museum, a private museum. Ahmet

Ögut's presentation has raised the question of solidarity among the art workers, remembering that power relations have to be considered also inside our own institutional structures and not only among external partners. Besides of being an international arena for deliberation, to debate and to confront ideas about our professional activities, CIMAM is also a community of professionals that can work in bringing awareness inside the working structures we are part of.

I've been following CIMAM's activities with interest for some years now and this was my first time as a participant to CIMAM Annual Conference. I am thankful of the opportunity given by the travel grant for being able to connect with colleagues from different contexts and multiple backgrounds in this arena and to get to know institutions and art collections in Stockholm in such a privileged way.



Sandra Demetrescu
Curator MNAC Bucharest, National Museum of
Contemporary Art
Bucharest, Romania

While having the opportunity of an increasingly growing scope, the museum of the 21st century also faces the challenge of maintaining the balance between its local responsibilities and the demand of addressing a much wider context.

The first and third conference days as well as the workshops were enlightening from this perspective: attempts at institutional (re)positioning, questions related to museum strategies – and their transition – in (or in relation to) different cultural backgrounds, or the challenges museums are facing with respect to their integrity and ethical standards were addressed, all the while highlighting the importance of CIMAM's activities and mission for the professional community. It also became clear, during our exchanges, that the plurality of the concerns, desires and anxieties of museum institutions and art professionals worldwide

pose a great challenge in “globally” addressing the questions at stake.

I had a particular interest in the themes discussed in the second day panel, The Future Intelligence of Museums, in the debate around the way technology, in its pervasiveness, is shaping the mechanisms of producing (and showcasing) art and its discourses. The keynote lectures as well as the presentations have given me a supplementary insight on some of the ways curators and institutions are approaching these subjects nowadays, as well as on how artists are embedding them in their practice and are proposing experimental work that strongly relies on technological tools (and more importantly also avoiding the methodological pitfall of reducing their undertakings to that alone). It was interesting to see the historical backdrop in Lars Bang Larsen’s exhibition project research, as well as in Michelle Kuo’s presentation; the common reference to the E.A.T. (Experiments in Art and Technology) collaborative project / LACMA’s Art and Technology Program from the late ‘60s bear testimony to the fact that the general theme of art and technology represents a research field of major relevance in current art theory and exhibition making.

The recurrent need of revisiting the founding moments of this specific paradigm in art production – although (inevitably) focused on the western context – might be also an indication of the incipient efforts to repositioning the discourse in a larger frame of cultural production. It is in this sense that Ho Tzu Nyen’s talk came as a necessary addition to the program, by presenting a work that by way of its formal – “technical” – dimension can easily be inscribed in the succession of the artistic movements and concerns presented by the keynote speakers, yet at the same time relying, at its conceptual core, on a perspective that works with notions such as colonialism, Southeast-Asian identity, decolonizing strategies etc.

Furthermore, the “atlas” format of Ho Tzu Nyen’s project could be easily read in the lineage of Aby Warburg’s Mnemosyne, as a (montage) tool for creating arches in time or over geographically / culturally distinct spaces, while also adding further subjects of inquiry such as authorship and collaborative practices in an Internet-based framework. At this point in the discussion, Yuk Hui has addressed one of the fundamental issues of this general topic, going back to the ontological turn in anthropology and, beyond that, by proposing the notion of “cosmotechnics”: how can we deal in today’s global context of artistic production

with the European legacy of thought (taking for instance the Greek *techne* as one of the reference points, or modern “technology”), while also looking for alternative, parallel ways – from within different cultural frameworks – of approaching non-western phenomena? This entire panel was for me a confirmation of the fact that fields such as museum and curatorial studies can benefit to a great extent from such debates, ultimately generating possible new approaches in curatorial practice, or the constant re-envisioning of the museum’s mission as a place of knowledge production.

I would like to express my gratitude to the Getty Foundation and to CIMAM for giving me the opportunity of participating in this conference.





Roberto Devela
Exhibition Programs Officer Metropolitan
Museum of Manila
Paranaque City, Philippines

This year's CIMAM Annual Conference in Stockholm, Sweden, with its overarching theme *The Museum in Transition*, signaled the shifting perspectives in the international museum community in dealing with how modern and contemporary art museums are called to respond to publics in the time of rapidly advancing technologies, and in the midst of ethical issues and challenges that cultural institutions face today.

The topics of the conference were broad enough to be relevant to all participants attending the conference, yet also specific in subject matter, encouraging an expansion of perspectives among individuals. Some discussions, though not necessarily reflecting what one may find in their home

countries or museums, are valuable in offering alternate ways of thinking about the different aspects of curatorial work. Its participants the chance to participate in the different conversations that emerged, specifically during the panel discussions as well as during the workshops about CIMAM's Museum Watch program and museum ethics regarding private sponsorship.

Having three host institutions (Moderna Museet, Bonniers Konsthall and Magasin III Museum & Foundation for Contemporary Art) also provided participants much-appreciated insight into the variety of museum programming available in the host country. The transferring between venues also gave participants, especially those who can only stay in the country for the duration of the conference, a chance to see the different facets of the city. Site visits to venues other than the host museums enhanced the conference experience, and also showed the strong support network between Stockholm's cultural institutions, something that I believe CIMAM should also aspire to represent as an organization.

My participation in this year's CIMAM Annual Conference has greatly benefitted my career as a

museum professional working in the Philippines. I was able to establish new connections with fellow practitioners through the diverse lineup of activities arranged for the program, connections which would hopefully bear partnerships and collaborations with the museum I represent, the Metropolitan Museum of Manila, in the near future. This opportunity to explore alternative perspectives would not have been possible without the support of the Getty Foundation through the CIMAM Travel Grant Program, and I am truly thankful for the experience to take part in the various discussions that concern the museum community.



Agustín Ricardo Diez
Director Centro de Estudios Espigas
Castelar, Argentina

The CIMAM faces a great challenge: how to be a forum for dialogues among global institutions that come from and confront drastically different economic, cultural, and political environments. One

of the main goals that the CiMAM is trying to achieve is to be both a forum to generate a productive debate and a site open to a broad number of members.

The 2018 meeting in Stockholm made that challenge clear. The professionals invited to speak during the meeting presented talks that covered topics such as censorship, technology, the relationship with the private sector—galleries, collectors, etc.—or funding issues. These topics, which were discussed in smaller meetings during lunch, clarified the complexities and differences among institutions. Latin America and Asia are dealing with very singular problems that in many cases are not in line with the kind of challenges faced by European and North American institutions.

At the end of the conference, it became clear that there is an importance for CiMAM to establish bridges among museums not only in order to solve common issues but also to collaborate with one another.

As director of an archive focused on Argentinean and Latin American Art, I find this topic particularly relevant, especially in a moment when archives are being acquired by museums—in many cases as if they

were works of art— complicating the accessibility for researchers. Sometimes the museum's behavior is not as collaborative as is needed.

Finally, while the CIMAM was an extremely productive forum to share experiences and to become familiar with other institutions' projects, the issues addressed were mostly focused on exhibitions, financial support, and relationships with private and public actors. It would benefit the CIMAM Annual Conference to incorporate discussions related to institutional archives, restoration departments, or educational projects. Those are topics in which the CIMAM could improve its role as a forum to share institutional experiences.



Tuong Linh Do
Curator, Art researcher Six Space
Hanoi, Vietnam

CIMAM 2018 Annual Conference's theme The Museum in Transition resonated with a lot of current discussions on decolonizing the museum and questions the role of the museum in a changing world of global crisis. On the first day, the keynote speech by Victoria Noorthoorn from Museo de Arte Moderno de Buenos Aires (Argentina) has eloquently heated up the discussion. Using both poetry, art and historical, theoretical discourse, the speech has gone through a history of curating and museum not just relevant to Argentinean context but to South America and internationally. The critical and decolonial attitude is to continue problematizing the term "curator" and "modernization" and confidently re-claim one own's agency. Loulou Cherinet's perspective then emphasized the untranslatability of the other and the hierarchy of culture where one has to adjust to fit the existing discourse. It also provokes the system of classification including

knowledge keepers and producers such as libraries, museums, and universities. During the discussion, one point was raised about the necessity for collaboration and co-operation in the process of learning, unlearning and relearning. On the second day, Yuk Hui's perspective is a highlight in showing another dimension of how the world is changing today under the digital and technological influence. Hui's perspective was also about how the age of rapid acceleration has completely changed the way human perceive reality. Ho Tzu Nyen's presentation questioned how today's different forms of art making and practicing could play various different roles both inside and outside the museum context. It is also questioned the process of archiving, historicizing and building up narratives. On the third day, the issue of the Ethics of Museums in an Age of Mixed Economy is getting heated again by Jorg Heiser's keynote speech. Heiser talked about moral authority which is of great importance. Contemplating on the global crisis, increasing inequality and climate change, how art and cultural workers and practitioners could engage and create some changes and not just in the lip-service of playing the role of having moral and cultural authority. The conference has left an enormous

impression and questions and space of reflecting for my own art and cultural practice in my context. Besides the workshops and visits, it was a pleasure to be in conversation and network with other peers from around the world. This opportunity has opened up other potential future collaboration, without such a platform it would be very difficult to even think of starting the discussion.



Hadeel Eltayeb
Associate Curator, The Media Majlis
Doha, Qatar

On the first day of *The Museum in Transition*, I was introduced by Victoria Noorthoorn to the question of *How to Entangle the Universe in a Spider web*, via the site-specific installation created in Museo de Arte Moderno. Jointly created by spiders, and the museum staff who worked at night to feed them, the labor of museum professionals towards meaningful social change in their respective institutions can be



described in terms of a spider web. As a process it requires patience, tracing hours of diligent efforts into a fragile structure that can be insular and set apart from its local context.

As museum professionals subject to internal bureaucracies, we are often beholden to a body of work left by authors who are unseen, unheard and whose efforts can be unmade in record time. As we are driven by the need to serve a plurality of diverse publics and perspectives in working towards a more socially engaged practice, we are moving away from cultures of perceived risk and sales within institutions. There is a sense of pushing back on the role of the museum in order to actively seek and build on local knowledge as a catalyst for institutional change.

This process of transition in is an exciting time in museums and galleries. In sharing insights with peers from across the world, questions were raised within and outside of the conference sessions: how do we re-think how to expand our networks of engagement even further to invest in or surroundings locally and globally? How can we change our methods of attributing value and acquiring knowledge as institutions? Can this work move out of the four walls of a

building, into public art and cultural encounters as a discursive strategy? I found the most interesting insights on progress came from discussions of how institutions could not only stop to assess at what they have worked to build so far but also to question how to better bring the world into their process. I remain grateful to CIMAM and the Getty Foundation for selecting me and awarding me the travel grant award, in allowing me the opportunity to share in these lively discussions with curators and professionals from different disciplines and diverse backgrounds.



Michele Fiedler
Curator, Sala de Arte Público Siqueiros
Mexico City, Mexico

Is the museum in transition?

The thought of the inner structures of museums transforming or transitioning from one form to

another is arousing, and so is to be able to openly discuss with peers the limits, power issues, and many contradictions between the ideologies represented in programs and the ways of operating internally. This year's CIMAM was, in some instances, a place and time where this could happen. Perhaps ignited by problems brought up during the conferences, loaded conversations among smaller groups and sharp one-line jokes in a hall, a sidewalk, a bus (or in a park while sipping hot blueberry soup), problematized to more depth the operations of the different kinds of institutions in which we work.

Because not all of the delegates in the conference work at THE museum, discussions emerged and comparisons were drawn between the different forms in which we operate and how our distinct cultural contexts affect the institutions we care for. A public institution in Mexico has issues that are not the same as the ones of a space in the Philippines, Cuba, Sweden, Iran, Argentina, Venezuela, Switzerland, England, Peru, Tajikistan, Poland, or the United States. Though coincidences emerged, it remained (and remains) clear that there is no universal museum just as there is no universal experience.

Important concepts that could be grasped and tackled within different contexts or that sparked my mind, were put on the table by some of the speakers. Katya García-Antón spoke about decolonization of the Norwegian art scene, and the complex process of making a new Sami museum. At some point in the lecture, she quoted Audre Lorde: “For the master’s tools will never dismantle the master’s house.”

To me, an aphorism of incredible lucidity consistent with the rest of her presentation, which questioned if this new institution needs to be a museum within walls at all. Just after, Loulou Cherinet said, academically, to “know the question that you don’t know the answer to,” opening up to a panel that discussed among other things, inclusion.

Before the end, for the love of words with no conclusions and scattered thoughts, I need to add two fragments from my memory and notes that maybe someone else will enjoy as I did:

1. Ho Tzu Nyen talking about his film *One of Several Tigers*, showing this image: an 1865 print by Hienrich Leutemann depicting a tiger attacking a machine (used by a colonizer and workers

conducting a road survey in Singapore in 1835) used for measuring the landscape, which was being streamlined and rationalized with the ulterior motive of planting pepper and other crops.



2. That same day, during the panel someone asked how can we recreate the migrant experience in the museum, the answer by Lars Bang Larsen was “you can’t have the migrant experience, you don’t have the migrant experience, the closest way may be to read a book, or many books.”

I value these notes.

I don’t know what museums will be in the future, but I constantly think about what I can do where I’m at. Perhaps the concept of *The Museum in Transition* comes from a concern with movements like “abuse of

power comes as no surprise,” me too, and general outspokenness in social media and other information platforms, or from a preoccupation with relevance and audience engagement in present times. To acknowledge that there could be, and even should be transition is a good sign, even if it is far from resolution.



Mira Gakjina
Director, Curator Museum of Contemporary Art
Skopje
Skopje, Macedonia

As a curator and director of Museum of Contemporary Art Skopje the possibility to participate at the CIMAM 2018 Annual Conference contributed toward gaining knowledge toward new, innovative and alternative models of rethinking of the role of the museum in relation with current socio-political challenges and technological innovations that museums face, that enables me with a new

expertise for the future development of the institution.

The three of the conference sessions were considering the museum as a concept in constant development of its critical premise, inspiring and challenging in its socio-political and, above all, cultural appearance.

The conference program corresponded to the need for implementing new cultural i.e. abandoning the ethno-nationalist and conservative concepts of acting in the cultural space and its continuous depoliticization and democratization. This approach contributes to the development of critical culture, the creation of relations between culture and other spheres of social life connected to the new media, internet, and technological innovations.

The third session dedicated to the *Ethics of Museums in an Age of Mixed Economy* confirms the reconsidering of the need for responsibility, ethically and morally implementation of the management policies of the Museum that corresponds with the extremely important period of depoliticization and democratization of the institutions in Macedonia.

Also, conference program opened the questions if is it too ambitious to plan the development of an international program in a periphery facing economically restrictions in the wider socio-political context of the disturbing political global area? Peripheries and small cities don't have much choice, especially if they want to avoid quick satisfaction or lowering of the standards. The only choice is developing strong international cooperation. Therefore, I believe that this meeting was of the highest importance, for the collaboration that can induce the initial dynamics for new beginnings. Regarding this, the possibility of constituting new connections with colleagues and artist at international level, which leads to the future collaborations are from an exceptional value for the development of my future work and the institution also.



Natalia Fuchs
Curator
Artypical
Moscow, Russia

Natalia did not attend the Annual Conference due to her daughter's health problems.



Maria Victoria Herrera
Director, Chief Curator Ateneo Art Gallery
Pasig City, Philippines

The content and venue sites of the conference was an ideal way of introducing conference participants, especially first-time visitors to Stockholm, to the cultural community and infrastructure of the city. Apart from the museum venues, visiting the Royal Institute of Art, Stockholm University and Tensta konsthall were most welcome as these are spaces which a regular visitor/tourist would not be able to easily access. Conference logistics were well-planned and managed and I am thankful to the CIMAM secretariat and conference organizers for managing the sessions and movement of participants seamlessly. Working around the theme of *The Museum in Transition*, the keynote speakers and presenters touched on their respective contexts which were both diverse and familiar in some ways to the context of my organization, the Ateneo Art Gallery – a university art museum of Philippine modern and

contemporary art that has a long history of almost 6 decades. Based on the presentations and discussions, Transition does not only refer to looking or moving forward but also taking stock of and representing an institution's history for contemporary audiences.

Moderna Museet's current programs of building on the strength of cornerstone work in its collection is much appreciated but more so by how its programs are also informed by its history and archival collection. This has been a direction we have just started to pursue as a way of contributing to the history of Philippine contemporary art. The same is true with how programs of the Modern Art Museum of Buenos Aires build on its legacy. Ms. Noorthoorn also reminded us of the importance of acknowledging the varied publics – the community of artists with varied voices and concerns, actual visitors, and potential visitors. Sessions on art and technology raised questions on how can museums evoke new sensibilities.

Day 3 sessions were quite interesting as it opened the curatorial profession and mainstream exhibition practices to criticism. I especially appreciated Mami Kataoka's comment on how curator's in the Asian region do not seem to figure into high-profile scandals. Is this a reflection of the status of the profession in our respective countries?

2 -Expanding and Strengthening Networks Receiving the grant to attend the CIMAM Annual Conference in Stockholm opened opportunities to meet and re-connect with colleagues from different regions. Apart from meeting colleagues from Singapore who have been our regular collaborators, I re-connected with Judith Greer of the Sharjah Art Foundation whom I met last year in Singapore. She generously opened the possibility of collaborating with Ateneo Art Gallery especially after the Foundation's president, Sheikha Hoor Al Qasimi, had made a visit to our museum early this year together with curators of the 2019 Sharjah Biennale. Judith Greer and I discussed feasible projects we can work on, among them an exhibition of video-based works from our respective collections.

I was looking forward to the visit to Iaspis after the conference proper as I wanted to explore the possibility of engaging them to partner with us for our annual contemporary art award program. The Ateneo Art Awards (since 2004) include opportunities for its three winners annually to be invited to a residency in Singapore, Australia, and the UK. It would be great to explore a possible residency partnership with Iaspis in the future. I hope my recent email to Jan and Lena will get a positive feedback.

Lastly, it was great to meet grantees from the different

regions and with varied ranges of curatorial practice (institution-based, freelance, academics etc....). The 4 days together allowed us to discover shared experiences and contexts especially with those from Asia and South America.

I was happy to have decided to extend my visit before and after the conference as it allowed me to visit other museums and exhibition spaces in Amsterdam and to return to some of the conference venues to better appreciate the exhibitions. I visited the photography exhibitions at the Kulturhuset after the conference and was very moved by the well-curated exhibit on the Holocaust survivors.



Valentina Koça
Director ZETA Contemporary Art Center
Tirana, Albania

The opportunity to attend the CIMAM 2018 Annual Conference in Stockholm was first of this kind. Never before I had a chance to meet such a vast amount of museum professionals from all around the globe in one

place. As the Director of a relatively small exhibition venue in the Western Balkans, I have mostly maintained professional contacts with regional art centers and colleagues from neighboring countries.

CiMAM 2018 was an outstanding occasion to get insight into the current trends on a broader scale, notably during the conference devoted to a topic of significance for all of us, regardless of whether we are employed by a museum, gallery or academic institute.

Transition has been a keyword for Albanian society over the last three decades: the exchange of opinions and experiences expressed by colleagues who were invited to give keynote presentations at this year's CiMAM, alongside intensive workshop each of us had a chance to take part in, will only contribute to my understanding of similarities and, also, huge differences between the European and worldwide museum standards (including, inevitably, occasional controversies) in comparison to the local situation in Albania.

I have enjoyed the organization of the entire program, as well as visits to cultural venues around Stockholm, which allowed me to have a better perspective on Swedish working models in the

field of contemporary visual arts. Furthermore, I had a chance to establish more profound contacts with several participants in the hope this would lead to our future bilateral or international cooperation – this would have been impossible without the financial and also institutional support provided by CIMAM and its travel grant program.

Finally, I would like to express my hopes that a similar event will be organized in the near future in Tirana, Albania, either in terms of CIMAM Annual Conference or a small-scale public gathering of museum professionals, through which the mission of CIMAM and its progressive policies could be disseminated in the region that strives to find its own way in the chaos of local cultural politics, burdened by the lack of transparency, up-to-date knowledge and professionalism.



Bayu Genia Krishbie
Junior Curator, National Gallery of Indonesia
Bekasi, Indonesia

The CIMAM 2018 Annual Conference in Stockholm was my first participation in the forum, so I was quite impressed by the format of the conference, which also included a brief introductory visitation to the Sweden art scene and the workshops session in smaller groups. It was an invaluable opportunity for me as a young curator to learn such this new knowledge and try to understand the issues within the art museum and other collecting institution recently from the perspective of various practitioners and professionals. The conference also gave me the opportunity to become acquainted with other fellow grantees and delegates from the various region for possible future collaboration.

On the first day topic, *Global Realities – Challenges for Modern and Contemporary Museums*, Daniel Birnbaum and Ann-Sofi Noring presented the establishment of

Moderna Museet and its connection with western European/American modern artists from 1960s until today's global contemporary artists from the Southern/Eastern region of the world.

The second keynote, Victoria Noorthoorn, presented her role as director of Museo de Arte Moderno de Buenos Aires whose successfully turned a local museum into a world-class modern art museum with its extensive program including her recently ambitious initiative in contextualizing their Latin American collections with European modern art collections from the Museum für Moderne Kunst (MMK) Frankfurt. Katya García-Antón's perspective on museum and decoloniality with contemporary art from indigenous Sami in Norway as a case study was incisive. Katya's lecture, as well as Loulou Cherinet in a different session, has provided a critical standpoint on the museum and its politics of inclusion/politics of representation.

Apart from Michelle Kuo's vivid keynote on museum spaces, scale, and the shift of spectator's physical experience with her historical approach from the world's fair pavilion until today's contemporary artists and Yuk Hui philosophical lecture *For a Cosmo-*



technical Futurism, the second day of the conference for me was a bit off-topic.

From the discussion session, there were no clear proposal or speculation to relate and answer what is *The Future Intelligence of Museums*. However, Jörg Heiser's final keynote on the last day, *Curators: The New Scapegoats?* with the case of Ruben Östlund's *The Square* (2017) and ethical controversy around curators Beatrix Ruf (Stedelijk Amsterdam), Adam Szymczyk (documenta Kassel and Athen) and Chris Dercon (Volksbühne Berlin) has given me insight on how curators and museum directors overcome particular ethical issues. Last but not least, a lecture from Ann Gallagher of Tate London on art museum ethics and Mami Kataoka's presentation on the history of private art museums in Japan were truly inspiring.

I would like to extend my gratitude to the Getty Foundation for your generous support, CIMAM and all of the hosting institution in Stockholm for preparing this well-organized conference.



Sharon Lerner
Curator of Contemporary Art MALI, Museo de
Arte de Lima
Lima, Peru

The overarching experience of attending the CIMAM 2018 Annual Conference in Stockholm was positive. Not only did it allow for a quite comprehensive understanding of Stockholm's more established institutional art scene (with the Moderna Museet, Bonniers Konsthall and Accelerator – Stockholm University and Magasin III Museum & Foundation for Contemporary Art as main hosts and venues) but, like all CIMAM gatherings, it allowed for a productive encounter with curators and museum professionals from around the world, to network but also to exchange ideas on how to address shared challenges. The conference allows for focused discussions, without having the constraints of larger global art events that revolve around the art market or a particular large-scale exhibition.

As a collegial forum for museum workers, these CiMAM conferences are an invaluable platform for different professionals to contrast their institutional realities, to understand similarities and differences with other institutions with varied scales, latitudes, and missions; and to look for shared strategies.

In Stockholm the conference was divided in three days of sessions around the following topics: 1) *Global Realities – Challenges for Modern and Contemporary Museums*, 2) *The Future Intelligence of Museums*, and 3) *Ethics of Museums in an Age of Mixed Economy*. The first two days included also lunch workshops to collectively discuss in smaller groups two main topics related two urgent matters in the field:

a) CiMAM's Museum Watch initiative and the question on how to best recalibrate the effort to respond to critical situations that impact museum professionals around the world in a timely manner, and b) the question about curatorial independence in relation to the financing / ethical issues related to potential conflict of interest or imposed agendas by sponsors.

The first two days of sessions were adequate, but I felt were slightly less productive to the nature of the conference. For example, the afternoon spent at Stockholm

University was reiterative and unnecessary long. Although Janine Antoni is a respectable artist (I appreciate her work) it was not clear why so many scholars and presentations revolved around one or two of her pieces... the conference was hardly an adequate platform for such presentations, particularly facing such a tight schedule.

The presentations on *The Future Intelligence of Museums* were really interesting – I wished Lars Bang Larsen had had a little more time given the extent his presentation – but in general I expected to have the discussion direct itself more to the future of audiences, sustainability and handling of collections and less on exhibitions and exhibition history (again a fascinating field but the discussion less focused on issues pertinent to the institutional realm).

I believe that the discussion on the third and final day *Ethics of Museums in an Age of Mixed Economy* was by far the most complex and productive. Both the keynote speakers, the perspectives and final discussions were really strong in laying out the urgent problematics facing different kinds of art scenes and scenarios. Jörg Heiser's poignant presentation on the curator as a scapegoat was an insightful analysis of the conundrums facing an increasing spectacle- and

market-oriented global art scene, confronted with the instrumentalization of art professionals working in European public art institutions for political purposes and in the press. Anne Gallagher and Mami Kataoka did brilliant presentations on specific case studies.

The Mori Art Museum was introduced as an emblematic case of a corporate-funded museum model that serves a public purpose and serves as a counter model to many of the more discussed scenarios of the public institutions in Europe. Anne Gallagher's presentation on the Tate as a case study was illuminating on the specific codes of ethics and good practices existing in the UK.

Besides the general ICOM guidelines, Tate's Ethics Policy follows the UK Museum association codes of Ethics, and as a public institution adheres to the UK Government's Seven Principles of Public Life (Selflessness, Integrity, Objectivity, Accountability, Openness, Honesty and Leadership). These means a sustainable and transparent model that is self-regulated and that could be used as a reference for other institutions and contexts.

A large part of the discussion revolved around the last Sydney Biennial. It was interesting to see how the discussions unraveled and prompted live and pertinent exchanges with the audience as well.

The workshops were pertinent and urgent and I believe they were one of the successes of the Conference. The conclusions: to have more local specificity, decentralized committees were pertinent and to assess each response individually having a larger knowledge on the context.

Finally, I enjoyed enormously the opportunity to visit Iaspis the last day. It was a brief glimpse on other aspects of the local art scene that was absent from the general framework of the conference due to a tight schedule.



Meta Moeng
Founder Kon Len Khnhom Phnom
Penh, Cambodia

During the three days program (Day 1: *Global Realities – Challenges for Modern and Contemporary Museums*, Day 2: *The Future Intelligences of Museums* and Day 3: *Ethics of Museums in an Age of Mixed Economy*) with diverse, artists, professors, curators, researchers and museum directors included 4 keynotes, 8 perspective presentations, 3 panel discussion, 2 workshops and visited galleries, art institutions, museums in Stockholm, Sweden has infused me with great enthusiasm to bridge the huge divide between my work, as independent (invisible infrastructure) and visible infrastructures.

The programs gave me the opportunity to dialogue with experts/directors who work in modern and contemporary art Museums from different places; it helps me to develop the understanding of museum's contexts and their structures. At the same time, the

most important outcome for me is the professional contacts for the future.

Interacted with my fellow participants and learned from them were as thrilling as the surroundings. Heard from speakers; also, a better sense of relationship between museum perspectives and outsider's perspectives to approach my practices. An interaction between art and technology were completely beyond of my expectation. In other words, it changed my worldview when it comes to creativity, the brain and arts.

As there is a wide diversity in funding and governance structure among museums of modern and contemporary art outside today so reflecting back in my home country; the perspective presentation by Mami Kataoka, Chief Curator, Mori Art Museum, Tokyo, Japan on the topic: *How Corporate Funded Museum Could Contribute and Engage with the Larger Public*, it was really inspiring. Perhaps, it may work in my local context in the future.

In conclusion, CIMAM was true interdisciplinary, people coming from different perspectives and contexts. And I learned to understand more about

museums in a different perspective. However, I haven't deeply connected much with a lot of people during the program, but I had found a few potentially important collaborations have been planned for the future based on our communication, a better understanding and a valuable group of contacts. The CIMAM 2018 Annual Conference ends but our connection and friendship are starting.



Bhavisha Panchia
Curator Nothing to Commit Records
Benoni, South Africa

Attending the conference provided an opportunity to meet and engage with a number of professionals whose openness and generosity was welcome and appreciated.

The conference introduced me to new thinkers and ideas such as Yuk Hui and the concept of cosmo-technics, including local artistic practices and



contexts in the Moderna exhibition, *With the Future Behind US*, at the Moderna Museet. This show provided a great opportunity for me to engage the shifting social and cultural complexity of Stockholm. Learning about the history of Moderna Museet was particularly interesting for me. Having started to read Kim West's *The Exhibitionary Complex* earlier this year, visiting the institution, with introductions by Ann-Sofi Noring and Daniel Birnbaum, including Lars Bang Larson, provided a tangible context from which to grasp the ideas presented in the book. The introduction to *Iaspis* was an additional benefit to extending our professional relationship to working in Swedish artists in the future.

CIMAM's dedication to supporting the next wave of museum professionals is commendable. Conversations and discussions that arose from travel grantees, in particular, were inspirational and left me energized to create new spaces for contemporary art practices in Johannesburg and South Africa at large. It is through these networks we can begin to build systems of sharing and collaboration across geographies, in spite of national or economic pressures.

The introduction to initiatives like Museum Watch is important, given the often tumultuous and severe conditions or environments we often have to work in. As suggested during the General Assembly, perhaps Museum Action is a softer, more suitable name that does not come with associations with policing. Initiatives like these are largely unknown, and so it would help to promote it. That said, the structural and operational foundation needs to be reconsidered, particularly when working with situations unfolding in the global South.

The last day of discussions at the General Assembly brought to the fore the prescient conditions and challenges facing museum professionals within the global North. A broader inquiry into smaller/different institutions which operate outside of these cosmopolitan global north centers I felt was missing. This gap could be undertaken in the next CIMAM Annual Conference whose premise is 'Context'.



Shruti Ramlingaiah
Curator Kochi Biennale Foundation
Mumbai, India

The CIMAM 2018 Annual Conference in Stockholm was a great learning experience. Three days added immensely to me learning from visits to the exhibition, its making and thinking the significance of localness. The term 'local' imbued and shifting in relation to global issues and its relevance to region/ regional was predominantly addressed by Victoria Noorthoorn. Interestingly, Katya Garcia-Anton pointed 'inclusivity' turning a buzzword in today's art institutional practices. How does one navigate between modern and colonial framework while addressing indigenous practices? Katya pointed to 'listening' as a tool be practiced and a sound piece during her presentation was an exercise to begin, I feel. Day one concluded with performance (unconventional mix of materials used in instruments) by Tarek Atoui with his group at Moderna Museet.

Ho Tzu Nyen's art practice foregrounding Southeast Asia was an intriguing chapter to day 2 of the conference, where his collections of motifs and imageries from archives, references to art history, past histories montage were to question the relationship of landscape as part of colonization. His work probes to sensitize, he adds- 'to rethink our habits of experience'. Followed by Yuk Hui's suggestions that instigate new ways to understanding human intelligence against artificial to overcome obscure ideas of modernity of past decades and technological associations with it.

The workshops were an immense space for exchange among practitioners, curators, and directors of art institutions. We could discuss policy, governance and learn regulations of many museum and gallery spaces with specifics to context and collections. I could learn ways to finding solutions via these discussions and about CIMAM's attempts to intervene in institutions to a certain extent. It opened up to share varied perspectives and limitations led on curators in the process of making exhibitions, administrative or committee structures of the museum, choosing artists and artworks in the process.

As an independent curator with my interests in 'materiality' and 'space' and for someone working currently on a project with Students' Biennale, Kochi it was a great learning from curators and practitioners on the process and collaborations went in the exhibition, *New Materialism* at Bonniers Konsthall. I am grateful to the Getty Foundation and CIMAM committee to have given me this opportunity to be part of this enriching conference, *The Museum in Transition*.



Kamini Sawhney
Curator Jehangir Nicholson Art Foundation,
CSMVS
Bangalore, India

The CIMAM Annual Conference was a wonderful opportunity to meet with colleagues from across the world. The initiative by the organization to accommodate 36 travel grantees for this year's meet provided us all with a rare chance to interact with professionals from such diverse cultural backgrounds. Many thanks to CIMAM and especially

the Getty Foundation (who sponsored 22 grantees) for helping us create a community of art curators from different parts of the world whom we can now reach out to for any information, clarification, research or ideas on art from their regions. For me, this is perhaps the most valuable take away from the conference.

The format of 3 keynote addresses followed by a panel discussion of the speakers works very well. Victoria Noorthorn's keynote address - *The Proud South Mouth: Local Museums Rewrite World Art History* was a presentation that provided me several invaluable insights in the approach to institution building, the planning of exhibitions and the need to reassess the way we interpret our own histories especially in relation to the rest of the world. Her story of how she worked with other artists and professionals to try and revive the contemporary art movement in Argentina and rebuilt the Museo de Arte Moderno de Buenos Aires into a vibrant, cutting edge institution within 5 years is truly inspirational.

What most resonated with me, was, her call for the autonomy from established western canons and the need for different cultures and regions to celebrate their own artistic traditions and ways of seeing - the

need to enjoy and admire art movements from across the world without allowing them to define how and

what constitutes art. Another important point Victoria raised was the need to interact as equals. Too often has the exchange of influences and cultures been somewhat unfairly interpreted? The work of say Picasso reflects African “influences” but the work of an artist from the developing world is “derivative” if it reflects modernist elements of the west.

The workshops are a great space for people to meet in smaller groups and have time for meaningful interaction. It would be good to have a little more time to focus on the theme that is being discussed and to hear different views.

The Stockholm organizing committee for CiMAM was warm and helpful and the visits they planned to different institutions and museums was both informative and engaging. The reception at the Town Hall was the icing on the cake – a splendid building and a fun tour through the Nobel dinner and celebration.



Trishla Talera
Director TIFA Working Studios
Pune, India

What is the role of a museum in different contexts? Will these roles change as we move into a digital era? How can we speak about our own history and art? Who are museums for? How do we improve on how we serve them? Can audiences vote on collections and new acquisitions? Do museums inspire? Is there a sustainable structure for museums to exist? These were some of the questions looming in my mind while attending my first CIMAM Annual Conference.

Coming from a city where museums are considered dead spaces since there has been no programming or curation for many years, I began to reflect on how the city of Stockholm presented its culture to us through the museums during the course of this conference. The governments of the European countries support cultural institutions because of

the understanding that they contribute to the soft power of their countries. This, however, seems to be a distant reality for our context. The Mori Art museum's (Japan) structure of funding using a tri-part model of private, government and self-funding provide possible solutions we could adopt. The Museum shop, cafes and restaurants, and venue rental models could also be options for sustainability in our museums.

Victoria Noorthoorn's presentation on *The Proud South Mouth: Local Museums Rewrite World Art History* sparked a light as she explained their contribution to local themes and how the museum programs for the local people and not only the international visitors.

Her understanding of ancient traditions, far beyond contemporary art and the discourse outside the Western canon was something that resonated with me deeply. These are similar questions we ask ourselves as we begin to think of the future museums in a country like India.

One of the most valuable takeaways from the conference was the people we interacted with and learnings we shared. A few of us created an informal knowledge sharing forum to discuss opportunities and research within our areas of concern.



The diversity in the group and connected challenges we share provided insightful conversations that made the conference truly and a fulfilling experience.



Yanguo Xia
Founder, Director de Art Center
Beijing, China

I am very thankful of the opportunity given by this travel grant from the Getty Foundation to participate in this year's CIMAM to meet and communicate with other young curators, experts and scholars in this field and beyond from around the world. Through lectures and workshops, as well as private exchanges, I have learned a lot about today's new challenges in contemporary art and art institutions in today's new technological, cultural, and socio-political contexts. These have also given me new thinking in my own situation.

The Philosopher and artists were also invited to discuss rethinking some concepts from their perspective. Although the topics discussed in the three days seem to be more concentrated, the content of the speakers is multifaceted.

During the lunchtime workshop, although the time was tight, everyone actively discussed the specific issues: the first day about how CIMAM helps members solve problems through Museum Watch, the next day about the relationship between the independence of organizations and private sponsorship. Involved in these discussions, I learned about the different views given by curators in different contexts.

The organizer has arranged the entire event very well. In addition to the three-day conference, I participated in the post-conference to Norway. We visited Oslo's great museums, non-profit art institutions, and I was deeply impressed by collections and publications. Especially the non-profit space part, as a new founder of non-profit space in China, I have learned a lot from communicating with them.

In addition, in my opinion, the content discussed also can be rethought. For example, although many topics are very interesting, most of them are based on the

Western context. As an Asian, Chinese, because of different contexts, it is difficult to get involved well in some issues, such as freedom, politics, censorship, and we all know that today's China faces a very complicated situation.

I suggest that in future conferences, more specific discussions can be held on the context of China and Asia.

Thanks again to CIMAM and the Getty Foundation, I really had a wonderful five days of memories.



Demet Yildiz
Photography Department Manager İstanbul
Museum of Modern Art
İstanbul, Turkey

Participating in the CIMAM Annual Conference was a unique experience for me in terms of my professional development as it provided a unique platform to meet colleagues from different geographies sharing similar concerns. While dealing with the

daily challenges in various local and international contexts, one tends to lose perspective and feels isolated; participating in the conference dissipated these thoughts through enabling its participants to exchange experiences and ideas. Furthermore, the conference program was to the point in addressing challenges of art institutions by including speakers engaged to diverse publics while dealing with global economy and technology as well as social, political, economic conditions within their local context.

The first day of the conference was dedicated to the global condition of art world. Daniel Birnbaum and Ann-Sofi Noring, keynote speakers, discussed institutions adapting new ways to be inclusive of different geographies and their relevance to the current situation at home that is very much affected by the immigration and dislocation of populations. Victoria Noorthoorn's speech was on how an institution can help to rewrite alternative art histories not as a complementary addition, but as a contribution of multiple histories to create a more equal and democratic understanding of the arts. This was followed by Katya García-Antón's speech which critiqued the politics of inclusion and suggesting new ways to decolonize art institutions. Loulou Cherinet discussed how institutions can reformulate research

strategies without falling into pits to make meaningful inquiries into the unknown in this case of ‘wider world’. Additionally, the mind opening panel discussion by Sara Arrhenius, Magdalena Malm and artist duo Simon Goldin and Jakob Senneby showed how innovative collaborations between institutions and artists enabled cross disciplinary projects that were not possible previously and what kind of possibilities they could offer to contemporary practices in art.

During the second day, the speakers talked about the technological changes that challenged functioning of the museum as well as its role in a society that is deeply affected and concerned by these technological challenges. Aforementioned issues were tackled by speakers such as Michelle Kuo, who talked about the current condition of the immersive and interactive museums by starting from its historical background to today to projections to the future during the age of AI, Lars Bang Larsen suggested ways in which to imagine the world and technologies when we were immensely imbued in technology. These speeches were followed by Ho Tzu Nyen’s speech on digital creation of art basing his work on the invented concepts such as ‘South East Asia’, and by Yuk Hui discussing of cosmotechnics and cosmopolitics. David Neuman, Richard Julin, Astrid Söderbergh

Widding, Tessa Praun and Susanna Pettersson elaborated on the Swedish model of art institutions as well as on making an historical institution relevant to today's world.

On day three, the focus was the ethics through which the core values of the museums are preserved. Jörg Heiser's take on the curator's role shed critical light on the fierce debates currently revolving around the art institutions and their role as the leaders of those institutions. Following speakers – including Ahmet Ögüt, Ann Gallagher, Mami Kataoka – presented their positions from different geographies while holding different roles within the art world.

In addition to the formal speeches and discussions, workshops that brought conference participants together over lunch to discuss urgent issues that the CiMAM board is dealing at the moment enabled each member to engage with those issues on a deeper level.

I believe that the most amazing thing about the conference was the openness of the participants to exchange ideas as it worked out as a platform where the hierarchical differences in position and rank

disappeared, and where Travel Grants holds a crucial role in terms of encouraging participation of various voices in the conference which would otherwise be impossible.



Chahrazad Zahi
Independent Curator
Temara, Morocco

What does the future hold for museums? How, as professionals, do we see museums evolving in the upcoming years? Which are the challenges museums face while trying to embrace the digital dimension? As a young professional evolving in Morocco, these frontal questions are fundamental themes that I have been pondering on in order to find operational, feasible applications in my local context.

The first concrete outcome of the conference is the intense intellectual stimulus engendered upon being exposed to such a multiplicity of content. The first

lectures opened up the idea of the museum being an active entity, an agitator, an educator, and its space as a place where political activism can take shape, as opposed to its current definition as a place of accumulation and a gatekeeper of authority. Other interventions challenged the ability of the museums to engage in acts of representation and intervention, and their role in discussing societal issues between its walls.

Moreover, the concept of ‘decolonizing the museum’ was a common thread of most interventions. *Who is the museum including and excluding? and How are inclusive approaches fostered?* These lectures, by posing the museum as a place belying fundamental asymmetries and appropriations, deeply connect to the biases occurring within the institutional scene in Morocco. *They also connect with* the concerns of the modern pioneer artists, art critics and curators in Morocco as well as in the respective trajectories of the Global South (nationalism, decoloniality, political engagement, artistic autonomy, and avant-garde art reflexions) and how these issues relate to today’s contemporary art scene. As I struggle with the notion of “inclusion”, the conference offered a diversity of opinions that explored the epistemic assumptions

that lie behind the western museum conducting research on the peripheral scenes.

Finally, though we may perceive art as an autonomous sphere of endeavor, it is bound to moral and ethical claims. The interventions during the last day helped me reshape my view on how directors, curators and artists and from different parts of the world are redrafting the Museum.

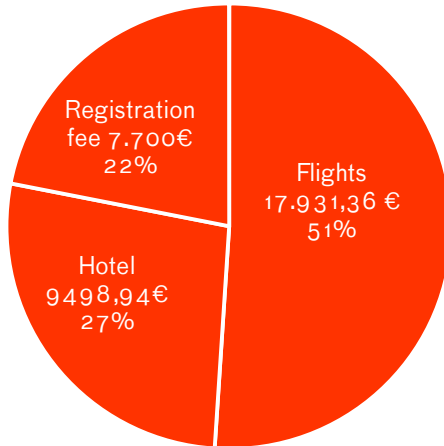
In the words of Margaret Atwood, *context is all*. I am now in the process of writing a Good Practices guide, transposing these themes to the peculiarity of the Moroccan context. Beyond the intellectual repercussions of the conference, the corollary networking opportunities it allowed are as equally important. Meeting many established professionals was a breath of fresh air, as mentoring, in my view, is a crucial element in the career of young professionals. In addition, many friendships were forged among my fellow Travel Grantees, and with them the promise of future professional collaborations.

Grant expenditure report

In 2018 the total awarded amount by the Getty Foundation to CiMAM to carry out the Travel Grant Program was of 40.000,00€. The funds were used to cover flights, accomodation and registration fees of 22 award recipients from 20 different countries to attend CiMAM 2018 Annual Conference in Stockholm. The total amount spent was 39.300,30€. The unspent amount of 699,70€ will be transferred back to the Getty Foundation.

The average awarded amount to each beneficiary was of 1,596,83€. The average travel cost from the beneficiaries' city of origin to Stockholm and return was 815,06€ and the average accommodation expenses was of 431,77€ per grantee. The reduced conference registration fee that applies for CiMAM Members and was covered with the grant is of 350.00€ per beneficiary. Please find the detailed expenses in the following pages.

The granted funds have been spent as follows



GETTY FOUNDATION

Breakdown of expenses per travel grant beneficiary

<i>Name</i>	<i>Flight</i>	<i>Hotel</i>	<i>Reg. Fee</i>	<i>Total</i>
Mahnaz Asadi	536,08 €	431,77 €	350,00 €	1.317,85€
Camila Bechelany	1.119,06 €	431,77 €	350,00 €	1.900,83€
Sandra Demetrescu	230,46 €	431,77 €	350,00 €	1.012,23€
Roberto Devela	837,29 €	431,77 €	350,00 €	1.619,06€
Agustin Diez	1.458,51 €	431,77 €	350,00 €	2.240,28€
Tuong Linh Do	854,50 €	431,77 €	350,00 €	1.636,27€
Michele Fiedler	2.076,55 €	431,77 €	350,00 €	2.858,32€
Natalia Fuchs	564,56 €	431,77 €	350,00 €	1.346,33€
Mira Gakjina	340,06 €	431,77 €	350,00 €	1.121,83€
Maria Victoria Herrera	915,35 €	431,77 €	350,00 €	1.697,12€
Valentina Koça	341,35 €	431,77 €	350,00 €	1.123,12€
Bayu Genia Krishbie	755,35 €	431,77 €	350,00 €	1.537,12€
Sharon Lerner	1.391,18 €	431,77 €	350,00 €	2.172,95€
Meta Moeng	1.108,96 €	431,77 €	350,00 €	1.890,73€
Hadeel Mohamed	947,78 €	431,77 €	350,00 €	1.729,55€
Bhavisha Panchia	766,84 €	431,77 €	350,00 €	1.548,61€
Shruti Ramlingaiah	611,95 €	431,77 €	350,00 €	1.393,72€
Kamini Sawhney	716,94 €	431,77 €	350,00 €	1.498,71€
Trishla Talera	709,17 €	431,77 €	350,00 €	1.490,94€
Yanguo Xia	734,25 €	431,77 €	350,00 €	1.516,02€
Demet Yildiz	356,33	431,77 €	350,00 €	1.138,10€
Chahrazad Zahi	558,84 €	431,77 €	350,00 €	1.340,61€
<i>Sub-total</i>	17.931,36€	9.498,94 €	7.700,00 €	35.130,30€
<i>Administration</i>				4,170,00 €
<i>Total</i>				39.300,30 €

GETTY FOUNDATION

CiMAM keeps a file of all expenses, including receipts, which documents how the Getty Foundation's funds have been spent.

This information will be kept for a minimum of four years. I hereby certify that the above and attached statements are true and accurate.

Tuesday, 18 December, 2018

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

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

CIMAM 2018 CONFERENCE REPORT



MALBA-Fundacion Constantini

In 2017 CIMAM initiated a new collaboration with MALBA–Fundación Costantini to support contemporary art museum professionals from Latin America to attend the CIMAM Annual Conference.

In 2018 the total awarded amount by MALBA–Fundación Costantini to CIMAM to carry out the Travel Grant Program was of 10.000,00€.

The funds were used to cover flights, accommodation and registration fees of 4 award recipients from Chile, Cuba and Venezuela to attend the CIMAM 2018 Annual Conference in Stockholm.

Grant beneficiaries funded by MALBA-Fundacion Constantini since 2017:

2017 Singapore	4
2018 Stockholm	4

Country and city of residence of the 4 MALBA–
Fundación Costantini 2018 grantees:

Rigel García, Caracas, Venezuela

Cristina Figueroa Vives, La Habana, Cuba

Beatriz Salinas, Santiago, Chile

Daniela Berger, Santiago, Chile

Grantees' reports



Daniela Berger
Curator, Head of Exhibitions Programme Museo
de la Solidaridad Salvador Allende
Santiago, Chile

The CIMAM 2018 Annual Conference in Stockholm was undoubtedly a great experience and I want to thank for the opportunity of this travel grant, that allowed me to join this worldwide experience from afar, travelling from the very warm spring in Santiago to the cold autumn of dark and elegant Stockholm.

I believe the strongest aspect of this international gathering was the wide range of professional exchange and networking that it made possible, in terms not only of meeting colleagues and museum peers of different ages, experiences and contexts, but also in relation to giving a chance to understand cultural approaches and perspectives that look towards or address particular subjects of interest around the globe differently, but often share similar problems –although in radically different scales and forms, particularly in the global South.

This was the topic around which some of the main presentations gravitated but also came up during lunch, the interesting workshops, coffee breaks conversations and dinner sessions with peers. In relation to the first, I particularly want to highlight the way in which the presentation of Katya García Antón from OCA Norway tackled institutional commitment and coherence on the path to the decolonization of art institutions, in a way that resonates to our practice at the Museo de la Solidaridad Salvador Allende (Chile), a utopian and unique museum that continues to question its role as social platform, whilst looking to re-establish the diverse and broad practices and networks of solidarity that made it possible as a

long-term project since the 70s. The question is, also, how to address the term solidarity today, as it becomes representative of a certain position of a mixed-race resistance in relation to notions such as competition and market, vocabulary of capitalism.

In this context, it was relevant that as a result of professional meetings in the context of the conference, I had the chance to dig into the Moderna Museet's Archive, and present the team with the possibility of a research collaboration that has now just started. The Moderna Museet had a key role in the articulation of Scandinavian donations during the museum's MİRSA period, from 1975 onwards, and to start the recovery of that chapter made this trip even more meaningful. With that frame in mind is that one could ask whether The Museum in Transition is one that not necessarily only questions the physical or architectural presentation of still hierarchical discourses but rather one that becomes closer and closer to the collective experimentation of notions of social sense such as ethics, community, ecosystem and justice within societies.



Cristina Figueroa
Curator Casa de las Américas
La Habana, Cuba

The CIMAM 2018 Annual Conference main topic, *The Future Intelligence of Museums* and *The Museum in Transition* are undoubtedly imminent concerns nowadays in the art institution. With these objectives in mind, the conference program was strategically organized to be inclusive and diverse. How to rethink institution strategies and break old boundaries is an urgent need to our practice and that takes responsibility and collaboration.

Through the different workshops and panel discussions that took place at the Conference we were able to discuss and understand the international conflicts that are affecting the art scene locally and internationally. The open discussions gave us the opportunity to establish comparisons and common interests in each of our specific geographical areas.

Of special interest was the discussion about the Museum Watch Program which intends to create a global network of knowledge and protection of freedom of culture and art practices worldwide. For me this was a particularly important topic since now we are passing through difficult times in Cuba struggling for freedom of art practices. The structures of the Art institutions in Cuba are lacking of interrelation and openness due to the closed and limited pyramidal structure. This Program in particular will help us to learn understand and prevent future incidents.

It was a great privilege to be selected to participate at CIMAM. This experience will definitely lead to future cooperation's, between the institutions we represent. CIMAM has created a people to people link that is transcendental in order to create liaisons and also establish projects and contacts. In this everyday more digitally connected world, is important to keep the human touch, this is still the key point to networking and the outcome of international projects.



Rigel García
Researcher, Curator Museo de Bellas Artes
Caracas, Venezuela

Attending the CIMAM 2018 Annual Conference in Stockholm has been a unique opportunity to observe the kind of issues that concern museums from all over the world: the decolonial perspective, the interest in local artistic practices, the growth of reflections about materiality or the impact of technologies. I was touched by how different those concerns can be depending on the context. In that sense, I found very challenging the discussions and workshops about how individuals and institutions can deal with ethical problems derived from “power-exchange” scenes related to funding such as sponsorship, private donors and other conflicts of interests.

I believe it is very relevant to think about these dynamics also in a context of politic dominance where public institutions frequently have to respond to government guidelines that compromise the freedom of curatorial practice and the ethic of museological

protocols. Jörg Heiser's keynote mentioned the threats that face curators in an era characterized by the instrumentalization of art or the event-oriented exhibitions: a real problem that involves economic and politic interests but that seems to affect large-international circuits or areas where the cultural practices have gained a stellar prominence. What about the minor scale struggles in local scenes frequently isolated from the information flow?

The perspective of Ahmet Ögut was very sensitive and respectful in pointing out these kinds of problems: when he asked *Protect the cultural heritage or protect the professionals?*, or *What's a need to be protected?* I think it was an exciting reminder about the permeability of the ethics and responsibilities between the 'institution' (as an official subject) and the 'workers' (as the professionals who have the real custody of knowledge and collections). We should, therefore, be aware of how –in some contexts– most of the commitment comes from the museum workers and not exactly from institutional policies, which are often distorted and even diluted by governmental interests.

This is a permanent, tense and invisible relationship that we can find (and that we must think about) in museums located in areas of conflict or in countries

under authoritarian governments. How can these *non-institutions* deal with permanent exercises of power and still survive to maintain basic protocols? It would be interesting to ask ourselves about the notion of *Transition* in problematic horizons like these. In those cases –and (un)following Meno’s Paradox quoted by Loulou Cherinet– the inquiry is definitely necessary even if museums know what they are looking for.



Beatriz Salinas
Director CNAC, Centro Nacional de Arte
Contemporáneo Santiago de Chile
Santiago de Chile, Chile

My attendance to the CIMAM 2018 Annual Conference was a truly remarkable opportunity to network with peers and members of the CIMAM organization, the feeling of becoming part a community it’s always a powerful experience. Besides, the travel grantees group, composed of colleagues from different parts of the world it was a highly enriching experience, feeling the diversity that I was looking for when I attended.

The conference program presented a wide diversity of keynote speakers and time for workshops, although networking time it was always little, the experience of meeting and talking with peers it was definitely a highlight.

In addition, the mentoring offered to the grantees it was, in my case, extraordinary support during the conference. I strongly believe the only way to make the cultural sector grow is by collaborating and networking with peers. In that sense, knowing and learning from experiences from other members it was an amazing chance to share my experiences and exchange views on the current issues of funding, exhibitions, and public programming for contemporary art.

It was an extraordinary opportunity to have time to discuss urgent topics like funding, ethics and the challenges of our organizations on a political and social level. How we can face these changes while maintaining our mission to be a space for research, thinking, and debate about contemporary art? How we can be engaged on a significant level with our local community while remaining globally connected? How we can achieve these goals while remaining working in a way that is ethical and independent? I moved around those questions during the

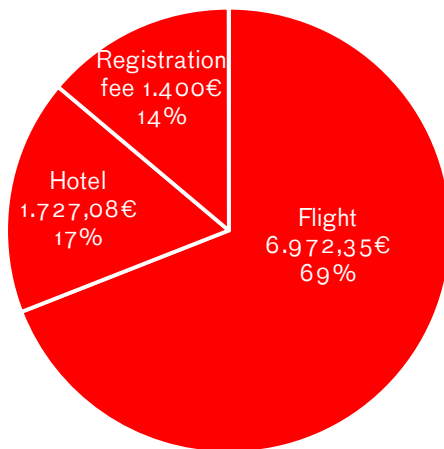
conference. The lectures from Katya García-Antón, Director of Office for Contemporary Art in Oslo, or Mami Kataoka, Chief Curator of Mori Art Museum in Tokyo, the visit to Tensta konsthall, with a powerful speech from director Maria Lind, and the visit to Iaspis, meeting the artists in residence, were illuminating moments that have already a huge impact in my practice. As a final remark, I realize that working mainly in a Latin American context I need to contribute to the discussion at a stronger level, it was great to be part of the group of grantees coming from Latin America, and I believe we need to support and advocate to put the specific social, cultural and political context in the discussion.

Grant expenditure report

In 2018 the total awarded amount by MALBA-Fundación Costantini to CIMAM to carry out the Travel Grant Program was of 10.000,00€. The funds were used to cover flights, accomodation and registration fees of 4 award recipients from 3 different countries to attend CIMAM 2018 Annual Conference in Stockholm. The total amount spent was 10.099,43€.

The average awarded amount to each beneficiary was of 2.524,85€. The average travel cost from the beneficiaries' city of origin to Stockholm and return was 1,743,08€ and the average accommodation expenses was of 431,77€ per grantee. The reduced conference registration fee that applies for CIMAM Members and was covered with the grant is of €350.00 per beneficiary. Please find the detailed expenses in the following pages.

The granted funds have been spent as follows



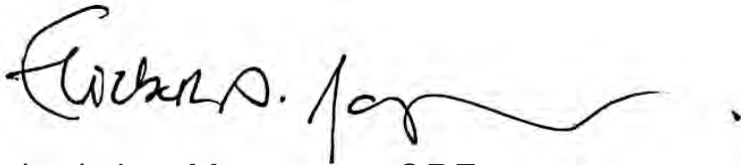
Breakdown of expenses per travel grant beneficiary

<i>Name</i>	<i>Flight</i>	<i>Hotel</i>	<i>Reg. Fee</i>	<i>Total</i>
Daniela Berger	1.277,44 €	431,77 €	350,00 €	2.059,21 €
Cristina Figueroa	1.986,52 €	431,77 €	350,00 €	2.768,29 €
Rigel García	1.963,73 €	431,77 €	350,00 €	2.745,50 €
Beatriz Salinas	1.744,66 €	431,77 €	350,00 €	2.526,43 €
<i>Sub-total</i>	6.972,35 €	1.727,08 €	1.400,00 €	10.099,43 €
<i>Total</i>				10.099,43 €

CiMAM keeps a file of all expenses, including receipts, which documents how MALBA-Fundaci3n Costantini's funds have been spent.

This information will be kept for a minimum of four years. I hereby certify that the above and attached statements are true and accurate.

Tuesday, 18 December, 2018

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

Elizabeth Ann Macgregor OBE

President of CiMAM

Director, Museum of Contemporary Art
Sydney, Australia



Alserkal Programming

In 2017 CiMAM initiated a new collaboration with Alserkal Programming to support contemporary art museum professionals from the Middle East and North Africa region to attend the CiMAM Annual Conference.

In 2018 the total awarded amount by Alserkal Programming to CiMAM to carry out the Travel Grant Program was of 5.000,00€.

The funds were used to cover flights, accommodation and registration fees of 3 award recipients from Egypt and Tunisia to attend the CiMAM 2018 Annual Conference in Stockholm.

Grant beneficiaries funded by Alserkal Programming since 2017:

2017 Singapore	3
2018 Stockholm	3

Country and city of residence of the 3 Alserkal Programming 2018 grantees:

Ali Hegazy, Alexandria, Egypt

Ikram Lakhdhar, Tunis, Tunisia

Rania Mohamed, Cairo, Egypt

Grantees' reports



Ali Hegazy

Director, Museum of Fine arts, Alexandria Ministry of Culture

Alexandria, Egypt

The CIMAM Annual Conference was one of the most important meetings I attended recently. This was my first time with CIMAM. The speakers were highly professional. The workshops brought up very important topics and yielded important results.

One of the most important issues was the attempt to find a solution to the conflict between the director of the museum and whom responsible of the institution in case of private funding by private institutions, and especially if it is a government museum, and how could CIMAM support this. It was emphasized that the government and sponsors should be separated in terms of funding for museums are non-profit organizations.

There has been an extensive discussion under what circumstances the museum can offer private collections owned by sponsors, and how to control it in a way that does not harm the museum. It has been concluded that there is little risk if this is within the scope of a large institutional work under the umbrella of CIMAM as the largest entity in the world on such matters, of course, there will be complementarity between these bases and standards and between governments in different laws and regulations. CIMAM initiated better support for museums in maintaining the organization's independence from the external influence of sponsors.

The whole conference was useful in everything, especially in workshops, panel discussions, and discussion topics. In particular, I think it is better in the upcoming events to put more space for workshops for their importance. As I think it is necessary to exceed the period of the conference for the visits of the museums in the host city and to integrate better relations between guests and members of CIMAM.

As I explained earlier in my motivation for the grant, it was the similarity between this year's conference topics and the policy of the Museum of Fine Arts in Alexandria, which I have been doing for nearly five years. The museum is already in transition after a period of conflict in the revolutions of the Arab world, that led to interaction between the museum and the community that was because political conditions that Egypt passes through. The conference allowed me to know many artists and curators, and through discussions, I knew many things to re-interact between the museum and the surrounding community.



Ikram Lakhthar
Independent Curator
Tunis, Tunisia

The CIMAM Annual Conference allowed me to network with global heads of museums and colleagues, all while delving into the artistic community and context of the culturally thriving Stockholm—a Northern European city on the edge of contemporary art innovation. As an independent curator from Tunisia, the CIMAM experience has further diversified my global consciousness of museum practices, as well as my awareness of access to inter-institutional resources and knowledge production.

The three-day programming attempted to translate, discuss and dive deeper into *The Museum in Transition* conference theme. The panels that included artists' perspectives in tangent with a multi-disciplinary approach was most successful.

For example, both Loulou Cherinet and Ahmet Ögüt provided critical insight grounding the dialog in exercises of “unlearning”, decolonization and institutional critique. The sub-themes of the conference were focused and brought good conversations. In particular, I found the *Ethics of Museums in an Age of Mixed Economy* to be interesting in relation to the museum’s role to serve the surrounding and/or represented communities. I was very fascinated by Ögüt’s work with the Silent University and appreciated a special field trip to the outskirts of the city to visit Tensta konsthall, where I met immigrant artists and cultural laborers who are doing the invisible work of saving their identity and cultural narratives in their host environment.

My recommendation for the next CiMAM Annual Conference is to invite more speakers from under-represented countries to share knowledge and reports from their specific region. In fact, many of the travel grantees added value in diversifying the discussions by bringing awareness to meaningful and less visible contexts. In addition, I would suggest incorporating more breakout sessions and smaller workshops into the conference programming. I think these intimate formats are conducive to an open and original

intellectual exchange. This was successfully established during our introduction to the CIMAM board of directors before the conference kickoff, and during lunch on Day 3. We discussed issues such as governmental censorship in Cuba and the extremists attack the artistic community in Tunisia during the Arab Spring. We also agreed that CIMAM should act as the leader in the production and circulation of strategic tools and guides in communities and nations under crises.

As a first-time attendee of the CIMAM Annual Conference, I came in with ample curiosity and readiness to learn, engage and connect, and I left feeling fulfilled and empowered—having taken a key part in some of the most formative conversations and generative thinking about the role of curators, artists, and practitioners in elevating the future of museums.

I have grown fond of the CIMAM community and I am excited to advocate for its values and support its goals. Thank you for this opportunity, and hope to connect again during the CIMAM 2019 Annual Conference.



Rania Mohamed
Museum Curator Cairo Egyptian Museum
Cairo, Egypt

Participation in such conferences which include other participants from all over the world helped me to recognize other ideas and interests from other colleagues; this is kind of communication, contacting, receiving and giving information like exchange programs. This opportunity motivated me to achieve my research goals that will support the Egyptian Museum's profile. Through what I gained from the conference's presentations and topics, I would be able to accomplish many tasks such as improving the Egyptian Museum exhibition and sharing the knowledge I gained with my colleagues at the Egyptian Museum. This type of networking is very important for integration of different ideas and perspectives pertaining to diverse global issues.

Overall comments on the presentations:

The theme of the conference is a focused and considerable title that has many different perspectives. It was worth to be mentioned in the welcome speech that 59 countries have participated in the conference sharing their different cultures experiences. The presentations of the day were very interesting and useful, also it was comprehensive, very effective and full of useful expressions that catches me and gave me many ideas for developing the display in my museum. The Panel Discussion with all speakers was very useful for questions and better than asking at the end of every presentation, it was combining different perspectives and different directions of thinking.

Kind of experiences gained:

- Sharing experiences with my colleagues from different museums in the world that helped me to explore the nature of every case study discussed.
- Visiting so many museums that benefited me in investigating their modes of display and the way of exhibiting their collections according to their visions.

- Getting in depth look into the western culture with all its overall aspects.
- Enhancing my ability in presentation with different approaches.
- Discussing different case studies that reflect different museums natures and cultures enable me to explore many ideas that could be applied at the Egyptian Museum such as new techniques and marketing aspects.

Final evaluation:

- Very informative meeting with different learning prospective.
- How to apply experiences gained in my field of work.
- Many ideas could be applied at the Egyptian museum.

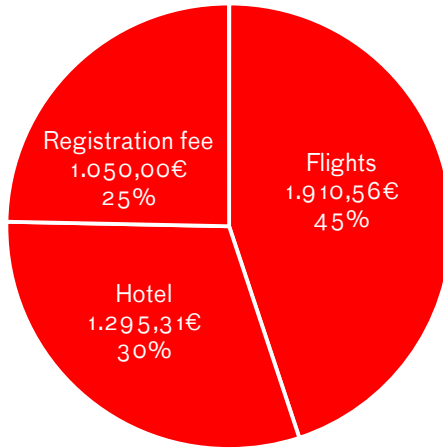
Grant expenditure report

In 2018 the total awarded amount by Alserkal Programming to CIMAM to carry out the Travel Grant Program was of 5.000,00€. The funds were used to cover flights, accomodation and registration fees of 3 award recipients from 2 different countries to attend CIMAM 2018 Annual Conference in Stockholm. The total amount spent was 4.255,87€. The unspent amount of 744,13€ will be transferred back to Alserkal Programming.

The average awarded amount to each beneficiary was of 1.418,62€. The average travel cost from the beneficiaries' city of origin to Stockholm and return was 636,85€ and the average accommodation expenses was of 431,77€ per grantee. The reduced conference registration fee that applies for CIMAM Members and was covered with the grant is of €350.00 per beneficiary. Please find the detailed expenses in the following pages.

ALSERKAL PROGRAMMING

The granted funds have been spent as follows



Breakdown of expenses per travel grant beneficiary

<i>Name</i>	<i>Flights</i>	<i>Hotel</i>	<i>Reg. fee</i>	<i>Total</i>
Ali Hegazy	588,75 €	431,77 €	350,00 €	1.370,52 €
Ikram Lakhdhar	797,37 €	431,77 €	350,00 €	1.579,14 €
Rania Mohamed	524,44 €	431,77 €	350,00 €	1.306,21 €
<i>Sub-total</i>	<i>1.910,56 €</i>	<i>1.295,31 €</i>	<i>1.050,00 €</i>	<i>4.255,87 €</i>
<i>Total</i>				<i>4.255,87 €</i>

ALSERKAL PROGRAMMING

CIMAM keeps a file of all expenses, including receipts, which documents how Alserkal Programming's funds have been spent.

This information will be kept for a minimum of four years. I hereby certify that the above and attached statements are true and accurate.

Tuesday, 18 December, 2018

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



V-A-C Foundation

In 2018 CIMAM initiated a new collaboration with V-A-C Foundation to support the attendance to CIMAM's Annual Conference in Stockholm of contemporary art museum professionals from Russia and countries of the former Soviet Union.

The total awarded amount by V-A-C Foundation to CIMAM to carry out the Travel Grant Program was of 5.000,00€.

The funds were used to cover flights, accommodation and registration fees of 3 award recipients from Estonia, Ukraine and Tajikistan to attend CIMAM 2018 Annual Conference.

Country and city of residence of the 3 V-A-C Foundation 2018 grantees:

Rael Artel, Põhja-Pärnumaa, Estonia
Shabnam Shermatova, Dushanbe, Tajikistan
Daryna Yakymova, Kyiv, Ukraine

Grantees' reports



Rael Artel
Independent Curator
Tallin, Estonia

I applied the travel grant to attend the CIMAM Annual Conference titled as The Museum in Transition which I saw as a great opportunity to catch up with the topical issues of the world of art museums today and meet old and new colleagues from all over the world.

In the conference program, I was the most inspired by the keynote speech by Jörg Heiser. In my opinion, this was the most stimulating talk and delivered in a way one could expect from keynote speech. I consider the issues that Heiser touched in his presentation – the conflict of interests when it comes to jobs and side jobs of museum directors, the impossible size and controversial aspects of mega shows like last documenta, the local political interests clashing the ideas of museum programming, etc.

The presentation was so rich of talkative examples, exciting insights and smart conclusions, was a real pleasure to listen to it. As the Heiser's speech was the only keynote speech that truly served this purpose (compared for example with the first one by hosts that were merely a plain introduction to the institution of Moderna Museet), it gave a clear direction also to the presentations and discussion that followed. I very much enjoyed the short talks by Ahmet Ögut, Ann Gallagher and Mami Kataoka.

Another part of the program very useful from professional sense was the discussion over the lunch break about the Museum Watch project. These debates in a smaller circle of colleagues gave an opportunity to have a deeper and wider insight into several problematic areas where CIMAM could offer practical support and help. I think the Museum Watch project is a very meaningful initiative, I do hope it is going to work out well.

The last but not least important was to meet again old and new colleagues active in an art museum and contemporary art scene. This kind of contacts and informal talks always have such a positive impact giving the impression that I am not alone and that there are colleagues around dealing with similar

issues and facing similar problems in their works.

As a conclusion, I very much enjoyed the conference and its diverse activities. Thank you and hopefully see you next time!



Shabnam Shermatova
Museum professional, Art manager, Curator National
Museum of Tajikistan
Dushanbe, Tajikistan

This year's CIMAM Annual Conference topic, *The Museum in Transition* raised urgent questions of today's global realities and challenges, the future intelligence, and ethical concerns of modern and contemporary art museums. Before my arrival at the conference, I have been researching models that create the alternative ways of knowledge production and distribution in cultural spaces and programs that transform the art and the audience relationships.

My participation at the conference as a travel grantee from Tajikistan, sponsored by V-A-C Foundation, introduced new ways of responding to growing need and challenges with building socially just and engaging art spaces. Therefore, the conference very deeply intertwined my interest and expertise in three ways.

First, the conference made possible to meet art professionals (more than 59 countries) who shared the same interest and to reflect upon the existing models of operation of art agencies. The inspiring models discussed at the conference were characterized as playgrounds; spaces with no major or no minor art; decolonizing art spaces; platforms for artistic research and independent practice; dematerialized spaces; spaces for artistic intelligence; sensible museums; and museums as intervenors. I was excited to take part in the discussion, where were questioned the museums' core values, theories, and terminologies. For instance, Ahmet Ögut's presentation raised thought-provoking questions and his suggested model on reshaping the existing institutional structure from ownership to creation by engaging and prioritizing public concerns addressed the core mission of all art agencies.

Secondly, the present discussion in the field revealed the issues of knowledge and research circulation and the meaning of beneficial networking between cultural institutions. Over the course of three days, presentations, site visits, and discussions highlighted and reinforced the terms of rediscovering and unlearning ourselves, our past and present ways of operation, collaboration, and networking. In this regard, Victoria Noorthoorn discussed possible ways of meaningful collaborations, where she specifically mentioned the importance of generosity.

The CIMAM Annual Conference posed more questions than answers around the designated theme for further discussion and research, and most importantly it provided a space for rethinking our approaches to collaboration that brought new insights and ideas for my research.

Lastly, for a museum professional who represents a region that is isolated from the rest of the art world, this conference opened up a new perspective to the field and meaning for my present and future professional career. Thinking of the future meaning of my professional career, I am thinking of how we the future leaders in the field can respond to current needs and bring change to how we envision and understand the

work of art institutions and meaningful collaborations between each other locally and internationally.

I am thankful to V-A-C Foundation for supporting my visit and participation at the CIMAM Annual Conference and for giving the opportunity to become part of a larger community that tries to push the boundaries of existing structures and builds transnational dialogue.



Daryna Yakymova
Senior Research, Fellow National Art Museum of
Ukraine
Kyiv, Ukraine

The CIMAM 2018 Annual Conference was devoted to *The Museum in Transition*. This conference opened a very important professional discussion of how museums can shape and create the relevant values today.

Today all the cultural institutions feel the influence of globalization and society changes on the

development of a museum as a sociocultural institution, which is experiencing a lot of changes in its content and forms of activity. Losing the image of the “temple of art and science”, the museum is increasingly perceived as a space in continuous development.

For me, this conference was a form of institutional critique, the practice that could be a tool for reconsideration museums activity, the attempt to think of a museum as an instrument that analyzes itself.

During the conference, speakers analyzed the challenges of time and the role of the museum which has the ability to translate and interpret human values into a personal format in the era of global changes.

As a team member of a working group of the future museum of contemporary art in Ukraine, we consider the museum as the form of a transitional institutional model as a resource of development of culture in new socio-politics conditions.

Contemporary museum is not only about a beautiful museum building now, but it is also about the professional work of the curators and the problem of historicization with which they deal.

The speakers said about the necessity to bring your own experience into the global dialogue with other institutions and to understand what our own symbolic capital is, how it is connected with local traditions and with the international context.

In Ukraine art has always been in a marginal position in relation to Western art. We still have more in common with the Post-Soviet countries of Eastern Europe than with the West, despite the fact that everyone now has different political systems.

It is necessary to define the role of the museum - not a universal, but a museum in a specific situation: what can they do for their society and at the same time how can they support international dialogue?

A very interesting question put the director of the National Museum of Stockholm Susanna Pettersson: to whom should serve the museums today? And then she gave a fundamental answer: for ART!

And I completely agree. Serving art is the most important reason why museums exist today and will exist tomorrow.

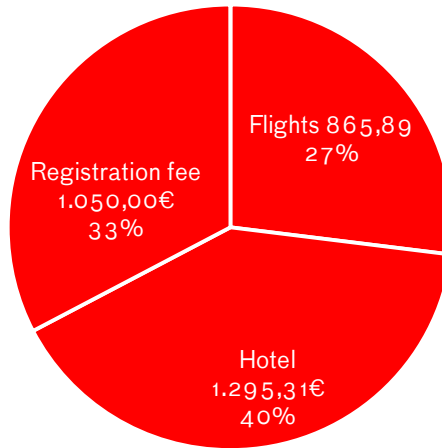
Grant expenditure report

In 2018 the total awarded amount by V-A-C Foundation to CIMAM to carry out the Travel Grant Program was of 5.000,00€. The funds were used to cover flights, accommodation and registration fees of 3 award recipients from 3 different countries to attend CIMAM 2018 Annual Conference in Stockholm. The total amount spent was 3.211,20€. The unspent amount of 1.788,80€ will be transferred back to V-A-C Foundation.

The average awarded amount to each beneficiary was of 1.070,07€. The average travel cost from the beneficiaries' city of origin to Stockholm and return was 288,63€ and the average accommodation expenses was of 431,77€ per grantee. The reduced conference registration fee that applies for CIMAM Members and was covered with the grant is of €350.00 per beneficiary. Please find the detailed expenses in the following pages.

V-A-C FOUNDATION

The granted funds have been spent as follows



Breakdown of expenses per travel grant beneficiary

Name	Flight	Hotel	Reg. fee	Total
Rael Artel	293,78 €	431,77 €	350,00 €	1.075,55 €
Shabnam Shermatova	274,72 €	431,77 €	350,00 €	1.056,49 €
Daryna Yakymova	297,39 €	431,77 €	350,00 €	1.079,16 €
<i>Sub-total</i>	865,89 €	1.295,31 €	1.050,00 €	3.211,20 €
<i>Total</i>				3.211,20 €

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



Samdani Art Foundation

In 2018 CIMAM initiated a new collaboration with Samdani Art Foundation to support the attendance to CIMAM's Annual Conference in Stockholm of contemporary art museum professionals from the South Asia region.

The total awarded amount by Samdani Art Foundation to CIMAM to carry out the Travel Grant Program was of 5.000,00€.

The funds were used to cover flights, accommodation and registration fees of 2 award recipients from India and Bangladesh to attend the CIMAM 2018 Annual Conference.

Country and city of residence of the 2 Samdani Art Foundation 2018 grantees:

Srajana Jayant Kaikini, Udupi, India
Kehkasha Sabah, Dhaka, Bangladesh

Grantees' reports



Srajana Jayant Kaikini
Curator, Research Scholar (PhD) K K Hebbar Gallery
and Arts Centre (HGAC)
Udupi, India

The CIMAM 2018 Annual Conference *The Museum in Transition* was a welcome gathering that enabled the art institutional world to address pressing questions around the transformations in cue for the space of the museum in the world and its relevance to the arts. We are witnessing sweeping changes in ways of the contemporary arts across the globe. Following are some key insights from the panel discussions.

How do you go about expanding the collections in the museums to the “Others” without falling prey to the hubris of inclusivity? What story drives these collections? What restrains museum collections from becoming everything and nothing? Can there be anything like a global museum in the first place?

These were some challenges posed by Loulou Cherinet and implied by Victoria Noorthoorn. Katya García-Antón's elaboration on the Sami Art Museum embodied such a sensitivity to Nordic colonial histories and the need for an activist strategy in enabling the marginalized history to be given visibility in the context of the global North's overpowering presence.

The panel on *The Future Intelligence of Museums* raised equally pressing concerns regarding the issues of technological force in exhibition infrastructures. With the philosophical notion of cosmo-technological futurism proposed by Yuk Hui and the re-examination of the "ontological debt" that art has to the substance of technology by Lars Bang Larsen, it was clear that the discussion on the notion of intelligence had been conflated with the idea of technology and that of "artificial intelligence".

As a criticism, it can be said that the presupposing of such equivalence between intelligence and technology can do more harm than good in pushing the discourse towards better humanist models for the future. The panel on

ethics was insightful in foregrounding recent cases where the curators have been at the center of ethical conflicts and controversies. While this was true to the Euro-American context as spoken by Jörg Heiser and Ahmet Ögut, Mami Kataoka rightly pointed out that the notion of public/ private in space, funding, and co-dependence has always been blurred and un-categorized in the Eastern world due to an inevitable need to sustain the institution as a priority.

Having seen the kind of questions raised in the conference, it is clear that the urgency for the contemporary art institutions is to re-examine its pre-suppositions in order to emancipate itself from the hidden biases that override most of its professional workings. By re-examining fundamental definitions that guide institutional policies, it is possible to harness *The Museum in Transition* in a fruitful and creative way. The conference has been successful in bringing together a large diverse set of professionals together under one roof to know each other's work. To conclude, I would suggest more interdisciplinarity to enter into the curation of the panels.

This will ensure a sync between the art world and the world at large and avoid solipsism that often plagues well-established institutions.

I would also suggest that CiMAM actively focusses on its presence, relevance and potential in the global South as an enabler of informed decisions and formation of progressive communities in the artworld.



Kehkasha Sabah
Independent Curator, Researcher
Dhaka, Bangladesh

The CiMAM 2018 Annual Conference *The Museum in Transition* took place this year's 2- 4 November in Stockholm, Sweden. I am thankful to CiMAM for awarding this travel grant and to Samdani Art Foundation for supporting my grant.

It has been one of the most incredible learning experiences for me. The wide range of issues discussed here was provoking for me but might not totally

relevant or applicable to our regional context. There were some particular opinions which I can reflect and re-module in my own individualistic practice or institution as well.

For instance, in Day 1, Daniel Birnbaum and Ann-Sofi Noring from Moderna Museet spoke how they have been in continuous dialogue with artists from diverse language and continents, by highlighting key works that expand the view beyond the standard western perspective of art history.

In the next session, Katya Garcia-Anton (Norway) addressed how mainstream art/institutes are undermining the Indigenous art and functioning as a new Colonial model. Her proposal, the need for decolonization in art institutes as a daily practice compelled me to re-think my future practice as well. The final presentation of the day, Artist & Professor Loulou Cherinet gave a fascinating thought on *Confidence in Ignorance — the Museum and the Paradox of Inquiry*. She continues her argument, “Is it possible for a museum to know what it does not know?” and she suggest the inquiry is possible for museum if they adopt certain research strategies to go beyond biennials, survey exhibitions and secondary sources which I truly believe a shared responsibility to

contribute from museum/cultural institute members all over the world.

Day 2 started with hyper contemporaneity, integrating intelligence and the technological advancement in art/institutions. Professor Lars Bang Larsen talks about his curatorial exhibition *Mud Muses* –a borrowing title from famous work by Robert Rauschenberg, emphasis to understanding the unprecedented technological need of this era, which is essential to revisit and critically validate.

Similarly, Michelle Kuo, Curator of MOMA, drawn example how after 1960's the spectators' interactivity, reactivity and expansion environments in exhibitions emerged as a new model of physical experience and fueled technological innovation such as Telecommunications satellite! She showed how the world's art fair became the testing ground for scale and predicts how it is going to be an era of Artificial Intelligence in near future!

The same notion validates by next speaker Yuk Hui, a philosopher from Berlin, in his paper *For a Cosmotechnical Futurism*. On the contrary, disregarding the techno fears, Magnus af Petersens the Director of Bonniers Konsthall proudly spoke about

using traditional materials as a performative media alias life art. End of the day finally visited the exhibition and my thoughts grounded as I have the similar practice and longing several inquiries on process-based art.

Day 3 was totally concentrating on the ethical practice of institution and professionals, fundraising and organizational point of view. The interesting case study came forward by Professor Dr. Jörg Heiser, in his paper *Curators: The New Scapegoats?* he investigates why Curators/Directors deserve hate! He summaries, the challenges sometimes are thrown from socio-political or economic reason to an institution, to make biased decisions hindering careers of the museum director or curators.

Then Artist Ahmet Ögut came with some intriguing example of an institution, exhibition or exhibits that have gone through the serious crisis but still maintain the ethical standards. Surprisingly, Mami Kataoka Chief curator of Mori Art Museum, Japan reflect another aspiring perspective on engaging larger public and how Corporate business models can foresee a long-term vision for the development of a city through encouraging and investing in art and cultural practices.

These all discussions asserted the core global contemporary complex conditions yet questioned the recent practice of every knowledge-based institutions which are running in a certain global format, needs to address the issues, respond, re-structure or collaborate with the coming newness. In this huge learning platform, I've realized the knowledge exchange still directs from the institutions of Global West and I found the whole Southern part is less present in these dialects.

However, in the whole program, the organizer warmly hosted us and tried to interweave us with specific mentors to hear one-on-one engagements and ensured unique meeting approaches, including workshops, collaborative tours or in farewell lunch. In between the workshop, mentors introduced the Museum Watch program, which is trying to deal with Censorship issues and searching resilient strategies through the participatory opinions. We have been able to share our individual regional experiences and got ideas on how and what could be the way out for future censorship on art, institution, professionals or within our own practices.

Another impactful part of this conference is building strong networking! We have visited several museums and art institutions and I found intriguing pedagogical aspects which can be introduced and exercise in our context as well.

Through this lovely platform, we exchanged ideas and heard how people handle similar situations, which will help me to improve my curatorial and exhibition interpretation skills. I believe this experience is going to be so impactful for my future professional career and I'm looking forward to participating the next one in Australia 2019.

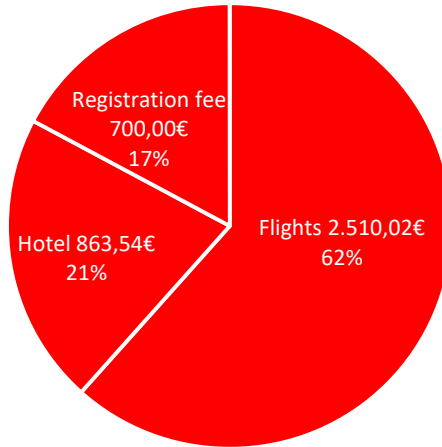
Grant expenditure report

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The average awarded amount to each beneficiary was of 2.036,78€. The average travel cost from the beneficiaries' city of origin to Stockholm and return was 1.255,01€ and the average accommodation expenses was of 431,77€ per grantee. The reduced conference registration fee that applies for CIMAM Members and was covered with the grant is of €350.00 per beneficiary. Please find the detailed expenses in the following pages.

SAMDANI ART FOUNDATION

The granted funds have been spent as follows



Breakdown of expenses per travel grant beneficiary

<i>Name</i>	<i>Flights</i>	<i>Hotel</i>	<i>Reg. fee</i>	<i>Total</i>
Srajana Jayant				
Kaikini	1.299,94 €	431,77 €	350,00 €	2.081,71 €
Kehkasha Sabah	1.210,08 €	431,77 €	350,00 €	2.991,85 €
<i>Sub-total</i>	2.510,02 €	863,54 €	700,00 €	4.073,56 €
<i>Total</i>				4.073,56 €

SAMDANI ART FOUNDATION

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



Byucksan Foundation

In 2018 CIMAM initiated a new collaboration with Byucksan Foundation to support the attendance to CIMAM's Annual Conference in Stockholm of contemporary art museum professionals from the Northeast Asia region.

The total awarded amount by Byucksan Foundation to CIMAM to carry out the Travel Grant Program was of 4.118,43€.

The funds were used to cover flights, accommodation and registration fees of 2 award recipients from Japan and Mongolia to attend the CIMAM 2018 Annual Conference.

Country and city of residence of the 2 Byucksan Foundation 2018 grantees:

Yanjiv Avirmed, Ulaanbaatar, Mongolia
Eriko Nagao, Kyoto, Japan

Grantees' reports



Yanjiv Avirmed
Director, Mongolian National Art gallery
Ulaanbaatar, Mongolia

I attended the CIMAM Annual Conference for the first time. It was one of the greatest experiences in my professional life. I am grateful to the CIMAM organizing team and Byucksan Foundation for inviting me and more importantly awarding me a travel grant without which I would not have been able to take up this opportunity.

The conference helped me broaden my perspectives on the role of art in museums and further the role and responsibilities of museums in civil society.

I would like to express my thanks for the very well organized conference both content-wise and technically. The conference has shown an optimal balance between lecture and theory part and workshop and visiting locations.

One of the activities I profited most from was the group discussion about how can art institutions navigate in this fast-changing world and maintain their ethical positions? Indeed, I find the issue highly problematical. A few months ago, I lost my position illegal. Before the conference I thought only Mongolia has in an unstable political landscape. During the conference, my mind changed.

I liked first day's lecturer Katya García-Antón, Director, Office for Contemporary Art, Oslo, Norway. Because Mongolia has 21 small ethnic groups. Katya García-Antón mentioned several ideas how to pay attention to local indigenous cultures.

The first day we visited Moderna Museet's collection and exhibitions, ArkDes, the Royal Institute of Art and Nationalmuseum. Nationalmuseum or the National Gallery of Sweden has opened other angle me and widened my European art history. I recognized the gallery's timetable very suitable for visitors. Every day opens at 11 am and Thursday it works until 09 pm. Our Mongolian gallery opens at 09 am closes at 6 pm.

Finally, three days of discussion during the CIMAM 2018 Annual Conference was an exceptional experience that provided me with knowledge and impression

toward activities and institutional practices among the professionals coming from different socio-political contexts and professional surroundings.

The possibility of constituting connections with colleagues and galleries at the international level, which led to future collaborations, was a great impact from the conference.



Eriko Nagao
Assistant Curator, Sagawa Art Museum
Kyoto, Japan

First of all, I would like to express my deepest gratitude for the warm hospitality and support provided by the Byucksan Foundation, CIMAM Board members and CIMAM Executive Office, and for this great opportunity, as my first experience, to attend the 50th edition of the CIMAM Annual Conference in Stockholm. All presentations, panel discussions, and museum visits both in Stockholm and Oslo were of immense value, enabling me to meet very

experienced museum experts working worldwide, from whom I learned diverse viewpoints while sharing their thoughts and ideas.

Through this conference, I found two essential key points: 'Emphasis on the process' and 'To be a context builder'. I learned the former from the presentation of Magdalena Malm and Antonio Cataldo, who claimed that public institutions should lay much emphasis on the process of creating works of art by artists and of learning for the audience. Therefore, public institutions should be a place not only for exhibiting an achievement of the artist but also for raising discussions among the audience. Curators are rather to support these, making their best effort to create the environment. Meanwhile, I understood difficulties for realizing this, as 'Mega-' exhibitions and art institutions, such as Documenta, Venice Biennale, Tate, MOMA and Centre Georges Pompidou, have been super huge that they are, according to Jörg Heiser's talk, at a tough situation in which curators are incessantly obsessed with anxiety that they do not cover all issues or miss something, namely 'lack of knowledge', being more and more conservative. Indeed, collections of such mega contemporary art museums seem to have been homogenized, losing their originality and specificity, despite their privilege in economy, history,

and geography to collect various kinds of art pieces. It is rather interesting that many of newly opened art museums are following up the manner of these mega museums and reproducing it in their new museums, which consequently accelerate the homogenization.

Regarding this issue, one presentation on Day 1 impressed me and seemingly gave us a clue. Victoria Noorthoorm, director at Museo de Arte Moderno de Buenos Aires in Argentina, has attempted to rewrite the history of art. Although the historical institution has been out of the mainstream and the fringe of western context, she gave a concrete presentation on how to integrate their colonial works with the international format. She succeeded in maintaining the specialized area, such as the national history of Latin America and Argentina, when she selects works of art for curating exhibitions; the museum has primarily taken advantage of being a non-mega museum and established their own form, and they subsequently laid their collections on other nation's museum format or context. Similarly, Moderna Museet in Stockholm has been trying to create a specific dialogue to form their original and meaningful collections and exhibitions. For example, they have collected works in connection with the history of Sweden, such as Latin American

art pieces. In these public museums' directors are, making use of their distinctive local culture, trained 'to be a context builder', rather than to be a follower of mega museums. I think this method might give visitors more opportunities to discuss local and international issues while overcoming our fears in 'lack of knowledge'. Besides, I believe, if this attempt is extensively conducted in public museums worldwide, it will re-establish and re-position the history of art in our societies both locally and internationally.

After the great lesson and adventure, I feel it is the time for curators in public institutions to rewrite their local history/culture to curate an exhibition collaborating with contexts, history, and works of art in other nations. Last but not least, as my first experience of an international conference, I am very honored to participate in such an incredibly meaningful conference as a grantee and I am sincerely grateful to all.

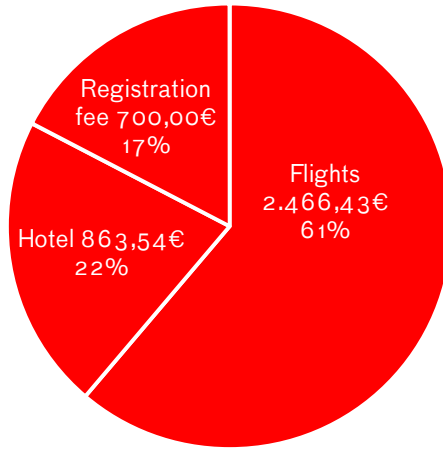
Grant expenditure report

In 2018 the total awarded amount by Byucksan Foundation to CIMAM to carry out the Travel Grant Program was of 4.118,43€. The funds were used to cover flights, accomodation and registration fees of 2 award recipients from 2 different countries to attend CIMAM 2018 Annual Conference in Stockholm. The total amount spent was 4.073,56€. The unspent amount of 88,46€ will be transferred back to Byucksan Foundation.

The average awarded amount to each beneficiary was of 2.014,98€. The average travel cost from the beneficiaries' city of origin to Stockholm and return was 1.233,21€ and the average accommodation expenses was of 431,77€ per grantee. The reduced conference registration fee that applies for CIMAM Members and was covered with the grant is of €350.00 per beneficiary. Please find the detailed expenses in the following pages.

BYUCKSAN FOUNDATION

The granted funds have been spent as follows



Breakdown of expenses per travel grant beneficiary

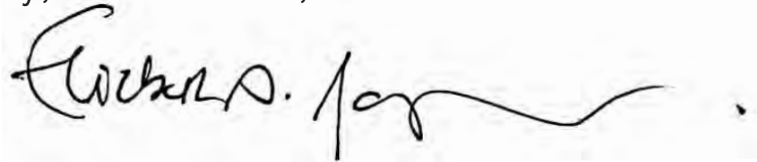
<i>Name</i>	<i>Flights</i>	<i>Hotel</i>	<i>Reg. fee</i>	<i>Total</i>
Yanjiv Avirmed	1.326,70 €	431,77 €	350,00 €	2.108,47 €
Eriko Nagao	1.139,73 €	431,77 €	350,00 €	1.921,50 €
<i>Sub-total</i>	<i>2.466,43 €</i>	<i>863,54 €</i>	<i>700,00 €</i>	<i>4.029,97 €</i>
<i>Total</i>				<i>4.029,97 €</i>

BYUCKSAN FOUNDATION

CIMAM keeps a file of all expenses, including receipts, which documents how Byucksan Foundation's funds have been spent.

This information will be kept for a minimum of four years. I hereby certify that the above and attached statements are true and accurate.

Tuesday, 18 December, 2018

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

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



Evaluation Report

We are always interested in hearing from CiMAM's conference delegates; it helps us identify our strengths and weaknesses and to react accordingly. As every year, CiMAM sent an online evaluation survey to all the conference delegates. This feedback is essential to us, it enables us to improve our conferences and better meet your needs.

The overall satisfaction of the CiMAM's 2018 Annual Conference is for the 93% of the participants who agreed that the conference fulfilled their expectations.

The overall satisfaction of the CiMAM's 2018 Annual Conference is for the 54% of participants very satisfying and the 93% agreed that the conference fulfilled their expectations.

The main reasons for attending the conference are the conference topic, the professional development and networking. We also received positive feedback with the time and format of the sessions and the invited speakers. And as a suggestion there is the proposal of inviting speakers of developing or "non-western" countries.

EVALUATION REPORT

Most of the participants agree that moderated and networking lunches are a good idea for future conference editions and improvement proposals would be to have more time for the sessions, not using the lunch time and choosing a quiet place to discuss without interferences.

Generally, we received positive feedback on the organization, welcome kits and the materials, the general guidance and the transportation provided throughout the conference. Regarding the transportation some delegates asked for more precision in the schedule of the buses.

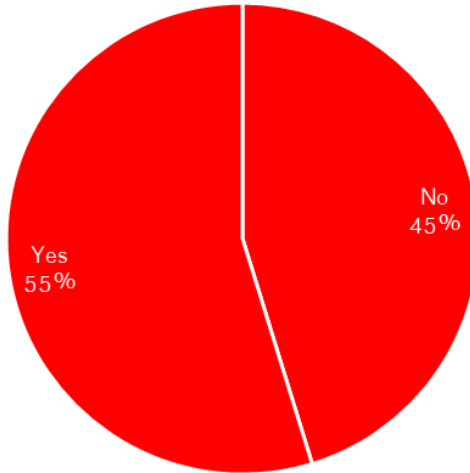
Most of the delegates estimate to make between 10 and 20 interesting contacts during the conference getting at least from 3 to 5 professional collaborations.

We much appreciate the feedback on the 2018 conference organization and will work hard to improve the forthcoming CIMAM conferences. Below is a short overview of the evaluation survey.

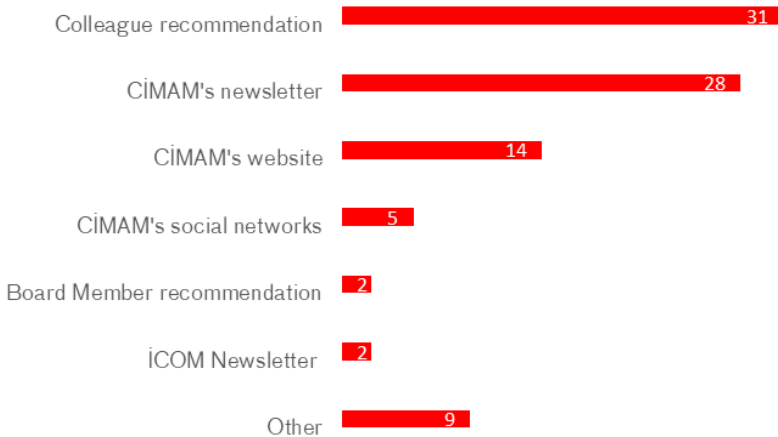
The complete Evaluation Report is available upon request.

EVALUATION REPORT

Was this your first CIMAM Annual Conference?

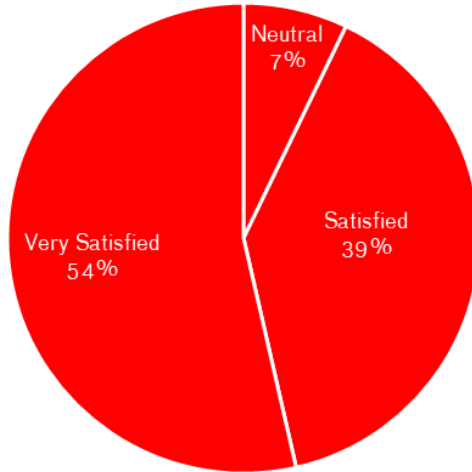


How did you hear or learn about this conference?

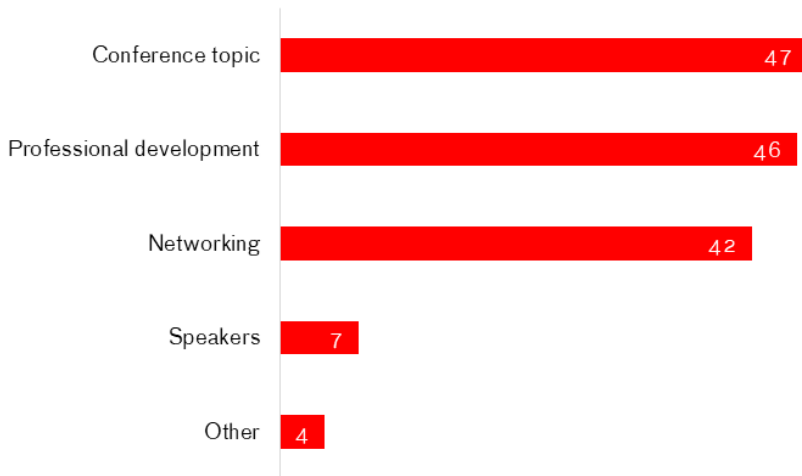


EVALUATION REPORT

Your overall satisfaction with CIMAM's 2018 Annual Conference

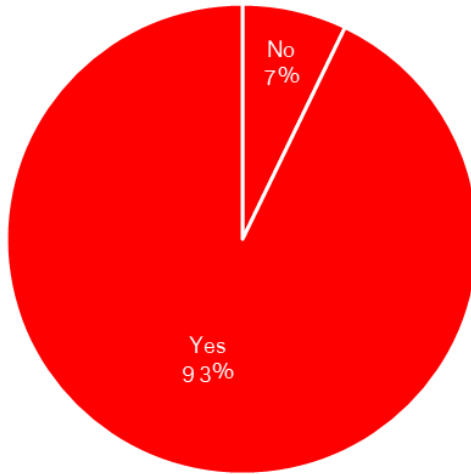


Specify the main reason for attending this conference:



EVALUATION REPORT

Did the conference fulfill your expectations?



How would you rate this conference compared to other conferences of this type?



What did you particularly like about the conference?

“Topics were well chosen, presented and discussed in an interesting and inspiring way.”

“Challenging content; good discussions; good network; interesting visits.”

“The quality of the speakers, the workshop sessions and the networking opportunities.”

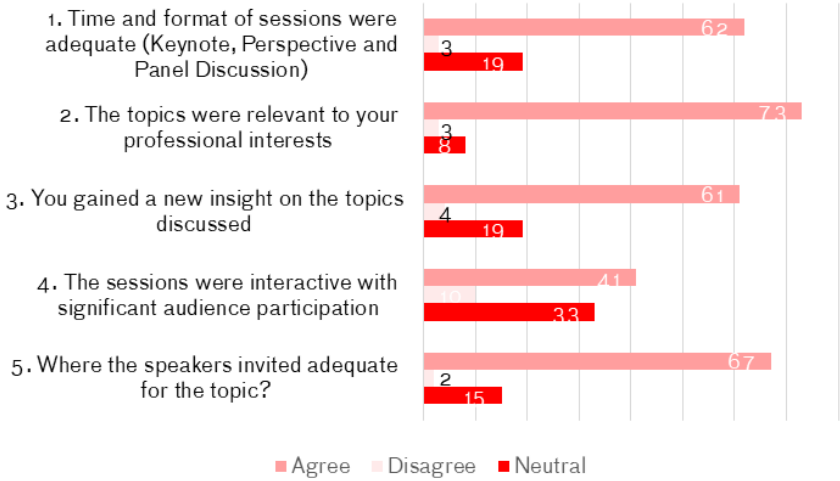
“The theme, the networking opportunities, its international dimension, the ‘mentoring’ it provides through meeting so many established professionals.”

“The opportunity to connect with colleagues and peers from all over the world and to discuss problems that are similar to all of us, not matter where you live or which culture you belong to.”

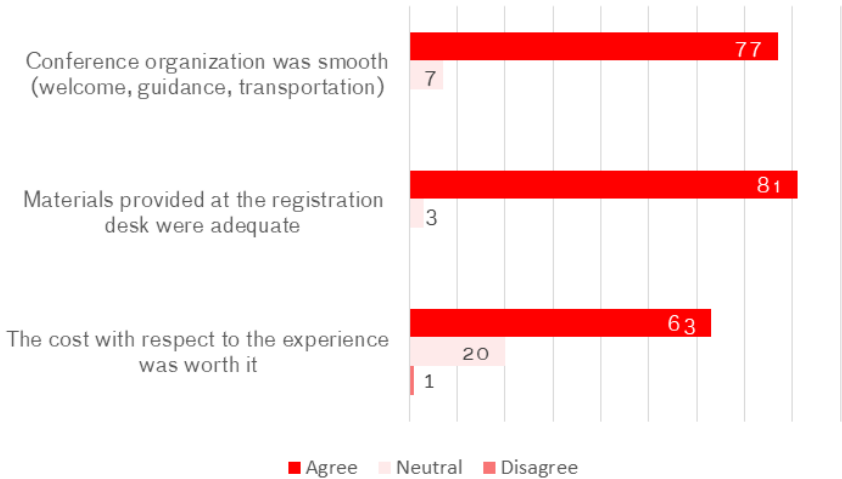
“The great organization and the choreography of perspectives on urgent matters, which shifted in an amazing manner due to the three mornings. Well done!”

EVALUATION REPORT

Conference Contents



Conference Organization

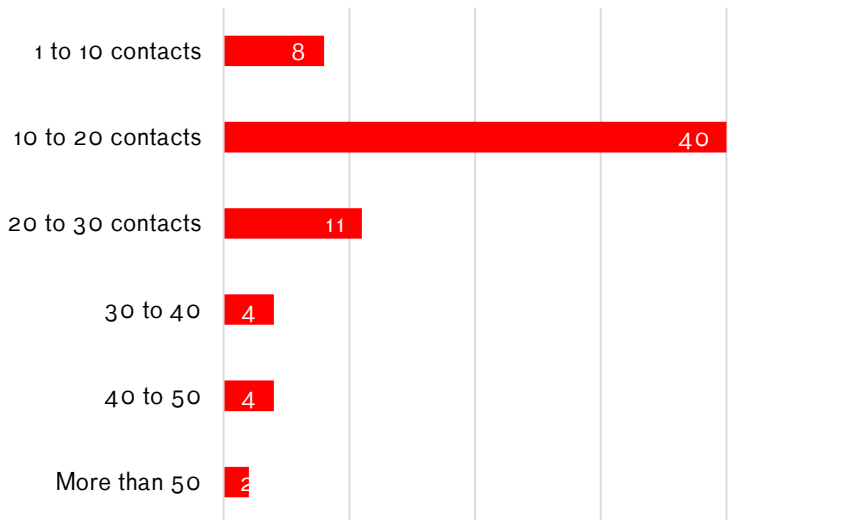


EVALUATION REPORT

How many professional collaborations you think will emerge after this meeting?



How many new contacts have you made?



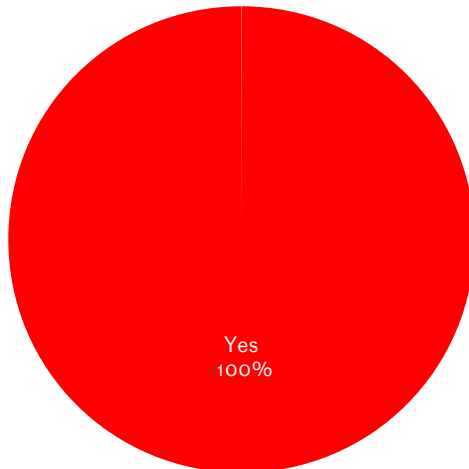
EVALUATION REPORT

How important is each of the following when you are deciding to attend a CIMAM Annual Conference?



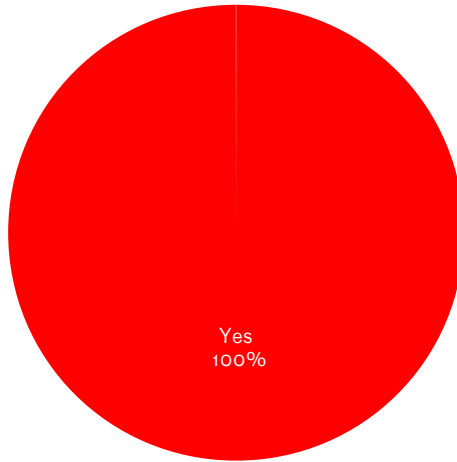
Travel Grantees feedback:

Has your overall experience been satisfactory?



EVALUATION REPORT

Would you recommend the Grant?



How has the grant helped you or your professional life and/or your institution?

“I made an important connections with organizations who expressed interest in providing mentoring support”.

“I think my grant and CiMAM experience is so critical in my career. Not only did it allow me to network with high level museum and peer colleagues, but also allowed me the opportunity to delve into the artistic community and context of a culturally thriving city such as Stockholm”.

“I think the networking was very relevant. I met people I was really interested to work or hear about. Also, we’re are going to start a collaboration with an institution involved in the CIMAM conference”.

“I’m planning more international collaborations for making new type of artistic platforms to develop our art sector.”

“This experience has given me the opportunity to connect with several colleagues and also to show and share the goals and program of my institution.”

“It would not be posible for me to attend these profesional meetings without the grant. I am convinced these platforms are crucial to the development of the museum institution, to exchange ideas and potential solutions shared by all.”

“CIMAM meant a collective space to contact, to debate and to confront different ideas and understandings about our professional activities and the responsibilities we carry while working in art institutions and with them.”

Comments about the Mentorship Program

“I found the introduction on Day 1 to CiMAM board members very helpful in orienting myself, as a new member.”

“I really appreciate CiMAM’s transparency and generosity to meeting the board members.”

“As a Getty Travel Awardee, it was a great pleasure to meet Joan and thank her for supporting the future of museum professionals!”

“Mentorship program it was definitely a great experience, (big thank you to Agustin Perez Rubio); and also the lunch with the travel grant funders.”

“The mentorship program was immensely helpful as one got to speak and discuss with mentors and members at length.”

“Very constructive and enriching, it facilitated the exchange of our experiences in a pleasant atmosphere.”



Communication and Visibility

Travel Grant Funders, hosts and partners of the CiMAM 2018 Annual Conference received prominent international exposure before, during and after the conference.

The CiMAM 2018 Annual Conference registration period was opened 13 June 2018. Announcements and communications about the CiMAM Annual Conference and Travel Grant Program were published through CiMAM's mailing list and were posted on the homepage of CiMAM's website, through CiMAM's Facebook page and Twitter accounts with more than 2,000 followers. Posts at CiMAM's social media received more than half thousand Likes and were shared almost 200 times.

CiMAM travel grant funders, patrons, project partners and collaborators were mentioned during the welcome speech of the President and its names and logos were projected during the three days at the auditorium where the conference was taking place, at the end and between each conference session.

The acknowledgements will also be included in the conference proceedings (CIMAM's Annual Publication) that will be distributed online and posted at cimam.org.

Newsletters


- Save the date, 19 April
- Travel Grant Program, 14 May
- Registration is now open, 13 June
- Last days to apply, 19 June
- More travel grants, 22 June
- Last days to apply for a travel grant, 13 July
- e-flux: 2018 Annual Conference, 30 August
- Travel Grant Beneficiaries, 7 September
- Last days to register, 17 September
- Last infos, 26 October

COMMUNICATION AND VISIBILITY

Social media

CIMAM
Published by Ines Jover Casanovas [?] · 7 September · 🌐

Congratulations to our 36 travel grant beneficiaries who will attend the #CIMAM2018 Annual Conference in Stockholm this November. Generously supported by the Getty Foundation, MALBA, V-A-C Foundation, Samdani Art Foundation and Byucksan Foundation. Full details at cimam.org



CIMAM ORG
2018 Grant Beneficiaries — CIMAM
2018 Grant Beneficiaries Supported by the Getty Foundation, MALBA—...

Get more likes, comments and shares
Boost this post for €5 to reach up to 3,600 people.

5,744 People reached | 1,627 Engagements | [Boost Post](#)

👍👍 Ines Jover Casanovas, Aly Said and 47 others | 7 Comments | 18 shares

5,744 People Reached

645 Reactions, comments & shares

397 Like	43 On post
83 Love	7 On post
3 Haha	0 On post
15 Wow	0 On post
130 Comments	9 On Post
18 Shares	18 On Post

982 Post Clicks

0 Photo views	402 Link clicks
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NEGATIVE FEEDBACK


0 Hide Post	0 H
0 Report as Spam	0 U

Reported stats may be delayed from v

COMMUNICATION AND VISIBILITY

CIMAM
Published by Mireia Branera [?] · 5 November

The CIMAM 2018 Annual Conference is over. Thank you so much to all hosts, patrons, supporters, speakers, CIMAM board members, delegates and staff to make it happen! #themuseuminttransition #CIMAM2018



Get more likes, comments and shares
Boost this post for €5 to reach up to 3,600 people.

1,695 People reached	454 Engagements	Boost Post
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👍❤️😄 Camila Bechelany, Eriko Nagao and 46 others 6 shares

👍 Like 💬 Comment ➦ Share

Performance for your p

1,695 People Reached

141 Reactions, comments & sha

113 Like	41 On post
17 Love	9 On post
1 Wow	1 On post
5 Comments	0 On Post
6 Shares	6 On Post

313 Post Clicks

149 Photo views	0 Link clicks
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NEGATIVE FEEDBACK

0 Hide Post

0 Report as Spam

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COMMUNICATION AND VISIBILITY

CiMAM website (cimam.org)

CiMAM **Menu** ☰

CiMAM → CiMAM Annual Conference

CiMAM Annual Conference

About the Annual Conference



Annual Conference 2019 Sydney




Annual Conference 2018 Stockholm






CiMAM **Menu** ☰

Annual Conference 2017 Singapore




CiMAM's 2017 Annual Conference (10–12 November 2017) was co-organized by CiMAM and hosted by the National Gallery Singapore. A pre-conference tour was organized to Ho Chi Minh, Vietnam on 8 and 9 November 2017 and the post-conference tour this year was organized to Jakarta and Yogyakarta, Indonesia on 13, 14 and 15 November 2017.

Annual Conference 2016 Barcelona




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

Annual Conference 2015 Tokyo



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



Booklet

The Conference Booklet was sent by newsletter and given in Stockholm to all conference delegates. Acknowledgements were included in the CIMAM President's welcome letter, at the Who is Who and at the credits section together with the logos, which also appear at the end of this report.

Information on CIMAM 2018 Annual Conference was present in the following media and online platforms:

1. On the move
2. eclabs
3. Diplomacyopp
4. Arts Collaboratory
5. Asemus
6. Geoscholarglobal
7. The Heritage Lab
8. ICOM Bielorrussia
9. ICOM Estonia
10. ICOM Egypt
11. c-e-a
12. artishock
13. Arte Informado
14. ICOM Colombia
15. Ashkal Alwan
16. Culture 360
17. Artishock
18. Culturefundingwatch
19. Artnowpakistan
20. Artradarjournal
21. Worldartfoundations
22. Diplomacyopp
23. Banamag
24. Call for Curators
25. contemporaryand
26. Fundación ILLAM
27. theheritagelab
28. Art x
29. worldartfoundations
30. callforcurators
31. Moderna Museet
32. Dagens Nyheter



Acknowledgments

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

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CIMAM 2018 Annual Conference

The Museum in Transition

Co-organized by

CIMAM

Moderna Museet

in collaboration with:

Bonniers Konsthall

Magasin III

Museum & Foundation for Contemporary Art

ACKNOWLEDGMENTS

Program Partners

Accelerator Stockholm University	Public Art Agency Sweden
ArkDes	Royal Institute of Art
Kulturhuset Stadsteatern	Stockholm City
Nationalmuseum	Tensta konsthall
	Thielska Galleriet

Supported by

Nordic Circle	Per and Lena Josefsson
Pontus Bonnier	Nicolai Tangen / AKO Foundation

*Post-Conference Tour: Oslo, Norway
November 5–6, 2018*

Main Host

Henie Onstad Kunstsenter

ACKNOWLEDGMENTS

Program Partners

Astrup Fearnley Museet

Munchmuseet

Office for Contemporary Art

Oslo Biennial First Edition

Institutional hosts

Fotogalleriet

Kunsthall Oslo

Kunstnerforbundet

Kunsternes Hus

Podium

UKS

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

Main Hosts

Museum of Contemporary Art

Kiasma, Helsinki

ACKNOWLEDGMENTS

In collaboration with:

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of Modern Art
Turku Art Museum

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Ateneum Art Museum / Finnish
National Gallery, Helsinki
HAM — Helsinki Art Museum
Rafaela & Kaj Forsblom
Collection, Helsinki

Thanks to

Aboa Vetus & Ars Nova
Galerie Anhava
Galerie Forsblom
Galleria Huuto

ACKNOWLEDGMENTS

Helsinki Contemporary

Makasiini Contemporary

Titanik Gallery

Wäinö Aaltonen Art Museum

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Suzanne Cotter

Director

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Musée d'Art Moderne

Grand-Duc Jean, Luxembourg

ACKNOWLEDGMENTS

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Berlin, Germany

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Sydney, Australia

Ann-Sofi Noring

Co-Director and Chief

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Eugene Tan

Director

National Gallery Singapore

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MALBA–Fundación Costantini,

Buenos Aires

Alserkal Programming, Dubai

V-A-C Foundation, Moscow

Samdani Art Foundation, Dhaka

Byucksan Foundation, Seoul

Additional Support

Íaspis, Swedish Arts Grants Committee's

International Program

CIMAM 2018 CONFERENCE REPORT



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National Gallery Singapore

Singapore

CiMAM 2018 CONFERENCE REPORT



CIMAM is an Affiliated Organization of ICOM

Suay Aksoy
President

Peter Keller
Director General

CIMAM — International Committee of Museums and Collections of Modern Art

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Museums and Collections of Modern Art and
the authors.

CiMAM's graphic identity & CiMAM 2018
Conference graphic design by Studio Rogier
Delfos.

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The City Council of Barcelona.

