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CIMAM – International Committee for Museums and Collections of Modern Art



MAM Rio – Museu de Arte Moderna do Rio de Janeiro. © Leila Barreto.

2013 Annual Conference

“New Dynamics in Museums: Curator, Artwork, Public, Governance”

12–14 August 2013

Hosted by **MAM Rio – Museu de Arte Moderna do Rio de Janeiro**

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CIMAM's Annual Conference is shaping up to be the most important forum for communication, co-operation and information exchange between museums, professionals, visual arts workers, artists and others concerned with modern and contemporary art. Its guiding principle is the presentation of new unpublished work followed by free discussion and visits to the foremost contemporary art institutions, collections and projects. Around 200 delegates are expected to attend CIMAM 2013 Annual Conference in Rio de Janeiro. Three keynote speakers and six case study presentations will be conforming the bases of a larger debate that will take place among the conference delegates. The active implication of members and delegates will be requested through extended Q&A, workshop sessions and visits to contemporary art institutions and spaces in the city to reflect upon the issues arising from the conference topics.

“New Dynamics in Museums: Curator, Artwork, Public, Governance”

Rather than on the question of what museums represent, the focus of this year's conference “New Dynamics in Museums: Curator, Artwork, Public, Governance” will be on who the agents of representation are. Having become too extensive to be represented in the museum context in its entirety, the world is now only presentable through the forces that shape it. And the same goes for the art world, which can be less grasped encyclopedically than ever before. Art was the first to express a critical attitude to the dominant forces shaping reality, most directly with institutional critique. After being dealt with by art, museum work embraced self-reflection. The museum seems to represent the world most accurately by reflecting the dynamics of its own work, which in turn reflects the dynamics of our socioeconomic reality in general.

Keynote speakers include **Tania Bruguera**, artist and initiator of Immigrant Movement International (IM International), Havana, Cuba / New York, United States; **Stephen Wright**, art writer and professor of the practice of theory at the European School of Visual Arts, Angoulême / Poitiers, France; **Paulo Herkenhoff**, Director at Museu de Arte do Rio MAR Rio, Rio de Janeiro, Brazil.

Case study presentations by **Zoe Butt**, Executive Director and Curator at Sàn Art, Ho Chi Minh, Vietnam; **Rodrigo Moura**, Deputy Director of Art and Cultural Programs at Instituto Inhotim, Belo Horizonte, Minas Gerais, Brazil; **Samuel Sidibé**, Director at the National Museum of Mali, Bamako, Mali; **Joanna Mytkowska**, Director at the Museum of Modern Art, Warsaw, Poland; **Ravi Sundaram**, Senior Fellow at the Centre for the Study of Developing Societies (CSDS), Delhi, India.

A panel discussion with **Ivana Bentes**, **Marcus Faustini**, **Lia Rodrigues** and **Heloisa Buarque de Holanda** moderated by **Luiz Camillo Osorio**, Chief Curator at MAM Rio.

The conference program includes visits to **Casa França-Brasil**, **Estudio Ernesto Neto**, **A Gentil Carioca**, **Museu de Arte do Rio (MAR Rio)**, **Casa Daros**, **Instituto Moreira Salles** and **Anita Schwartz Gallery**.

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Open call for 20 travel grants of modern and contemporary art museum and collection professionals residing in emerging market and developing economies and professionals residing in Latin America:

Around fifteen travel fellowships for professionals residing in emerging market and developing economies are supported by a grant from the **Getty Foundation, Los Angeles**; five travel grants for professionals residing in Latin America with priority to Central America and the Caribbean are funded by **Fundación Cisneros/Colección Patricia Phelps de Cisneros**.

Deadline: 10 June 2013 00:00 GMT

Online applications available at cimam.org

CIMAM has also made possible for professionals from Turkey, Spain and the UK to attend CIMAM 2013 Annual Conference. Two professionals from Turkey have been supported by a grant received from the **SAHA Association** and one professional from the UK has been supported by the **British Council**. The **Fundación Botín** has granted support to two professionals from Spain to attend CIMAM 2013 Annual Conference.

CIMAM 2013 Annual Conference is organized in collaboration with Suzy Muniz Produções.

CIMAM

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

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New Dynamics in Museums: Curator, Artwork, Public, Governance

Wednesday, August 14 2013 All Day

CIMAM 2013 Annual Conference - MAM Rio 12–14 August 2013

New Dynamics in Museums: Curator, Artwork, Public, Governance

Around 200 delegates are expected to attend CIMAM 2013 Annual Conference in Rio de Janeiro. Three keynote speakers and six case study presentations will be conforming the bases of a larger debate that will take place among the conference delegates. The active implication of members and delegates will be requested through extended Q&A, workshop sessions and visits to the foremost contemporary art institutions and spaces in the city to reflect upon the issues arising from the conference topics.

CIMAM 2013 Annual Conference is hosted at MAM Rio – Museu de Arte Moderna do Rio de Janeiro and organized in collaboration with Suzy Muniz Produções.

Information and rates on CIMAM's 2013 Annual Conference and Post-conference tours, registration, conference program, travel grant opportunities and membership please visit www.cimam.org

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MAM Rio – Museu de Arte Moderna do Rio de Janeiro
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**SAHA supported
Pinar Öğrenci and
Didem Özbek's
participation in the
CIMAM conference
2013.**

In 2013 CIMAM's annual conference *New Dynamics in Museums: Curator, Artwork, Public, Governance* is hosted by MAM Rio, Museu de Arte Moderna do Rio de Janeiro. Rather than on the question of what museums represent, the focus of this year's conference is on who the agents of representation are.

Pinar Öğrenci, founder of the Mars Istanbul and Didem Özbek, co-founder of the PiST /// Interdisciplinary Project Space have been invited to this year's conference, which took place in Rio de Janeiro on the 12 – 14 August 2013. SAHA supported artists' participation in the conference by covering the participation fee, travel and accommodation expenses.

Travel Grant Program

CIMAM's Travel Grant Program allows professionals from underrepresented regions and from smaller institutions to attend CIMAM's Annual Conference. Since 2005 the program has awarded a total of 147 travel grants that have been generously supported by the Getty Foundation, Fundación Cisneros/Colección Patricia Phelps de Cisneros (FC/CPPC) or The Open Society Foundations – Budapest. Since 2012 the British Council also supports the attendance of professionals from across the UK to participate in CIMAM's annual conferences.

SAHA Association has awarded travel grants to attend CIMAM 2013 Annual Conference to:

- Pinar Öğrenci, artist and architect, **MARS Istanbul**, Turkey
- Didem Özbek, artist and designer, **PiST/// Istanbul**, Turkey

About CIMAM



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

CIMAM currently has 521 voting members from 78 different countries. The first CIMAM Annual Conference took place on July 5th 1962 in The Hague. Since then the Committee has celebrated 46 conferences that have been held in over 30 different cities around the globe. CIMAM's

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



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CIMAM's Annual Conference has become one of the most important forums for communication, co-operation and information exchange between museums, professional visual arts workers, scholars and artists. Through the presentation of new, unpublished work followed by free discussion, the conference intends to facilitate new possibilities for partnerships between modern and contemporary art professionals from diverse regions of the world in the development of common projects.

In 2013 CIMAM's Annual Conference - *New Dynamics in Museums: Curator, Artwork, Public, Governance* – will take place in Rio de Janeiro and will be hosted by MAM Rio (Museum of Modern Art of Rio de Janeiro), from 12 to 14 August.

Attendance at the conference and its activities is restricted to guests and members.

About CIMAM

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

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

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

CIMAM currently has 575 voting members from 78 different countries.

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

CIMAM 2013 ANNUAL CONFERENCE

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The first CIMAM Annual Conference took place on July 5th 1962 in The Hague. Since then the Committee has celebrated 46 conferences that have been held in over 30 different cities around the globe. CIMAM's Annual Conference has become an important meeting point for contemporary art professionals and an essential resource for the collaboration between museums, visual art professionals, artists and other institutions concerned with modern and contemporary art.

2013 CIMAM's Annual Conference: New Dynamics in Museums: Curator, Artwork, Public, Governance

Speakers:

- Tania Bruguera – Artist and initiator of Immigrant Movement International (IM International), Havana, Cuba / New York, United States.
- Zoe Butt – Executive Director and Curator at Sàn Art, Ho Chi Minh, Vietnam.
- Dieter Roelstraete – Manilow Senior Curator, Museum of Contemporary Art, Chicago, USA.
- Stephen Wright – Art writer and professor of the practice of theory at European School of Visual Arts, Angoulême / Poitiers, France.
- Rodrigo Moura – Deputy Director of Art and Cultural Programs at Instituto Inhotim, Belo Horizonte, Minas Gerais, Brazil.
- Ravi Sundaram – Senior Fellow at the Centre for the Study of Developing Societies (CSDS), Delhi.
- Paulo Herkenhoff – Director at Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil.
- Samuel Sidibé – Director at the National Museum of Mali, Bamako, Mali.
- Joanna Mytkowska – Director at the Museum of Modern Art, Warsaw, Poland.



The President of MAM-Rio, Carlos Alberto Chateaubriand and the Chief Curator of MAM-Rio, Luiz Camillo Osorio, both PIPA Board members, host 2013 CIMAM Annual Conference.





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 Art Circuit  CIMAM Annual Conference, Dieter Roelstrate, Joanna Mytkowska, Luiz Camillo Osorio, Paulo Herkenhoff, Ravi Sundaram, Rodrigo Moura, Sanuel Sidibé, Stephen Wright, Tania Bruguera, Zoe Butt

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Encuentro CIMAM 2013, en MAM Río de Janeiro

August 14, 2013



Está semana se desarrolló en Río de Janeiro la conferencia **CIMAM 2013**, un encuentro convocado por el Comité Internacional de Museos y Colecciones de Arte Moderno que reúne a más de 150 asistentes, entre directores y curadores del escenario museístico internacional. El evento tiene lugar en el **Museo de Arte Moderno de Río de Janeiro** y **Fundación Proa** participa en las conferencias junto



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Recommended book for September:
"Didascalías del

2011

2010

2008-2009

a referentes destacados de Latinoamérica.

Tania Bruguera, artista cubana precursora de Immigrant Movement International (IM International), inauguró el encuentro con una interesante ponencia donde destacó el valor de su proyecto "Arte Útil" y la necesidad de pensar las instituciones artísticas a partir de la ética. A su vez, consideró los aspectos éticos como una dimensión integrante de la obra: recordó que la definición de arte es "ética y estética". También señaló la necesidad de dirigirse hacia los públicos para preguntar y conocer sus intereses, lo que también fue una de las líneas conceptuales de su presentación.

A su vez, también se destacó la ponencia de **Stephen Wright**, profesor de la Escuela Europea de Artes Visuales en Poitiers, Francia. Su exposición eclosionó con preguntas radicales sobre la relación entre las instituciones y el público. Al respecto, identificó al museo como "mansión del lenguaje" y lanzó preguntas e interrogantes estructurales sobre el rol que ocupan en la sociedad.

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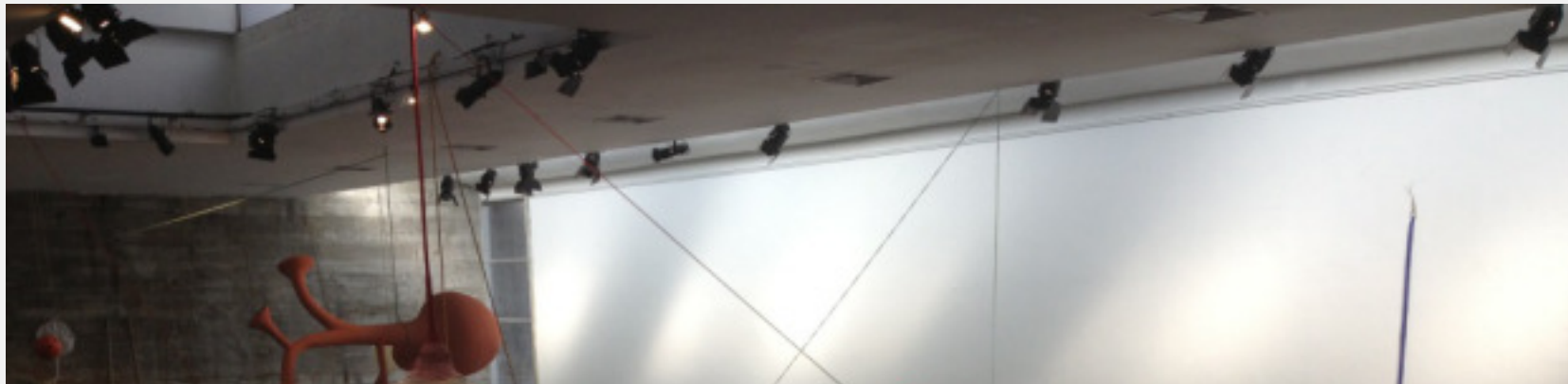
A blog about the National Gallery of Jamaica and Jamaican art

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The Museum and the World: A Review of the 2013 CIMAM Annual Conference

August 26, 2013 by [nationalgalleryofjamaica](#) in [CIMAM](#), [Conferences](#), [Nicole Smythe-Johnson](#)





"Time to Breathe" by Maria Nepomuceno, an installation at the Museu de Arte Moderna

NGJ Senior Curator Nicole Smythe-Johnson recently attended the **CIMAM** conference in RIO. Here is her report on the experience.

Earlier this month, I had the opportunity to attend the CIMAM (International Committee for Museums and Collections of Modern Art) annual conference in Rio de Janeiro, Brazil. The conference theme was "New Dynamics in Museums: Curator, Artwork, Public, Governance" and discussions focused on the continued viability of museums and arts institutions in a climate of rapid change.

The participants were a diverse group, with people from all over the world working in the field of modern and contemporary art in various capacities. There were museum directors, curators (independent and institution-

affiliated), and representatives from artist-run and emerging spaces across the globe. Professionals from places like the Tate Modern and MoMA, mingled and debated with those from places like the National Gallery of Zimbabwe and TEOR/ética (an independent, non-profit art space in Costa Rica).





Nadín Ospina – Crítico extático (Ecstatic Critic, 2004), Stone, on view in
"Cantos Cuentos Colombianos", Casa Daros

The diversity was helped along by the awarding of 25 travel grants, primarily to people from emerging economies. I won a generous grant from the Fundación Cisneros/Colección Patricia Phelps de Cisneros that covered my travel costs, accommodation, registration for the conference and CIMAM membership fees. I strongly encourage other curators and arts professionals from the region to take advantage of this programme in the future. The Fundación Cisneros grant in particular focuses on professionals from Central America and the Caribbean in the first ten years of their career, but there were also people who came on grants from the Getty Foundation, the British Council, Saha Association (Turkey) and Fundación Botín (Spain).

The workshops, speakers and panels explored many aspects of the new dynamics between art institutions and their contexts. We looked at the changing status of art- Tania Bruguera's aest-ethics, arte de conducta (Conduct/Behaviour Art) and arte útil (Useful Art) were especially instructive here- and changes to the curatorial profession and museum governance. Stephen Wright, art writer and professor of the Practice of Theory at the European School of Visual Arts, gave a strong presentation arguing for a re-envisioning of the museum and art around "user-ship", as opposed to spectatorship.

I also found some surprising resonances between my experiences in Jamaica and that of institutions half-way across the world. Zoe Butt's (Executive Director and Curator at Sàn Art in Ho Chi Minh, Vietnam) presentation on the balance between appealing to a public that can be very conservative, and maintaining the art institution's position as a space for critical engagement, is certainly relevant to Jamaica. I also found her invocation of "critical regionalism" as a response to the threats posed by globalisation very convincing. Another point of interest was

the idea of the museum as a collector of relations, rather than objects. This was a concept that a number of participants and presenters seemed to be exploring.



José Alejandro Restrepo – El cocodrilo de Humboldt no es el cocodrilo de Hegel (Humboldt's

The conference also brought that absurd gulf between the English-speaking and non-English speaking Americas into sharp relief. How did I not know that Colombia had such a vibrant art scene? Or that Brazil had museums to rival those I've seen in North America and Europe? As part of the programme, we made visits to a number of very well-appointed spaces. The recently opened Museu de Arte do Rio (MAR) and Casa Daros' excellent exhibition of Colombian artists *Cantos Cuentos Colombianos* were high points for me.

It would be impossible to do all of the proceedings justice in the few hundred words I have here. Luckily, papers from the conference will be available online sometime soon. In lieu of a more detailed report, I thought I'd share my experience of one event that I think really sums up the salient issues.

On day two, there was a panel discussion called "Museum is the World". This panel consisted of four people working in Rio de Janeiro's cultural/political scene: Ivana Bentes, Marcus Faustini, Lia Rodrigues and Jailson de Souza. None of them were museum professionals. They were educators, writers and artists seeking to improve their society via the arts. The presentations were interesting. I found Marcus Faustini's methodology for working with inner-city youth- encouraging them to create maps and inventories of their communities, as a demonstration of social agency and a creative prompt- especially thought provoking. The really interesting thing though, is that this session was the only one conducted almost completely in Portuguese.

Now the conference was in Brazil, so the use of Portuguese is to be expected. I certainly anticipated a multilingual event, but to my surprise the conference proceedings were exclusively in English and there were no interpreters. Apparently, this is standard for CIMAM conferences. Before the session began, the moderator Luiz Camillo Osorio (Chief Curator at Museu de Arte Moderna do Rio de Janeiro, the hosting institution) rather sheepishly explained that there had been a "mis-communication" (chuckle, chuckle) and so the panelists had not come prepared to present in English. As a result, he'd recruited a bi-lingual attendee to provide informal translation services. That poor woman.

For the next hour or so she struggled to keep up with the rapid speech of the passionate panelists. She did the best she could, but it was clear that she could not do justice to all that was being said. There we all were, observing a panel designed to give us a “sense of the local context”, able to make out only pale outlines. It was frustrating. I could tell by the presenters’ body language, by the chuckles and sighs from the Portuguese-speaking audience members, and the vague summaries from our impromptu translator that the discussion was interesting. Still, for me, there was no way in, no way to grasp “the local context” existing outside of the bilingual bubble of officialdom. I did understand very clearly however when one panelist mentioned that many people working in the arts in Brazil could not take part in the conference because they did not speak English. When the moderator invited questions, the participants sat mute for the first time since proceedings began. I asked a question, seeking clarification on something the translator had hinted at, but even that didn’t help really.





Ipanema

Later, in a workshop on art institutions and knowledge dissemination I wondered if my experience of the "Museum is the World" panel did not give me the best possible sense of the real challenge in envisioning museums (as we now know them) as media for disseminating knowledge. Perhaps this problem of language is the crux of the "new dynamics" that the conference theme references.

When museum professionals speak of "laymen" or "the uninitiated", when we ponder ways to bring the world into the museum and have the museum reach out to the world, we are really dealing with a language difference. We are attempting to translate the privileged discourse of art history, into that of "the real", as Tania Bruguera put it. The contemporary museum, especially in emerging economies like ours, is constantly negotiating this contradiction. On one hand, we embrace Kant's "purposeless purpose" and "disinterested spectatorship"- which Stephen Wright argues are the foundations of the modern museum. On the other, there is a genuine need to demonstrate the purpose of the museum in the "real world", where disinterest is a luxury few can afford.

Language confers privilege, no one knows that more than Jamaicans. And it can separate as much as it connects.

The “Museum is the World” panel re-configured the playing field, rejecting the language CIMAM had privileged, and insisting on speaking of *their* context in *their* language. Thereby making visible the exclusion that “proceedings in English” entails. It was very appropriate, form reflecting content, as the result was to make a bunch of museum professionals feel much the way “laymen” may feel when they encounter the museum, and the more esoteric strains of contemporary art. I’ve seen it here at NGJ. It’s that look people get when they aren’t quite sure what they should do, standing in front of some painting that doesn’t look like anything they know. The conference attendees’ inability to engage the panelists was much like our visitors, who refuse to ask a question or offer an opinion, shyly admitting that they “don’t know about art”.

For us, the question then becomes, and has been for some time: how *can* the museum “disseminate knowledge” to anyone besides “the initiated”, and avoid merely “preaching to the converted”, when it doesn’t speak the language? As one workshop participant suggested, should we think more of mediating knowledge, rather than disseminating it? What would that look like? In places like Jamaica and Vietnam and Zimbabwe so few speak the museum’s language and so few care to learn. What would the museum learning the language of its environs mean? Would it mean no more museum? Can the museum adjust while staying true to its time-honoured foundations? Is it even important to stay true to time-honoured foundations? These questions lurked in the background of all our discussions.

As a result, the conference ended up being three days of a group of professionals seriously contemplating the possibility of their coming obsolescence. Nonetheless, the mood remained excited and hopeful with so many proposals for transformation and experimentation forthcoming. I am also very heartened by CIMAM’s brave engagement of the issues, it really helped me understand the organisation as one that was growing and changing with the times, seeking ways to be more inclusive, rigorous and effective. I look forward to continuing to participate in this on-going conversation with colleagues from across the globe and I invite others from the region to join in.

Nicole Smythe-Johnson

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CIMAM 2013 Annual Conference, MAM Rio – Museu de Arte Moderna do Rio de Janeiro.

Annual Conference Report

CIMAM - International Committee for Museums and Collections of Modern Art

CIMAM 2013 Annual Conference *New Dynamics in Museums: Curator Artwork Public Governance* hosted by MAM Rio



CIMAM 2013 Annual Conference, *New Dynamics in Museums: Curator, Patron, Public, Governance*, hosted by MAM Rio, Museu de Arte Moderna do Rio de Janeiro, took place from 12–14 August 2013.

CIMAM

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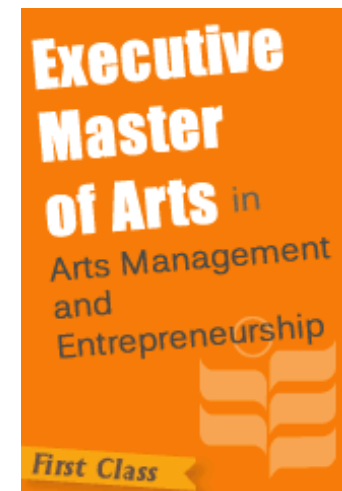
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CIMAM 2013 Annual Conference has been one of the most successful CIMAM conferences up to now. It was attended by 159 delegates, mainly museum directors and chief curators from over 49 different countries. The conference took place over a three day program that included three keynotes, six case studies, two workshop sessions, visits to the foremost contemporary art museums, collections and galleries in the city and networking receptions.

CIMAM offered 25 travel grants to contemporary art professionals thanks to the funds received from the Getty Foundation, Los Angeles, Fundación Cisneros/Colección Patricia Phelps de Cisneros, the Botín Foundation, SAHA Association and the British Council:

André von Ah, Curator, Domino, Zagreb, Croatia; **Rodolfo Andaur**, Contemporary art curator, Iquique, Chile; **Tatiana Cuevas**, independent curator, Mexico City; **Tandazani Dhlakama**, Curator for education, National Gallery of Zimbabwe, Harare, Zimbabwe; **Nellia Dzhamanbaeva**, Executive Director, Capacity Building Foundation, Bishkek, Kyrgyz Republic; **Nuria Enguita**, curator and editor, Valencia, Spain; **Magnolia de la Garza Molina y Vedia**, Associate Curator, Museo Tamayo, Mexico; **Krzysztof Gutfranski**, art curator and researcher, Torun, Poland; **Mia Jankowicz**, independent curator, Cairo; **Jane Koh**, Curatorial executive, Yellow River Arts Centre, Yinchuan City, China; **Lian Ladia**, Co-founder, Plantingrice.com, Quezon City, Philippines; **Riason Naidoo**, Director, Iziko Museums of South Africa, Cape Town; **Pinar Ögrenci**, artist and architect, MARS Istanbul, Istanbul; **Didem Özbek**, artist, designer and co-founder of PiST/// Istanbul; **Florencia Portocarrero**, independent curator, Lima, Peru; **Amila Ramovic**, Executive Director, Ars Aevi Museum of Contemporary Art Sarajevo, Bosnia Herzegovina; **Laurence Rassel**, Director, Fundació Antoni Tàpies, Barcelona; **Akansha Rastogi**, Associate Curator, Kiran Nadar Museum of Art, New Delhi, India; **John Ángel Rodríguez**, Curator, Museum of Contemporary Art Bogota, Colombia; **Gabriela Sáenz**, General Director, TEOR/ética Foundation, San José, Costa Rica



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Rica; **Laurence Sillars**, Chief curator, BALTIC Centre for Contemporary Art, Gateshead, United Kingdom; **Nicole Smythe-Johnson**, Senior Curator, National Gallery of Jamaica; **Meghna Singh**, Curator, Centre for African Studies Gallery, University of Cape Town; **Deniz Tezucan**, Manager of Research and Programs, SALT, Istanbul; **Raluca Voinea**, Curator and co-Director, tranzit.ro, Bucharest, Romania.

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