

CIMAM
ANNUAL
CONFERENCE

2019

THE 21ST
ART CENTURY
MUSEUM:

is CONTEXT
EVERY
THING ?

MUSEUM OF
CONTEMPORARY ART
AUSTRALIA

NOVEMBER
15, 16 & 17
SYDNEY

Conference Report

The 21st Century Art Museum: Is Context Everything?

15–17 November 2019

Sydney, Australia

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Report from Mami Kataoka President of CIMAM

At the end of a very successful CIMAM 2019 Annual Conference in Sydney, I was honored to be voted President of CIMAM by the Members of the Board. I am delighted that Suzanne Cotter was elected as Secretary-Treasurer. Together with our very experienced and engaged CIMAM Board, and together with the more than 600 CIMAM members from 86 different countries (an all-time record!), I am excited to see how CIMAM can contribute to the museum community and contemporary society in the next three years.

The outgoing President for the period of 2017–19, Elizabeth Ann Macgregor OBE, who hosted the CIMAM 2019 Annual Conference, was made an Honorary Member of CIMAM in gratitude for her dedication and important contribution.

Titled *The 21st Century Art Museum: Is Context Everything?*, this year's conference addressed the evolving relationship between core museological practices and values, and the necessary responsiveness of museums to context in their drive to remain relevant, innovative, and accessible. Attended by over 200 directors and curators of modern and contemporary art museums from around the world, speakers and participants could discuss issues of common concern, meet with other peers and colleagues, and learn about the local artists of the hosting city.

The world surrounding museums of modern and contemporary art is extremely complex with diverse contexts. If museums are a transformative and active agency for reflecting

this world in which we are living, all of the issues we discussed in Sydney during the CIMAM 2019 Annual Conference, such as decolonization, new meanings of collection in relationship with the art market, sustainability, ethics and funding, and museum activity beyond the object, wall, and building, must be discussed continuously on the CIMAM platform.

CIMAM was founded in 1962 as one of the International Committees of ICOM. Since 2015, CIMAM has been an Affiliated Organization of ICOM, securing higher independence and flexibility in the management of the organization. In the meantime, those extended discussions around climate change and sustainability, ethics, freedom of expression, and democracy must be deepened within the larger museum community in partnership with ICOM.

The presence at our meeting of Ms. Suay Aksoy, President of ICOM, was especially significant in emphasizing our positive and collaborative relationship while reinforcing the common values and objectives that connect our organizations. One of our goals for the next triennial will be to activate new partnerships between CIMAM and ICOM's network of International Committees and Affiliated Organizations.

I am thrilled to be the first non-European President in the history of CIMAM. This is a reflection and expectation of the fact that CIMAM should be a truly global organization of modern and contemporary art museum professionals across the world.

I would like to finish by thanking again Elizabeth Ann Macgregor, Director of the Museum of Contemporary Art Australia, and her team for the energy and dedication to make this conference a success and the many individuals and institutions that made possible the CIMAM 2019 Annual

Conference and post-tour to Brisbane & North Stradbroke Island. I am also deeply grateful to the travel grant funders that generously supported the attendance of 24 young professionals and the dozens of international participants who traveled from all over the world to Sydney to take part in this important meeting.

The members of the board and I are all very much looking forward to developing further CIMAM's network and leadership role in promoting good practices in the modern and contemporary art museum profession. Our members are our essence and I hope we can count on their involvement to continue building a strong CIMAM that can lead the discussions and provide new perspectives to answer to the challenges that museums are and will be facing in the years to come.

I look forward to welcoming you all to Łódź and Gdansk in Poland in November 2020.

Best wishes,

A handwritten signature in black ink, appearing to read 'Mami Kataoka', written in a cursive style.

Mami Kataoka

President of CIMAM

Deputy Director and Chief Curator at Mori Art Museum, Tokyo,
Japan

Tuesday, December 17, 2019



The 21st Century Art Museum: Is Context Everything?

Museums emerge and exist in changing contexts of history, culture and locality, constantly modifying their operations accordingly. The accelerating rates of change in technology and modes of communication, environmental crisis and massive migration that mark the 21st century, along with the demand upon museums to be not only socially responsive and engaged but effective cultural and economic agents within their locations, arguably intensifies the museum's necessary sensitivity to context and a culturally diverse demographic.

The CIMAM 2019 Annual Conference will address the evolving relationship between core museological practices and values (related to artists, collections, custodianship, scholarship, display, education, and the public) and the necessary responsiveness of museums to context in their drive to remain relevant, innovative and accessible.

The presentations and discussions will be inflected by the context of Sydney, acknowledging conflicted histories of cultural ownership – whose stories are these? – indigeneity and place; that define the cultural landscape of Australia – looking out from the east coast to the Asia Pacific and beyond in its reflection upon questions and topics urgent to museums globally.

Day 1: *Challenging the Narrative: Indigenous Perspectives*

How and to what effect are museums in the 21st century recognizing and incorporating the cultural leadership of First Peoples?

Day 2: *The Future of Collections*

How could museums approach to collecting change as they face the consequences of their infinitely expanding collections? And what challenges and opportunities exist in digital strategies for collections?

Day 3: *Beyond the Walls*

The identity and activity of the 21st-century museum is less bounded by physical architecture than its 20th century precursor. How are museums growing publics and transforming audiences into participants through programs taking place 'outside' the museum?

The CIMAM 2019 Contents Committee consists of eight board members: Elizabeth Ann Macgregor (chair), Frances Morris, Mami Kataoka, Ann-Sofi Noring, Saskia Bos, Suzanne Cotter, Corinne Diserens, and Eugene Tan.



Overview about CIMAM 2019 Sydney

The CIMAM 2019 Annual Conference was held in Sydney, Australia on 15 – 17 November, hosted by the Museum of Contemporary Art Australia. An optional post-conference tour was organized to Meeanjin & Minjerribah (Brisbane & North Stradbroke Island) on 18–19 November.

A total of 200 delegates from 40 different countries attended CIMAM's 2019 Annual Conference in Sydney.

In 2019, 24 modern and contemporary art museum professionals residing in 14 different countries were awarded support to attend the Annual Conference through the CIMAM Travel Grant Program.

The three-day program included three keynote speakers, nine perspective presentations, three-panel discussions, a networking, and a workshop session as well as a walking tour and organized visits to the art institutions of the city.

Keynote speakers included

Wesley Enoch, Enoch, Artistic Director, Sydney Festival, Sydney, Australia

Franklin Sirmans, Director, Pérez Art Museum Miami, USA

Sally Tallant, Director, The Queens Museum, New York, USA

Perspective presentations included

Wanda Nanibush, Curator of Indigenous Art, Art Gallery of Ontario (AGO), Toronto, Canada

Ngahiraka Mason, Independent Indigenous Curator & Visual Historian, Hira, Honolulu, Hawaii

Lisa Reihana, Ngāpuhi artist, Tāmaki Makaurau, Aotearoa / New Zealand

Hannah Mathews, Senior Curator, Monash University Museum of Art, Melbourne, Australia

Anne Loxley, Senior Curator, C3West, Museum of Contemporary Art Australia, Sydney, Australia

Tony Albert, Kuku Yalanji artist, Sydney, Australia

Lara Strongman, Director, Curatorial and Digital, Museum of Contemporary Art, Sydney, Australia

Panel moderators included

Stephen Gilchrist, Associate Lecturer, University of Sydney, Sydney, Australia

Suhanya Raffel, Director, M+ Museum, Hong Kong, China

Lee Weng Choy, Art critic, writer, president AICA Singapore, Kuala Lumpur, Malaysia

The afternoon program included visits to Museum of Contemporary Art Australia, Carriageworks, Art Gallery of New South Wales, ArtSpace Sydney, Firstdraft, 4A Centre for Contemporary Asian Art and Redfern District.

The Museum of Contemporary Art Australia, Carriageworks and the Art Gallery of New South Wales were the reception hosts.

Meeanjin & Minjerribah (Brisbane & North Stradbroke Island)

The post-conference tour to Meeanjin & Minjerribah (Brisbane & North Stradbroke Island) on 18–19 November included visits to Milani Artist Studio, the Institute of Modern Art (IMA) and Queensland Art Gallery | Gallery of Modern Art (QAGOMA) as well as a day cruise to Minjerribah (Stradbroke Island) where participants could experience Aboriginal culture in a sharing of dance, creation stories and local language.

Queensland Art Gallery | Gallery of Modern Art (QAGOMA) and Milani Artist Studio were the reception hosts.

→ Check the speaker bios and abstracts, off-site visits information and other conference and tour details at the PDF *Conference Booklet* posted at cimam.org.

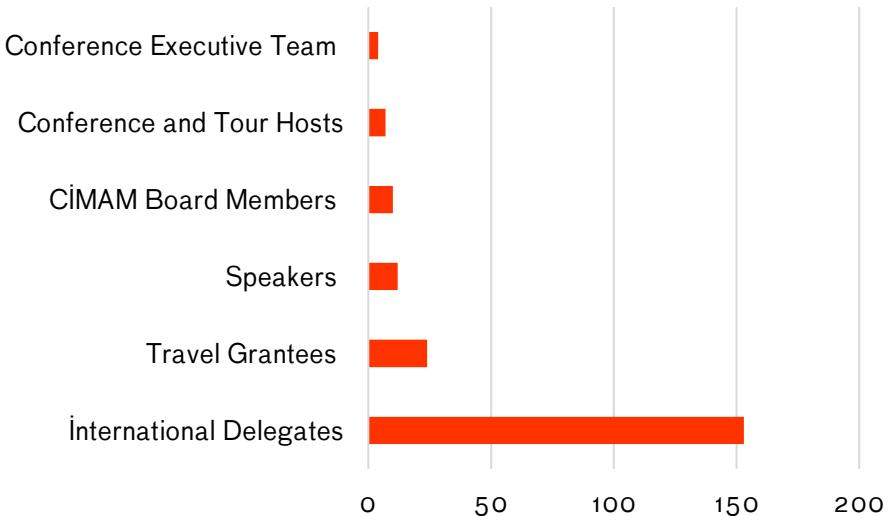


Conference Participants

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.

The first CiMAM Annual Conference took place in 1962 in The Hague. Since then the Committee has celebrated 51 conferences that have been held in over 30 different cities around the globe.

The CiMAM 2019 Annual Conference in Sydney was attended by 200 professionals from 40 different countries.

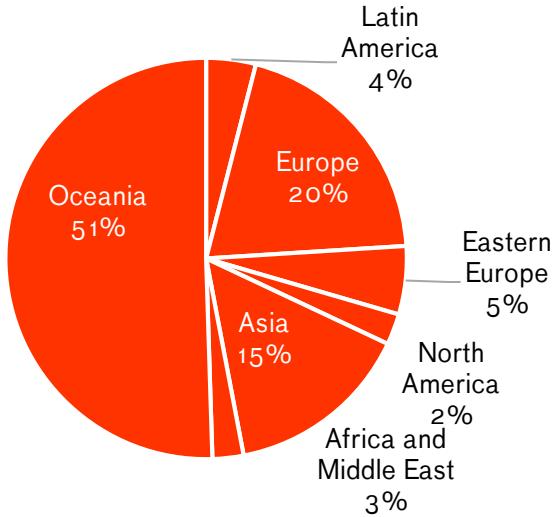


Conference Participants by Country

There was a strong presence of colleagues from Australia attending the Annual Conference.

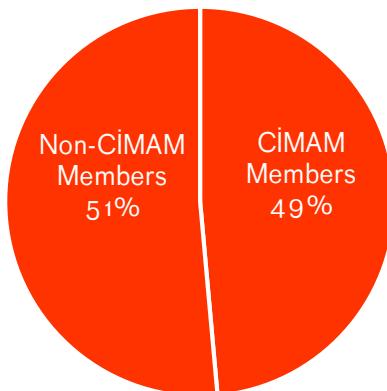
Australia	95	South Korea	2
China	8	Switzerland	2
Poland	7	Argentina	1
Russia	7	Austria	1
Singapore	7	Canada	1
Japan	6	Chile	1
New Zealand	6	Denmark	1
Finland	5	Ecuador	1
Germany	5	Honduras	1
United Kingdom	5	Jordan	1
Spain	4	Kuwait	1
USA	4	Kyrgyzstan	1
Brazil	3	Luxembourg	1
France	3	Malaysia	1
Morocco	3	Nepal	1
Belgium	2	Peru	1
India	2	South Korea	1
Netherlands	2	Sweden	1
Philippines	2	Ukraine	1
Romania	2		

Conference Participants by Continent



Conference Participants and CIMAM Membership

CIMAM Members are our best audience but there are also many professionals from outside CIMAM joining our meetings. This year CIMAM engaged with a larger number of professionals from Australia and the region that were non-members.



Conference Participants 2006–2019

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

Generally, CIMAM sells out all the tickets according to the auditorium capacity of the hosting museum where the conference takes place. In 2019, CIMAM sold out all the tickets and opened a waiting list.

2006 London	140
2007 Vienna	130
2008 New York	170
2009 Mexico	150
2010 Shanghai	200
2011 Ljubljana and Zagreb	180
2012 Istanbul	218
2013 Rio de Janeiro	159
2014 Doha	224
2015 Tokyo	260
2016 Barcelona	230
2017 Singapore	280
2018 Stockholm	229
2019 Sydney	200

→ Check the list of participants and Who is Who details at the PDF *Conference Booklet* posted at cimam.org.



Conference Budget

The Museum of Contemporary Art Australia was the main host and co-organizer of the CIMAM 2019 Annual Conference. The conference received the generous support of governmental and local bodies as well as private companies.

The sponsorship and in-kind support covered the production expenses of the conference (speakers' travel and accommodation, venue hire, technical equipment, staff, catering, receptions, and transportation in Sydney).

Government Partners

Australian Government International Exhibitions
Insurance (AGiEi)
The Australian Government through the Australian
Council for the Arts
Create NSW

Local Government Partners

City of Sydney

Partners

The Gordon Darling Foundation
Business Events Sydney
Accor Hotels Group

In-kind support

Fresh Catering

Main Conference Figures

Total conference expenses	—	241.850,71 €
Total conference sponsorship	—	163.836,00 €
Cost per participant (200 participants)	—	1.151,00 €

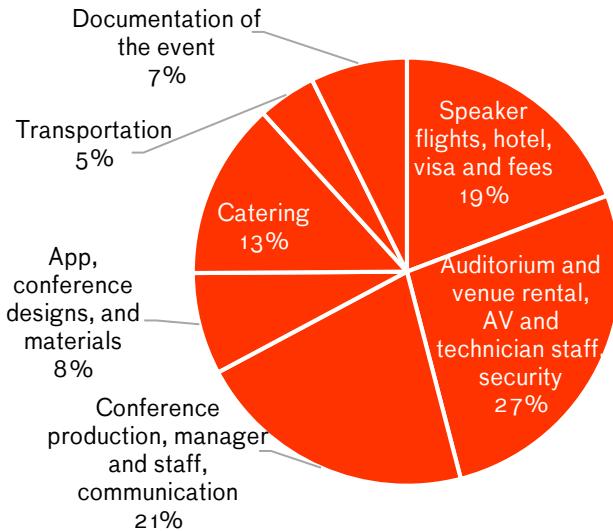
Breakdown of Conference Expenses

Speaker flights, hotel, visa, and fees	—	47.424,87 €
Auditorium and venue rental, AV and technician staff, security	—	56.076,52 €
Conference production, manager and staff, communication	—	59.916,12 €
App, conference designs, and materials	—	12.027,14 €
Catering	—	36.046,12 €
Transportation	—	6.611,36 €
Documentation of the event	—	23.748,58 €

How was the conference funded?



Expenses breakdown





Travel Grant Program

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

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, many of whom have gone on to become important participants in the field of museums of modern contemporary art.

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

Key Aspects of the Program

→ CiMAM's Travel Grant Program supports the curatorial and research development of individuals through their attendance at the Annual Conference where the most current concerns regarding 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.



Travel Grant Funders

In 2019, 24 modern and contemporary art museum professionals residing in 14 different countries were awarded support to attend the Annual Conference through the CiMAM Travel Grant Program:

Brazil, China, Ecuador, Honduras, India, Kyrgyzstan, Morocco, Nepal, Philippines, Poland, Portugal, Romania, Ukraine, and the United Arab Emirates.

In 2019, CiMAM received 54.359,20€ to support the Travel Grant Program, generously provided by:

40,000,00€	The Getty Foundation	14 grantees
10,000,00€	Adam Mickiewicz Institute	4 grantees
5,000,00€	Alserkal Arts Foundation	2 grantees
5,000,00€	V-A-C Foundation	2 grantees
5,000,00\$	Byucksan Foundation	2 grantees

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



Selection Committee



Saskia Bos
Independent Curator
and Critic
Amsterdam
Netherlands



Corinne Diserens
Independent Curator
and Director
ENSAPC
Berlin, Germany
Paris-Cergy, France



Agustín Pérez-Rubio
Curator
11 Berlin Biennale
Berlin
Germany



Jaroslaw Suchan
Director
Muzeum Sztuki in
Łódź
Łódź
Poland



Eugene Tan
Director
National Gallery
Singapore and The
Singapore Art Museum
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. The 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 tote bag, pen, and badge.

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.

When accepting the grant, each successful candidate returned 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 3 April 2019. The deadline to receive applications was 5 May and 26 May for the Adam Mickiewicz Institute. Successful candidates were informed on 12 June 2019 and the list of grant beneficiaries was announced on 15 July 2019.

Selection Criteria

Travel grants were evaluated and conferred by CiMAM's Selection Committee and the travel grant funder based on their assessment of the professional's genuine financial need, the potential benefit to their 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 working and residing in countries with emerging and developing economies according to the International Monetary Fund.

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 support by the same funder through CiMAM are not considered for a new grant before 3 years.

Applications were reviewed by the travel grant funders and the Selection Committee of CIMAM constituted by 5 members of the CIMAM Board.

In 2019 they reviewed 66 completed applications from eligible candidates. All grant recipients were first approved by the grant funder.

Every year CIMAM seeks 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.



The Getty Foundation

CiMAM is sincerely thankful to the Getty Foundation which, since 2005, has been generously contributing to CiMAM's development by supporting the attendance of a total of 237 professionals from underrepresented countries around the globe to CiMAM Annual Conferences.

In 2019 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 14 award recipients from 11 different countries with Emerging Market and Developing Economies according to the International Monetary Fund's World Economic Outlook.

Grant beneficiaries funded by the Getty Foundation since 2005:

2005 São Paulo	19	2013 Rio de Janeiro	15
2006 London	17	2014 Doha	22
2007 Vienna	20	2015 Tokyo	20
2008 New York	0	2016 Barcelona	20
2009 Mexico	0	2017 Singapore	20
2010 Shanghai	0	2018 Stockholm	22
2011 Ljubljana and Zagreb	25	2019 Sydney	14
2012 İstanbul	23	<i>Total</i>	104

Beneficiaries of the Getty Foundation

1. Soukaina Aboulaoula, Curator and Co-founder, Untitled duo, Marrakech, Morocco
2. Meriem Berrada, Artistic Director, Museum of African Contemporary Art Al Maaden (MACAAL), Marrakech, Morocco
3. Bayardo Blandino, Artistic Director and Curator Women in the Arts (MUA), Centro de Artes Visuales Contemporáneo (CAVC), Tegucigalpa, Honduras
4. Maria Rosario Estrada, Head of Visual Arts Department, Cultural Center of the Philippines, Muntinlupa, Philippines
5. Ana María Garzón, Professor and Curator, Universidad San Francisco de Quito, Quito, Ecuador
6. Giancarlo Hannud, Director, Museu Lasar Segall, São Paulo, Brazil
7. Marta Mestre, Independent Curator, São Paulo, Brazil
8. Roshan Mishra, Director, Taragaon Museum, Kathmandu, Nepal
9. Sabrina Moura, Curator, Vasto, São Paulo, Brazil
10. Daniel Muzyczuk, Head of Modern Art Department, Muzeum Sztuki, Łódź, Poland
11. Jiang Shan, Curator and Writer, Southern University of Science and Technology, Shenzhen, China
12. Puja Vaish, Curator, Dr. Bhau Daji Lad Museum, Mumbai, India
13. Tetiana Zhmurko, Senior Scientific Researcher for Department of Modern Art, National Art Museum of Ukraine, Kyiv, Ukraine
14. Joanna Zielinska, Head of the Performing Arts Department, Center for Contemporary Art Ujazdowski Castle, Warsaw, Poland



Grant Expenditure Report

In 2019, 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, accommodation and registration fees of 14 award recipients.

The total amount spent was 39.815,70€. The unspent amount is of 184,30€.

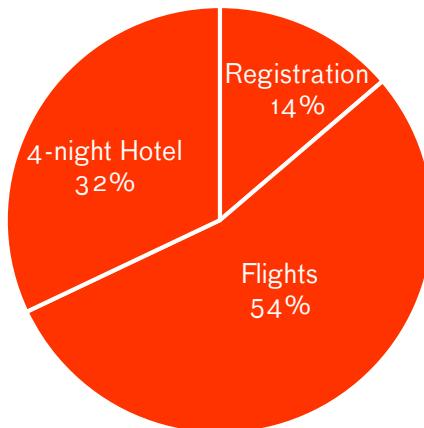
Average awarded amount to each beneficiary – 2,558,26€

Average travel cost per beneficiary – 1.380,00€

Average accommodation cost per beneficiary – 816,16€

Reduced conference registration fee per beneficiary – 350.00€

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>
Soukaina Aboulaoula	1.628,40 €	816,16 €	350,00 €	2.794,56 €
Meriem Berrada	1.693,59 €	816,16 €	350,00 €	2.859,75 €
Bayardo Blandino	2.366,25 €	816,16 €	350,00 €	3.532,41 €
Maria Rosario Estrada	670,60 €	816,16 €	350,00 €	1.836,76 €
Ana María Garzón	1.749,10 €	816,16 €	350,00 €	2.915,26 €
Giancarlo Hannud	1.361,78 €	816,16 €	350,00 €	2.527,94 €
Marta Mestre	1.322,86 €	816,16 €	350,00 €	2.489,02 €
Roshan Mishra	923,40 €	816,16 €	350,00 €	2.089,56 €
Sabrina Moura	1.700,53 €	816,16 €	350,00 €	2.866,69 €
Daniel Muzyczuk	1.110,30 €	816,16 €	350,00 €	2.276,46 €
Jiang Shan	503,84 €	816,16 €	350,00 €	1.670,00 €
Puja Vaish	925,78 €	816,16 €	350,00 €	2.091,94 €
Tetiana Zhmurko	1.804,35 €	816,16 €	350,00 €	2.970,51 €
Joanna Zielinska	1.568,68 €	816,16 €	350,00 €	2.734,84 €
<i>Sub-total</i>	19.329,46 €	11.426,24 €	4.900,00 €	35.655,70 €
<i>Administration</i>				4.160,00 €
<i>Total</i>				39.815,70 €

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 is true and accurate.



Mami Kataoka

President of CiMAM and Deputy Director and Chief Curator at Mori Art Museum, Tokyo, Japan

Grantees' Reports



Soukaina Aboulaoula, Curator and Co-founder, Untitled duo, Marrakech, Morocco

First of all, I would like to express my immense gratitude to the Getty Foundation and the CIMAM board members for making it possible for me to attend the CIMAM 2019 Annual Conference *The 21st Century Art Museum: Is Context Everything?* in Sydney. As a young curator, it is very important for my professional and personal development to meet and engage with fellow young curators and museum professionals from different contexts and regions. I am very thankful for such an opportunity.

The three days of the conference were stimulating and quite diversified in terms of content and speakers. The keynotes, case studies, and panels discussed the future of collections, taking the museum outside its walls, and challenging the narratives in the process of decolonizing museums. I personally engaged more with day 3 keynote by Sally Tallant, *Outside In : Inside Out* about developing open, inclusive and empathic institutions. Sally Tallant shared her own experience working with Liverpool biennial and the Queens Museum, and how she uses the public space in her projects as a playground to develop educational and research projects. Her curatorial practice was an ideal representation of how to work with and

within different contexts, and to consider gaps as tools for building connections between people, artists, and places.

This was followed by Anne Loxley and Tony Albert's case study *Remembering and healing: The Blacktown Native Institution...* Anne Loxley and Tony Albert's speech was very insightful; it has allowed us to have a glimpse of Native institutions and their engagements with the community in rewriting and telling history.

Also, the organized site visits represented a great occasion to get some sense of the artistic and cultural scene of Sydney, especially for first-time visitors, and those who could only be there on the conference days.

Is context everything? Yes, indeed context is all.

The common thread in all the discussions was the need to elevate the museum from a safe space to a brave space. To develop a museum model ready to foster, acknowledge and engage with different contexts and the diverse conversations they bring.

I can only finish by expressing my wish for CIMAM to continue serving as a valuable platform of discussions. To continue its encouragement and support to the new and emerging wave of Art professionals, and mostly to expand more in the upcoming editions and include the African continent more in the conversation.



Meriem Berrada, Artistic Director, Museum of African Contemporary Art Al Maaden (MACAAL), Marrakech, Morocco

My first experience at CIMAM's annual conference allowed me to witness great rhetoric as well as inspiring organization standards. Since I embody both management and curatorial missions, the relevant alternation of keynotes, panels, workshops, networking sessions, and visits has helped me to take tremendous benefits from the rich contents that the conference has offered.

On the one hand, I had the opportunity to experience management organization best practices that will have a direct outcome on a program I have recently developed for MACAAL, [Bootcamp] to be launched in January 2020 and that aims to reinforce the skills of contemporary art operators on the African continent. Given that we, in Africa, work in challenging conditions, ranging from lack of funds to a lack of educational and training offers, I wanted to build an initiative that empowers arts professionals so they can make a difference within their institution and well beyond, through intensive week-long training. To do so, I relied on both my art management degree and work experience and I would definitely use the conference's alternation between speech, exchanging, meeting and visit times as well as organization tools as the digital application which allowed each participant to keep informed in real time, to connect and learn with and from each other

easily, recording notes etc. and more broadly: showing creativity at every stage.

On the other hand, I was delighted to learn more deeply about the several raised topics, allowing me to challenge my curatorial perspective. The first day session title itself echoed directly to my everyday concern: challenging the narrative. As for my exhibitions and programming curatorial practice, the sessions were very useful since they made me put into perspective different realities. Indeed, during the first two keynotes, I felt like changing the words “Indigenous” or “Aboriginal” by “African” would qualify the same paradigm I work in, considering obviously our respective complexities, own territories and the specific connections. As a matter of fact, Morocco, as the majority of African countries have a colonial past even different realities. If the decolonization processes were, up to now, tackled through the economic, political and cultural prisms, it is by now shifting into the decolonization of the thought.¹

When Wanda Nanibush pointed out the indigenous philosophy of sharing as a foundation principle of her approach, it echoed an initiative we have implemented in MACAAL public program to remain faithful to the Moroccan core value: sharing. In fact, the *couscous* is shared every Friday in every Moroccan family, regardless of its social landscape. Thus, once a month we host the ‘Couscous and art’ for which we invite about 40 people, mixing different communities, artists, curators, construction workers to share a couscous at the Museum. Before doing so, we start by presenting the ongoing exhibitions in the Moroccan dialect, encouraging our guests to react to the

artworks, fostering emotion feedbacks more than knowledge restoring and ending the visit in the Museums gardens, where we serve lunch. Hence, bringing the most popular dish in a place commonly identified as elitist is one of the examples of “thinking in situ”² approach where the MACAAL is a barrier breaker. While the educational system, politics concern don’t meet with the general population needs, Museum becomes a sharing space, a rare place of social diversity. This idea resonates with Sally Tallant’s intervention in a very different context “*there is a need to develop institutions that are open, inclusive and empathic*”.

¹ Achille Mbembe “Working for the decolonization of the African spirit”, *les Ateliers de la pensée*, Dakar 2017

² Sally Tallant *Outside in : Inside out*, 17 November 2019, CIMAM 2019 Annual Conference.



Bayardo Blandino, Artistic Director and Curator Women in the Arts (MUA), Centro de Artes Visuales Contemporáneo (CAVC), Tegucigalpa, Honduras

As a beneficiary of the CIMAM 2019 Travel Grant Program for the Annual Conference, I want to highlight the relevance of this experience for my current professional performance. In this sense, I consider it essential to mention that, although it is true, the main terrain of the issues revolved around the roles of the current socio-historical development of museums

in the 21st century, it has been thanks to the diversity of discussions generated from of the presentations and the case studies, which gave me a perspective of greater openness towards themes that were little explored within the curatorial field of my current environment. In this regard, I give you an approximate reading of the route and my journey through the conference.

Given the expectation of the opening of the conference, I consider that it was one of the points that most caught my attention and interest, concerning the “Change of Narratives”, these keys could be binding with the thought of how to position within the structures local museums, a space for disruptive artistic practices, which break the neutrality standard that often deafens the independent that claims to place art from historically relegated communities and how to resize its current evolution and importance within historical narratives, as it has This has been the case with the perspectives of indigenous art, cited in the papers by Wesley Enoch and the case studies by curators Wanda Nanibush and Ngahiraka Mason.

About the topics discussed in the panel *The Future of Collections* despite being a non-existent discussion in my particular context, I consider it relevant to raise the diversity of approaches towards which the curatorial function of the collections should be directed. How to articulate from new strategies, experiences of proximity, geolocation, segmentation of representations, among other aspects that can finally contribute to strengthening the dissemination and knowledge of collecting, whether public, private or institutional, in regions of low impact and where they have been historically silenced and made invisible. Another of the great issues *Beyond the Walls*

without a doubt one of the most emotional, it should be noted the role of the generating question of the conference *Is Context Everything?* taken up by Sally Tallant in her paper *Outside in : Inside out* and to which she replied that it does not necessarily respond to all international and capital contexts, due to the global crisis of uncertainty that we are going through. Although his presentation referred strictly to exemplify his experiences, it is not far from being a trigger to generate possibilities and access to new actions and operations, within the field of art and public space.

I thank the Getty Foundation for giving me this opportunity to be part of CĪMAM. Like all the organizing committee of the annual conference for all their support for making possible my participation in this occasion, which undoubtedly gives my professional experience invaluable support.



Maria Rosario Estrada, Head of Visual Arts Department, Cultural Center of the Philippines, Muntinlupa, Philippines

It was my honor to be given the CĪMAM 2019 Conference's Getty Foundation Travel Grant, especially since I was the only one from my country to receive it this year, as well as being one of only four grantees from my continent. Programs such as these are a great support to museum workers such as myself who do not have the institutional resources to travel to international conferences such as CĪMAM.

As a first-timer in Australia, the country's focus on and respect for their true, indigenous history was a highlight for me. It shaped how the conference flowed, as well as the mindset of all the attendees. I felt that the country was one of the most spirited countries that I've ever been to, and had a lot of souls. You could see it in the welcome to country, in the way local speakers Wesley Enoch and Uncle Steve Miller connected with the audience. You could experience it in the streets, in the way people interact with you. I was very inspired by seeing what Australia's cultural institutions give value to.

The institution that I work in, the Cultural Center of the Philippines (CCP), sits on reclaimed land, was constructed with the seashells from the sea basin, and was birthed through a very tumultuous history. These facts continued to play inside my head for most of the 3-day CIMAM 2019 Annual Conference. On the first day, I was struck by Wesley Enoch's Keynote that talked about the museum as "listening buildings", and the "groaning rocks of history" that the buildings stand on. Have we been listening? Do we let the rocks crush us or do we bring them to light? And if we do listen, if we do bring our conflicted histories to light, do we do it defensively? I am reminded of the brilliant Keynote of Sally Tallant wherein she asked about how what we learn in the outside flows inside the museum.

When I got back to Manila after the conference, I was asked by colleagues and artists, "so what was the answer to *is context everything?*" I told them I went home with more questions than a single answer, but that I took comfort in the fact that the answers are everywhere around us. We can find them in stories made from "dream time," in the detritus that make up our collections, and in how our communities, cultural workers, and artists respond to both past and present disasters.



Ana María Garzón, Professor and Curator, Universidad San Francisco de Quito, Quito, Ecuador

Context is everything when it comes to understanding the role of museums in the 21st century. The theme proposed for the CIMAM 2019 Annual Conference acknowledges the importance of understanding the role of art institutions in the present, facing times of global social unrest and the irreversible damages of climate change.

Each context has different challenges, that not only depend on debates taking part in the present but also in the way in which each context faces its past. Even though all the presentations that took place at CIMAM 2019 Annual Conference were rich in debates and insights, I want to dedicate this report to the ideas discussed in Day 1, *Challenging the Narrative: Indigenous Perspectives*.

In recent years, it has become evident that art institutions have an increasing interest in decolonizing art history and acknowledge the effects of violent colonial pasts in their respective territories, and the repercussions that that past has in its collections and communities. In that context, the rise of indigenous voices that can challenge canonical art histories is fundamental for creating new dialogues, new relations and new perspectives for transforming the present.

The presentations of Wesley Enoch, Wanda Nanibush and Ngahiraka Mason will resonate in my mind for a long time. The past is not dead, Enoch said, the past must not be erased when

we recontextualize historical references, we must live with it and acknowledge it to grow. Under that light, the case studies presented by Nanibush and Mason revealed thoughtful strategies for creating interventions in art historical narratives. Visits to the collections of Art Gallery of New South Wales, Sydney and Queensland Art Gallery & Gallery of Modern Art, Brisbane were also illuminating.

Coming from a country in which indigenous voices are ignored and diminished and in which the precarity of art institutions erase histories easily, after listening Ngahiraka Mason say “community is the medium and the message”, I have been thinking that it is important not only to open space for other voices and to diversify the narratives but also to know when to step aside and give your space to others and let their voices multiply. Context is everything, and community too.



Giancarlo Hannud, Director,
Museu Lasar Segall, São Paulo,
Brazil

I should like to start this report by thanking the Getty Foundation for its support and generosity in funding 14 grants for contemporary art curators and museum professionals from around the world. It is needless to say that the momentousness of such an opportunity is one that cannot be overstated. During the duration of the conference, I had the chance of conversing and exchanging ideas with some of the most relevant, prominent and influential professionals active today in the field. This privilege alone is one that would have made my participation more than worthwhile.

However, I would like to propose a different reading of the significance of my participation, one that in no way undermines the opportunities I already mentioned, but what made this year's conference particularly meaningful, and one that I will cherish for a long time.

It is very rare that a professional from an emerging market and developing economy such as my own has the chance to meet other professionals from the same background. The ability to exchange ideas with curators from countries such as Morocco, Honduras, Poland, and Nepal, to mention but a few of the countries represented in the conference, is of great significance and, I would like to believe, of momentous consequences. At variance with the well-funded and established art systems present in some countries, the ones found in developing economies suffer from a persistent lack of funding and visibility, and from the consequences, both positive and negative, of the ad hoc solutions we inevitably have to make use of in order to get the job done. These particularities, which I imagine can be rather difficult to grasp when seen from different perspectives, many times threaten the very existence of these systems, not to mention the more perverted and sadly uncontrollable influences and consequences of censorship, both direct and indirect. Being able to exchange experiences and solutions found to these peculiarities in different latitudes and longitudes was a dazzlingly fruitful one. For this, I must thank CIMAM as well as the other travel grantees, without whom this would not have been possible.

The fact that this meeting of minds originating from the "margin" should take place in a conference organized by the principal players from the "centre" is one that should not be forgotten and says a good deal of the power relations existent in the so-called international discourse of contemporary art

museums. Power relations that must be reconfigured if we are to continue to assert the intellectual vitality of our times, for it is a fact well worth remembering that the main characters of this play depend on the supporting ones just as much as the other way around.

A question that I saw myself asking time and time again after the end of the conference was that perhaps it is time the “margin” conversed with its correspondents without the intermediation of the “centre”, that these conversations should be held not via the traditional, already existent forums, of which CÍMAM is one of the most consequential ones, but through the creation of new ones, forged according to the varied necessities and inclinations of its members. I do not wish to sound critical of CÍMAM or the notion of the grants, for they are of pivotal importance for the beginning of such a conversation, but rather to propose new questions in order to glimpse other possibilities. It is my belief that the possible, perhaps even utopian, existence of a new channel of discussion, capillary rather than nucleic, would not preclude the importance of more traditional forums, but rather exist in parallel to it.

Finally, in order to conclude this short report, I would like to mention what to me was the most lucid of statements pronounced during the conference. It is an undeniable fact that museums have changed. They are no longer places for contemplation, subjectivity, but rather places of experience, community. A question that should be asked is whether precisely due to this fact should we not be rather more interested in the objects themselves than the discourses they contain? As Franklin Sirmans, Director, Pérez Art Museum Miami, USA, said in his keynote speech “the objects are the things we love”. Let's hope we can keep that love alive.



Marta Mestre, Independent Curator, São Paulo, Brazil

I would like to thank the Getty Foundation for the generous grant allowing me to participate in the CIMAM 2019 Annual Conference *The 21st Century Art Museum: Is Context Everything?* in Sydney, enabling most challenging cultural encounters with inspiring speakers, colleagues, and local museums.

“Is context everything?” was the question that guided the Sydney debates, a question linked to the Australian colonial history and cultural context. The debate moved beyond the mere recognition of traditional cultures and crossed themes such as climate change, the right to land, water, participation, museum policies, social awareness, etc. Confined for centuries to the anthropological eye, aboriginal cultures are now an important part of the art historical narratives, challenging the way we look to them. For that reason, I was particularly struck by the display of art from aboriginal cultures in the Art Gallery NSW, Sydney, which contributed to my further understanding of the art histories from the region as well as creating regional visibilities and transregional dialogues.

I was particularly interested in the discussion held on day 1, entitled *Challenging the Narrative: Indigenous Perspectives – How and to what effect are museums in the 21st century recognizing and incorporating the cultural leadership of First Peoples? – Wesley Enoch’s* speech on the Australian indigenous perspectives highlighted the complexity of the category “Australian art”.

One final word, it was great to meet grantees from the different regions and with varied ranges of curatorial practice (institution-based, freelance, academics). Besides networking, one of the greatest elements of the CIMAM conference is the opportunity to learn from other people's experiences, to learn "in situ" with museum practices, to share knowledge, etc.



Roshan Mishra, Director,
Taragaon Museum, Kathmandu,
Nepal

I would like to sincerely thank the Getty Foundation for awarding me this grant to attend the conference. I would also like to thank the CIMAM team who supported me since the day I applied to this program, and finally, I would like to thank Liz Ann Macgregor, director of the Museum of Contemporary Art Australia, for hosting me and my fellow grantees at the conference. I would like to congratulate her on this successful CIMAM 2019 Annual Conference *The 21st Century Art Museum: Is Context Everything?*

I was very much impressed by the respect that was shown to the traditional custodians of the land, every speaker was repeating the same phrase, it was quite moving. This was I first such conference I attended of its kind, coming from a small museum from a small country, CIMAM conference was a platform for me with filled with immense opportunities.

Wesley Enoch's keynote was such an inspiring way to start the conference. It was extraordinary to hear about the knowledge

of the indigenous people who owned the land and how they were connected with the water, land the sky. Hearing cases of curators, artists and individuals, such as Wanda Nanibush, Ngahiraka Mason, Lisa Reihana, Hannah Mathews and other case studies from the speakers from the indigenous background were very contextual, it was encouraging to hear from all of them and know how they were engaged and dedicated and how all of them were narrating the story from end to the larger communities.

The off-site tour was also carefully planned for all three days. Cultural walk to Redfern and visits to different art spaces added a bit more in-depth knowledge and experience the art and culture of aboriginals and the contemporary art scene of Sydney.

Being an artist myself, a curator and director of an institution, I felt that this conference was extremely fruitful and also very contextual for me from every angle. Within 3 days I have come back with so many positive vibes, new knowledge, new connection, and some possible new collaborations.

Being closely connected with the contemporary art world in Nepal and having such a rich history, traditions and culture in my country, this conference has tremendously encouraged me to work toward the endangered and indigenous culture I have in my own country. In the future, through our museum collection and contemporary art, I also hope to re-narrate and refine the art, craft, tradition and culture of our people so that the knowledge can be preserved and passed on to the next generation.

Finally, I would also like to congratulate Mami Kataoka for her appointment as the new president of CiMAM.



Sabrina Moura, Curator, Vasto, São Paulo, Brazil

What is the role of indigenous curators and art historians in the recent processes of museums' and collections' revision? What spaces have they been occupying in the rewriting of art history? How does indigeneity become an act of positioning in the museum space? These were some of the questions that emerged from the opening panel of the 2019 CIMAM Annual Conference, crossing, in many different ways, most of the subsequent discussions at the summit.

In the conference's inaugural panel, curators Ngahiraka Mason, Wanda Nanibush and Wesley Enoch shared their experiences of identity affirmation and how their Maori, Anishinaabe-kwe, and Noonuccal Nuugi origins (respectively) have encompassed their curatorial perspectives. Following the "acknowledgment of country" and "Welcome to Country", these positionings were announced in the very introduction of the curators' speeches, imparting the significance of ancestralism in their practices. While listening to such stories and projects, many of the international delegates were intrigued by meaning the ceremonies that invited Indigenous or non-Indigenous people to acknowledge and pay respect to the Aboriginal history of the land where one was situated.

Coming from Brazil – where the contestation of native-land ownership has been at the core of the political agenda – these positionings evidence the importance of identity affirmation

in the mobilization of strong political discourses to counter the dismantling of indigenous rights. Whereas the correspondence of such movements cannot be easily translated, context becomes a point of depart to underscore the role of these claims in the Australian public discourse. Along these lines, the diversity of responses to identity politics can only be understood through history, which points to a categoric answer to the question that structured the conference: indeed, context is everything!

The intersections between the spheres of politics and the arts have taken on broader contours in the discussions related to the role of censorship and the recent interference of far-right governments in cultural institutions. While sharing daily-life struggles in times of adversity, a network of curators and museum directors working in the Brazilian, Polish, Japanese, Turkish and Moroccan contexts raised awareness to common strategies to bypass cultural surveillance. Some of our questions were: Have we been (un)consciously adhering to self-censorship in our projects? What can we learn from the experiences of other colleagues? What is the role of CIMAM in the mobilization of an international platform to monitor censorship in the arts? These were some of the questions that might echo in the following conference and, most importantly, point to a key path for collaboration among peers working in facing political adversities in the museums' sector.

I would like to thank the Getty Foundation and the CIMAM selection committee for the opportunity to participate in this conference, as well as Marta Mestre, Maria Teresa Tavares, Aleksandra J alas and Nikos Papastergiades for the valuable insights on "context".



Daniel Muzyczuk, Head of Modern Art Department, Muzeum Sztuki, Łódź, Poland

My visit to the CiMAM 2019 Annual Conference *The 21st Century Art Museum: Is Context Everything?* in Sydney was directly connected with the next edition that is co-organized by Muzeum Sztuki in Lodz where I work as the Head of Modern Art Department. The grant was instrumental in gaining knowledge and insight into the organizational structure and overall atmosphere of the event. In addition to that, I was also able to present the concept and structural details to the board as well as deliver a short presentation of the progress of preparations during the General Assembly.

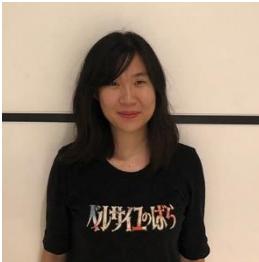
The conference was organized in a very precise and clear manner. I must admit that I really enjoyed the balance of knowledge sharing and talks with the trips around the city and more social activities. This mix works really well.

The range of topics that were raised during the conference was exciting and largely new, however, a bit too oriented towards the local problems. For me coming from a country with no colonial story, it is hard to relate to the questions raised by the work of First Nations or the calls to decolonize the institutions.

The participation in the conference also allowed me to make numerous new acquaintances. The extension of the network happened naturally as the whole event is partly

organized to facilitate the meetings with people that share concerns and interest in similar issues. All the social activities and workshops were really effective in this regard. This observation will of course also be useful for the structuring of the CIMAM 2020 Annual Conference in Lodz and Gdansk.

The organizers also succeeded in presenting Sydney as a vibrant space for art. With numerous art spaces and visits to the galleries and other institutions, the scene seems, at least from this short visit, as an interesting and unique environment.



Jiang Shan, Curator and Writer,
Southern University of Science
and Technology, Shenzhen, China

To review this year's CIMAM Annual Conference, I would like to write down a few keywords that connect the thoughts provoked during the three days. These keywords are about what I've observed during the conference, and my predictions of the industry from the talks, conversations, and sites visiting:

The Vibe

Involving artists in the Museum of Contemporary Art Australia's public program as well as in the conference brought new energy to the air and is a key element for the conference to offer a community-like vibe. With a loosen pace (e.g. the 45 minutes' morning tea break), the conference gave me a chance to have real conversations with other professionals.

Emotional/ Professional

Contemporary art museums will be a community that allows experiments of collective as well as individual life to take place. The staffs in contemporary art museums are the first ones to experiment with a life that may be heterogeneous, artistic, community-centered, inclusive, and so on. Hiring artists and giving full acknowledgment of their tangible and intangible labor, while allowing them access to the museum's library and other facilities is a good step taken by MCA.

Indigenous/ Contemporary

Indigenous culture can and will teach the museums how to be 'Contemporary'. Wesley Enoch's sharing reflected the 'ephemerality' of ritual practice and its remaining, which can be linked with Hannah Mathew's suggestion of art museums' "hosting" performance rather than "holding" performance in the collection. Wanda Nanibush shared examples of her practicing a 'treaty relationship' approach of working inside the museum that was inspired by indigenous culture.

Collaborative and Passion Driven

'The Future of Collections is Collaborative and Passion-Driven.'
—Franklin Sirmans

Kojin Karatani in *The Structure of World History* puts forward four types of mode of exchange: A. gift-counter gift reciprocity, B. a kind of exchange in that the ruled are granted peace and order in return for their obedience, C. commodity exchange (the dominant mode of capitalist society as we live in). Within the interior of a community, the mode of exchange A can be practiced most often. There are reasons and facts to believe that mode of exchange D., one representing the return of mode of exchange A in a higher dimension will first happen in our

society in the contemporary art museums and art schools, serve as a way to resist the current dominant mode of exchange in our society and might help to imagine a mode of community inside the capitalist structure.



Puja Vaish, Curator, Dr. Bhau Daji Lad Museum, Mumbai, India

"Is Context Everything" at the CIMAM 2019 Annual Conference in Sydney, this question was a rhetoric that ran through the speakers' presentations, as each spoke of the particularities of their circumstantial, geographical, socio-political and cultural contexts.

The conference was set against the background of Australia's fraught history of colonization, disenfranchisement of the indigenous aboriginal peoples, as well as environmental concerns as the bush fires, ravaged the land even during our time there. It brought forth the pertinence of the discussions around the dynamism of communities, negotiating with political forces, censorship and climate change within 21st-century museum and cultural practice. While the contexts were separate, plural, local and specific, they encouraged collectively rethinking the idea of museums and readdressing collections and audiences and the meanings we may draw/contextualize in an inclusive and participatory way.

Some of the points from the conference that will stay with me as I think of cultural practice:

The keynote on day 1 *Challenging the Narrative: Indigenous Perspectives* by Wesley Enoch, (who has described himself in his bio first as a proud Noonuccal Nuugi man, and is a theatre director, and Director, Sydney Festival), *Why So Many Walls?* was inspiring, as I was able to draw parallels on similar conversations on diversity and the colonial contexts in India. Enoch spoke from an indigenous positioning, about pluralism, multitude identities, the need for many voices and the way to grapple with the colonial past in cultural representation. How the non-indigenous is allowed to have many voices and times, but the indigenous has been allowed only one voice. Till now representations in museums have been 'of' the indigenous and not 'for'. He also spoke of 'decolonization' as too aspirational an idea, and pressed upon the need to include a colonial lens for 'a true remembering'.

Ngaharika Mason, Independent Indigenous Curator, Honolulu, Hawaii, further spoke of the question of identity, fluidity of identities and how museums should come together as communities and have exchanges and knowledge sharing. 'Everyone is facing an identity crisis at some point'.

Franklin Sirmans, Director, Pérez Museum, Miami, spoke of de-accessioning collections, a radical approach that needs to be considered if one is to reassess the stories we tell through our collections.

Sally Tallant's, Director, The Queens Museum, New York, paper presented viable and practical projects to engage the publics and bring community participation in museums even when confronting controversial debates on immigration, the refugee crisis and climate change.

Wanda Nanibush's, Curator of Indigenous Art, Art Gallery of Ontario, Toronto, Canada, practice incorporated an interesting idea of land claim, within museums, from an indigenous perspective, which she has been able to achieve.

I would be interested to see an Asian perspective included in future CIMAM conferences, as collections from Asia are scattered in museums across the world through colonization, and to further enrich conversations on cultural exchanges, collecting practice, knowledge-sharing and reassessing Western canons and traditional museum practice.

The mentorship program assigned Frances Morris, Director Tate Modern, London, as my mentor, and I was fortunate to have brief but interesting conversations with her through the conference and some of the other CIMAM board members including Mami Kataoka, Deputy Director and Chief Curator, Mori Art Museum, Tokyo and newly appointed President of CIMAM, and Suhanya Raffel, Director M+ Museum, Hong Kong, through the special lunch for the grantees. On a bus ride and thereafter, I was also able to have detailed interactions with Suay Aksoy, President of ICOM, and will be taking forward a conversation to increase the ICOM presence in India.

The visits to the museums, galleries as well as tours of Redfern and Carriageworks provided a firsthand experience of local art practices. I thank the host institutions, and MCA Director and CIMAM President, Elizabeth Ann Macgregor, the MCA team, and the CIMAM team for organizing the conference and the post-

conference tour which brought us to Brisbane and the fascinating art spaces and artist studios there.

The learnings from the conference are a valuable resource for me, as I move from my role as curator at Dr. Bhau Daji Lad Museum, Mumbai which has a 19th-early 20th-century collection with a strong focus on contemporary art, to director of an institution of modern and contemporary art, the Jehangir Nicholson Art Foundation, CSMVS, Mumbai.

I congratulate CIMAM for creating a platform to build a global network of professionals. I am very grateful to the funding institution, the Getty Foundation, and CIMAM for awarding me the travel grant, making it possible for me to attend the conference, as I come back with many memories, new associations with colleagues from other parts of the world and many points to ponder and act on within my cultural context. I hope to materialize collaborations with associations made through the conference.



Tetiana Zhmurko, Senior Scientific Researcher for Department of Modern Art, National Art Museum of Ukraine, Kyiv, Ukraine

CIMAM 2019 Annual Conference's theme *The 21st Century Art Museum: Is Context Everything?* covers important issues that determine the existence of a modern-day museum and shape its artistic strategy. These issues include: working with

country's or nation's traumatic history, re-thinking controversial historical events and, at the same time, looking into the future and reacting to urgent challenges of our rapidly changing world (i.e. environmental issues, migration-related issues, etc.)

The conference's three-day program included a number of impressive presentations. Along with other great keynote speeches, I found Sally Tallant's presentation *Outside In : Inside Out* especially interesting from the practical point of view. Sally shares her experience in working with local communities, attracting visitors to a museum and turning it into an open, inclusive and empathic space. Also, I was very much impressed by Lara Strongman's speech covering the events of the devastating New Zealand earthquakes in 2010 and 2011 and how the museum team left the building and organized temporary exhibition spaces all over the devastated city.

I found it very useful to participate in the networking session and the *Populism and Censorship* workshop and discuss the problematics of the popularization of modern museums. In particular, what are the ways to attract wider audiences to the museum and, at the same time, avoid populist slogans and strategies.

I have never participated in CIMAM Annual Conference before and found these three days extremely informative and productive. For me, it was an unforgettable experience and a great opportunity — kindly granted to me by the Getty Foundation — to get familiar with the city of Sydney, its art institutions, and meet colleagues with different experiences and backgrounds.



Joanna Zielinska, Head of the
Performing Arts Department,
Center for Contemporary Art
Ujazdowski Castle, Warsaw,
Poland

First of all, I would like to thank Antoine Wilmering and the Getty Foundation as well as the CIMAM Travel Grant Committee for their trust and support, giving me the possibility of joining the CIMAM Annual Conference in Sydney (15–17 November 2019). This is an important meeting point with art professionals, and a crucial event to establish future curatorial collaborations with museums and contemporary art institutions, an extraordinary platform where to exchange views and knowledge about managing the different aspects of an art institution: collection, theatre space and residency programs.

The CIMAM Annual Conference is a unique forum that offers to opportunity to participate in the debate about current international strategies in the future of collecting policies. Participating in the conference was a great chance to contrast my specific viewpoints (shaped by the Eastern-European cultural and political environment where it chiefly takes place) with diverse intercultural perspectives, and a great potential to develop future collaborations with CIMAM members and Australian institutions.

I personally found the program's approach from the perspective of the Asia-Pacific and Australian context extremely enlightening. The presentations and discussions addressed urgent global issues, such as the keynote presentation by

Franklin Sirmans – director of the Pérez Art Museum Miami, among others. Such a well-programmed conference was of great value to understand the local artistic and institutional context. The presentations offered new perspectives to learn about indigenous curatorial practices and changing models of art institutions, as active agents engaged in current social and political transformations, against the backdrop of technological development and a post-colonial discussion around museum collections. As a member of the Collection Board responsible for the Ujazdowski Castle’s contemporary art collection, I deeply appreciate such innovative viewpoints on policies of collecting.

Wesley Enoch’s talk, with his contribution to the discussion about indigenous cultures, was particularly illuminating, especially in the context of performing arts and the Sydney Festival. As an indigenous curator in the Canadian art department at the Art Gallery of Ontario, Wanda Nanibush also delivered a very elaborated perspective emphasizing the complexity and important aspects of the processes of decolonization in museum collections, all of which was presented from the perspective of a practitioner, an exhibition maker and a person involved in long-term processes. The Conference has opened my view and interests in a way that I would like to expand my knowledge about new methodologies of understanding and working with indigenous art in the context of a contemporary museum. In this regard, it was very helpful to speak about these aspects with the incredibly knowledgeable Steve Miller – Aboriginal Programs Manager at Museum & Galleries NSW.

From my curatorial perspective, one of the most important case studies was the presentation by Hannah Mathews, a Melbourne-based curator with a particular interest in

contemporary art and performance who serves as Senior Curator at Monash University Museum of Art. The discussion on the identity and activity of the 21st-century museum, as less bounded by a physical space and more by the influence of new media and the public sphere (which, in turn, is largely defined by such new media), is fundamental in my curatorial research, which is situated at the crossover between performing and visual arts. Hannah Mathews' statement that the contemporary museum should be more about humans and less about objects very strongly resonates with my professional experience. It was also very interesting to learn more about Agatha Gothe-Snape's work, who is a performance artist based in Sydney. Thanks to CIMAM program I had the opportunity to see her work at The Art Gallery of New South Wales, and also to do a studio visit with her and to learn more about her multilayered practice after the conference.

I also appreciated the workshop and speed dating session for curators and organized visits to salient art institutions in the city. Especially, I enjoyed visiting Carriageworks where I learned about their cutting edge performance program and Artspace where I was able to sneak into some artists' studios.

During my short stay in Sydney after the conference, I met amazing artists and I had a chance to understand different perspectives motivated by the local context. My only regret is that we did not have the opportunity to learn more about the upcoming Sydney Biennale, curated by artist Brook Andrew, who is bringing an innovative and thought-provoking vision to the project.

Last but not least, I would like to thank Hannah Mathews for helping me to get in touch with the local artist community. My

appreciation also goes to Elizabeth Ann Macgregor, the Director of the Museum of Contemporary Art in Australia, Susana Carnicero and Inés Jover for your advice and taking care of us on a daily basis.

I look forward to meeting you at the CIMAM Annual conference in Poland next year.



Adam Mickiewicz Institute

In 2019, CIMAM initiated a new collaboration with the Adam Mickiewicz Institute in Warsaw, Poland to support the attendance of contemporary art museum professionals from Poland to CIMAM's 2019 Annual Conference in Sydney.

The total awarded amount by the Adam Mickiewicz Institute to CIMAM to carry out the Travel Grant Program was of 9.000,00€.

The funds were used to cover flights, accommodation and registration fees of 4 award recipients from Poland. CIMAM provided to the Adam Mickiewicz Institute the details of the recommended hotel in Sydney. The AMI booked and paid directly the accommodation and flights for the 4 selected candidates.

Beneficiaries of the Adam Mickiewicz Institute

1. Aleksandra Jach, Curator, Muzeum Sztuki Lodz, Lodz, Poland
2. Katarzyna Kucharska-Hornung, Curator of the Collection of Modern and Contemporary Sculpt, The Xawery Dunikowski Museum of Sculpture, Warsaw, Poland
3. Anna Lebensztein, Curator, PhD Bunkier Sztuki Gallery of Contemporary Art, Kraków, Poland
4. Aneta Szyłak, Artistic Director, Plenipotentiary, NOMUS. New Art Museum, Gdansk, Poland



Grant Expenditure Report

In 2019, the total awarded amount by the Adam Mickiewicz Institute to carry out the Travel Grant Program was of 9.000,00€. The funds were used to cover flights, accommodation and registration fees of 4 award recipients.

The total amount spent was 8.839,01€ .

Average awarded amount to each beneficiary – 2.209,75€

Average travel cost per beneficiary – 916,56€

Average accommodation cost per beneficiary – 911,31€

Reduced conference registration fee per beneficiary – 366,60€

The granted funds have been spent as follows





Grantees' Reports



Aleksandra Jach, Curator,
Muzeum Sztuki Lodz, Lodz,
Poland

It was a pleasure to attend the CIMAM 2019 Annual Conference *The 21st Century Art Museum: Is Context Everything?* and listen to all the wonderful speakers. A lot of inspiration and good practices to follow.

What I definitely will take further with me for my reflection on the institutions are a few notions that were tackled during the last day at the conference.

The presentations of Sally Tallant, Anne Loxley, Tony Albert, Lara Strongman shared the common recognition of the biggest challenges for the institution which is how to better understand the community and shape the institutions which are resilient and ecological. As speakers in the last day pointed out, the entry point can be a time of emergency (Lara Strongman), but also as an everyday practice (Sally Tallant). It's also important to rethink and tailor internal institution structures to facilitate the process of "learning from outside" by making more visible public program methodologies and outcomes (Tony Albert). Lara proposed solutions drawn from her own experience of rethinking institutions from the point of zero when after the destruction of the town Canberra, breaking down hierarchies, learning again from the communities was a must. Sally's comment on agile management inside the institution when you should constantly discuss with the team how and why you want to

engage with the projects, helped to understand how it could work practically. If somebody from the team proposed a long-term work with a community the result should be discussed in this very precise context having in mind that it can be an exhibition (but might not as well). And here is the big role of the institutions to find ways of distributing the knowledge on these less spectacular community projects which are, as I have an impression of the conference, stands in the core of many museums now.

At the same time, it's important to acknowledge various potentials of both sides – artists and museums. They don't have to be blurred and mixed. The artists and educators should work for the communities focusing more on fieldwork and institutions should use their agency to make platforms to continue the discussion further. Relations above objects - this is something that is now the most meaningful for the museums. Bart de Baere emphasized the same thing, but he put it slightly different saying that the institution is a collective and it cannot survive without alliances with different groups.



Katarzyna Kucharska-Hornung,
Curator, Collection of Modern
and Contemporary Sculpt, The
Xawery Dunikowski Museum of
Sculpture, Warsaw, Poland

I am grateful for the international recognition of the political crisis in Poland that deeply affects the cultural and art scene. It was empowering to be heard during the General Assembly, the seminar on *Populism and Censorship* and while

conducting one to one conversations. The last statement by CiMAM Museum Watch Program on the nomination of the new director of Ujazdowski Castle Centre for Contemporary Art (that took place without competition) and general support for Małgorzata Ludwisiak, who will now take a seat in the CiMAM Board are enforcing signs of international solidarity within CiMAM art community.

I am also impressed by the opportunities we gained during the Annual Conference in sharing subversive strategies with colleagues from Brazil, China, and Singapore, although we do operate in different political and economic contexts. In the age of the internet, social media and climate crisis that all together question a need of traveling to participate in the conversation, I believe it is worth having discussions in person, in a real presence.

CiMAM 2019 Annual Conference *The 21st Century Art Museum: Is Context Everything?* have left me with a series of unanswered questions. Treating keynotes, case studies and networking chats as a point of departure, I have tried to land within a Polish, highly politicized context. I allow myself to enumerate some question marks with a reference to keynotes by Wanda Nanibush and Franklin Sirmans.

What would it mean to diversify collection in accordance with the Polish community? Shall we include more artists of Ukrainian origin in our collection? To what extent do we need to focus more systematically on the “absent minorities” or minorities that were oppressed under communist power and almost erased from the public memory? To what extent can we rework these issues when being an art museum? How can we address the gender imbalance in our collection? How can we face all of the

above, when not being able to enlarge our collection because of the considerably low budgeting? What kind of research-based projects, temporary exhibitions, publications would help to address these issues?



Anna Lebensztein, Curator, Ph.D.
Bunkier Sztuki Gallery of
Contemporary Art, Kraków,
Poland

CIMAM 2019 Annual Conference *The 21st Century Art Museum: Is Context Everything?* in Sydney covered a vast range of topics, from climate change to the role of the audience in museums' strategies.

One of the most inspirational speeches was the presentation of Wanda Nanibush, Curator of Indigenous Art, Art Gallery of Ontario (AGO), Toronto, Canada. She introduced a practice of organizing historical art exhibitions which decline traditional periodization and chronology and replace it with a more thematic and intertemporal approach, as she and her co-curator did in the Indigenous + Canadian Art Department. Her attitude inspired in me reflexions on what if we stopped seeing historical and contemporary art as separate beings and instead start reading the past, the present and the future as an ongoing process. Such an approach may incite new, refreshing interpretations of both historical and contemporary artworks and allow us to see the art history as a continuum of contexts and topics and not as distant and closed periods.

For my professional practice which is based on contemporary art collections and art archives very fruitful were also speeches on the future of collections, especially in the times when people prefer to meet art in commercial centers instead of within museums' structures, as Franklin Sirmans stated. Can we change collections into more dynamic and open to transformations beings? How about developing them in the public space, especially in ephemeral or processual forms – how long should they last there, how preserve them for the future? What if we focus on art as a temporary event and start thinking of contemporary collections as experiences incited by artforms, and not as a set of physically existing objects?

And finally, shouldn't we extend the notion of the contemporary art collection, including into it both art objects and art archives, as Hannah Mathews suggested in her speech presenting her experiences with performative practices within Monash University Museum of Art?

I remain here with more questions than solid answers, but I hope to develop some propositions related to the status of contemporary art collections and art archives, networking with other CIMAM members that seemed to be concerned by similar issues.



Aneta Szylak, Artistic Director,
Plenipotentiary, NOMUS. New
Art Museum, Gdansk, Poland

This is to report my experience from CIMAM 2019 Annual Conference in Sydney, Australia, supported by the Adam Mickiewicz Institute in Warsaw, Poland. I have attended other CIMAM conferences before, i.e. in Budapest, San Francisco, Istanbul conferences so I am writing also in relation to my previous CIMAM experiences. To come to Sydney was crucial for me as I am one of the organizers of the next conference – the one in Lodz and Gdansk in November 2020. It was thus important to participate both content wise as well as to observe organizational side of it rendered by my colleagues in Sydney.

The other reason on my participation of its very subject as for many years I am working on methodologies of “curating context” (the subject of my PhD project and essence of my curatorial practice) and I am always curious how practices of this proximity operate through different vernaculars. It was especially enlightening to listen to first day speakers and panel, though I would say that it would be more productive may we be allowed to ask questions and engage into discussion with our colleagues. Since it was my first visit to Australia it was essential to visit institutions and spaces and be introduced to local art by indigenous guides, study exhibition practices and learn protocols of public speech.

I was also very much energized by the talk of Suay Aksoy the ICOM President, situating *choice* as a key word for the politics of instituting, collecting and proceeding in practice.

As for future of our shared work, I would be very much interested in, from one point of view – in some practical material (not reports on practice but rather on solid technologies of doing, like during conference in San Francisco), from other – minimum one strong theoretical input. I found CIMAM – not the first and probably not the last time – a very effective networking platform bringing new possibilities of collaboration and expanding our outreach what I can gladly say work very well in result of this conference.



Alserkal Arts Foundation

Since 2017, Alserkal Arts Foundation contributes to the CiMAM Travel Grant Program by supporting the attendance of contemporary art museum professionals from the United Arab Emirates and the wider Middle East and North Africa region and the South Asian countries to the CiMAM Annual Conference.

In 2019, the total awarded amount by Alserkal Arts 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 Morocco and the United Arab Emirates.

Grant beneficiaries funded by Alserkal Arts Foundation since 2017:

2017 Singapore	3
2018 Stockholm	3
2019 Sydney	2
<i>Total</i>	8

Beneficiaries of Alserkal Arts Foundation

1. Siham Belkhadir, Independent Curator and Writer, Écriture Automatique, Casablanca, Morocco
2. Claudio Cravero, Independent Curator, Dubai, United Arab Emirates (Since September 2019: Fine Arts Curator, Sheik Abdullah Al Salem Cultural Centre. Kuwait City, Kuwait)

Grant Expenditure Report

In 2019, the total awarded amount by Alserkal Arts Foundation to CĪMAM 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. The total amount spent was 5.129,22€.

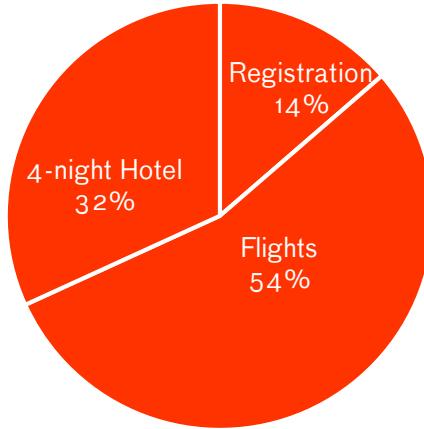
Average awarded amount to each beneficiary – 2.564,61€

Average travel cost per beneficiary – 1.398,45€

Average accommodation cost per beneficiary – 816,16€

Reduced conference registration fee per beneficiary – 350.00€

The granted funds have been spent as follows



Breakdown of expenses per travel grant beneficiary

Name	Flight	Hotel	Reg. Fee	Total
Siham Belkhadir	1.515,59 €	816,16 €	350,00 €	2.681,75 €
Claudio Cravero	1.281,31 €	816,16 €	350,00 €	2.447,47 €
Sub-total	2.796,90 €	1.632,32 €	700,00 €	5.129,22 €
<i>Total</i>				5.129,22 €

CIMAM keeps a file of all expenses, including receipts, which documents how Alserkal Arts Foundation's funds have been spent. This information will be kept for a minimum of four years. I hereby certify that the above is true and accurate.

Mami Kataoka

President of CIMAM

Deputy Director and Chief Curator at Mori Art Museum, Tokyo, Japan



Grantees' Reports



Siham Belkhadir, Independent
Curator and Writer, *Écriture
Automatique*, Casablanca,
Morocco

Working as an independent writer and curator implies dealing with and taming an acute sense of solitude. Though this loneliness is necessary to think, to write and to step back from the urgency and hotness of daily life information, routine and habits, it is always fruitful to break it by facing other colleagues and institutions, enriching oneself with new perspectives, goals, practices, attitudes... CIMAM 2019 Annual Conference *The 21st Century Art Museum: Is Context Everything?* held in Australia this year shifted the focus on the context as a unit of analysis and explored the different problematics this in-construction definition withholds.

The Keynote session I enjoyed the most was the case study on *The Future of Collections about the performing art* by Hannah Mathews, Senior Curator, Monash University Museum of Art, Melbourne, Australia. Her preciseness and hands-on approach is for me a winning formula when dealing with a field of research as thorny as the context. From the various museum professionals and speakers who graced the stage, I especially recollect their interest and care about the pressing climate change issues, which prompt me to entangle it with my curatorial

approach, instead of delineating my practice from the environment and enclosing it in a clear-cut definition.

More generally, as an independent curator, I was very pleased and happy with the great capacities of CiMAM on building a strong and generous network of solidarity. As an 'outsider' from the institution, I learned a great deal about the necessities, agendas, and goals of the museum, which in return made me feel more empathetic towards these structures that unfortunately appear oftentimes as our best, intimate enemies. I read this conference, in that sense, as a symbolic repair or reconciliation...

My expectations, as a newcomer and non-western member of this great organization, are linked to the challenges brought by this year's election of a new board's president. For the first time, the position is held by a person who neither identifies with the Western scene nor belongs to a hegemonic culture - Mami Kataoka.

The challenge is to now follow in and concretely work on the issues raised by the result of the election. I particularly noted the promise of developing interest and collaboration opportunities with the African continent, where I come from and which is at the center of my expertise and field of research. I was moved by this election and anticipate it to be a momentum for cultural exchange and knowledge production. Last, as a new member of CiMAM's network and grantee, I wish for an upcoming edition of the Annual Conference to be held in Africa, focusing on it as a site of complex historical and visual development. I would be delighted and honored to partake, along with CiMAM's cohort, in making this project a reality.



Claudio Cravero, Independent Curator, Dubai, United Arab Emirates

Since September 2019 Fine Arts Curator, Sheik Abdullah Al Salem Cultural Centre.

Kuwait City, Kuwait.

Review on Sally Tallant's keynote, Director, The Queens Museum, New York, USA

How a 21st-century art museum should be has been a longstanding question in the museum field since the early 2000s. After almost twenty years of questions and experimental approaches, the context of the century we live in has changed significantly on multiple levels. New cultural geographies have been added to the art map. Also, current political conflicts and the financial and environmental crises were not foreseeable back then.

In this direction, Sally Tallant's keynote at CIMAM 2019 furthered the inquiries around the role of today's museums. Tallant's presentation emphasized how today's museums are not islands but an archipelago. The geographic metaphor is a compelling way to think of a museum as an island among a large group of islands, namely a network of interrelated museums and galleries. By stressing different traditions and new perspectives, today's museums should bring the world into contact with the rest of the world, regardless of location. Indeed, museums can connect some of the world's places to others through physical and virtual partnerships and exchange. Still, the most meaningful connection a museum must create is within its spaces and across its territory. Hence, context is everything.

Porosity and flexibility have, thus, become critical for art institutions to be open, inclusive, and empathic with the communities they refer to. However, what kind of curatorial approach should art professionals consider? What do we want to add to the world around us, and why? What is our mission and our drive as art curators? These are questions to contemplate before we think about any museum models fitting our century.

Drawing on her experience at Serpentine Gallery, London, as the Director of Liverpool Biennial, and as the new Director of the Queens Museum, New York, Sally Tallant subtly replied to the above questions. To Tallant, a situated approach to curatorial practice takes into account both place and context as starting points. Her practice aims at establishing a broad range of connections between artists, people, and places. As Swedish curator and writer Maria Lind mentioned in her e-flux lecture in 2017, a 'situating the curatorial' process starts with art rather than theories or arguments, which may enter at a later stage. Hence, exhibition-making works best as a somewhat organic process. A participatory, shared, and community-inclusive approach over the decision-making is very much needed. To fill the gaps and meet the neighborhood's needs, which might even be resistant to art and museums nearby, are at the very core of today's strategic cultural planning. For instance, over the last ten years, the Queens Museum has been operating to guarantee residents' contribution to the programming and maintenance of public spaces, resulting in a new museum model: the Community museum.



V-A-C Foundation

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

In 2019, the total awarded amount by V-A-C Foundation to CIMAM to carry out the Travel Grant Program was 5.000,00€.

The funds were used to cover flights, accommodation and registration fees of 2 award recipients from Kyrgyzstan and Romania.

Grant beneficiaries funded by V-A-C Foundation since 2018:

2018 Stockholm	3
2019 Sydney	2
<i>Total</i>	5

Beneficiaries of V-A-C Foundation

1. Florin Bobu, Curator, 1+1 and tranzit.ro, Iasi, Romania
2. Oksana Kapishnikova, Senior Scientific Researcher, The Gaspar Aitiev Kyrgyz National Museum of Fine Arts, Bishkek, Kyrgyzstan



Grant Expenditure Report

In 2019, the total awarded amount by V-A-C Foundation to CiMAM to carry out the Travel Grant Program was 5.000,00€. The funds were used to cover flights, accommodation and registration fees of 2 award recipients.

The total amount spent was 4.925,90€. The unspent amount was 74,10€.

Average awarded amount to each beneficiary – 2.462,95€

Average travel cost per beneficiary – 1.296,79€

Average accommodation cost per beneficiary – 816,16€

Reduced conference registration fee per beneficiary – 350.00€

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>
Florin Bobu	1.164,74 €	816,16 €	350,00 €	2.330,90 €
Oksana Kapishnikova	1.428,84 €	816,16 €	350,00 €	2.595,00 €
<i>Sub-total</i>	2.593,58 €	1.632,32 €	700,00 €	4.925,90 €
<i>Total</i>				4.925,90 €

CiMAM keeps a file of all expenses, including receipts, which documents how V-A-C Foundation's funds have been spent. This information will be kept for a minimum of four years. I hereby certify that the above is true and accurate.



Mami Kataoka

President of CiMAM

Deputy Director and Chief Curator at Mori Art Museum, Tokyo,
Japan

Grantees' Reports



Florin Bobu, Curator, 1+1 and tranzit.ro, Iasi, Romania

Florin Bobu was unable to attend the CiMAM 2019 Annual Conference in Sydney due to medical reasons. Much to his regret, he was hospitalized during the conference dates and was incapable to travel to Sydney.



Oksana Kapishnikova, Senior Scientific Researcher, The Gaspar Aitiev Kyrgyz National Museum of Fine Arts, Bishkek, Kyrgyzstan

Oksana Kapishnikova was unable to attend the CiMAM 2019 Annual Conference in Sydney as she had trouble issuing her transit visa. Unfortunately, the travel grantee could not solve it in time, and could not make it to Sydney.



Byucksan Foundation

In 2018, CIMAM initiated a new collaboration with Byucksan Foundation to support the attendance to the CIMAM Annual Conference of contemporary art museum professionals from the Northeast Asia region (Republic of Korea, China, Japan, Taiwan, Hong Kong, Macau, and Mongolia).

In 2019, the total awarded amount by Byucksan Foundation to CIMAM to carry out the Travel Grant Program was 4.359,20€.

The funds were used to cover flights, accommodation and registration fees of 2 award recipients from China.

Grant beneficiaries funded by Byucksan Foundation since 2018:

2018 Stockholm	2
2019 Sydney	2
<i>Total</i>	4

Beneficiaries of Byucksan Foundation

1. Jiaxing Chao, Independent Curator, and Consultant Curator, Start Museum (West Bund), Shanghai, China
2. Tara Wang, Assistant Researcher, Tsinghua Art Museum, Beijing, China

Grant Expenditure Report

In 2019, the total awarded amount by Byucksan Foundation to CiMAM to carry out the Travel Grant Program was 4.359,20€. The funds were used to cover flights, accommodation and registration fees of 2 award recipients.

The total amount spent was 4.359,20€. The unspent amount was 515,49€.

Average awarded amount to each beneficiary – 1.921,86€

Average travel cost per beneficiary – 755,70€

Average accommodation cost per beneficiary – 816,16€

Reduced conference registration fee per beneficiary – 350.00€

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>
Jiaxing Chao	888,59 €	816,16 €	350,00 €	2.054,75 €
Tara Wang	622,80 €	816,16 €	350,00 €	1.788,96 €
<i>Sub-total</i>	1.511,39 €	1.632,32 €	700,00 €	3.843,71 €
<i>Total</i>				3.843,71 €

CiMAM keeps a file of all expenses, including receipts, which documents how the Byucksan Foundation's funds have been spent. This information will be kept for a minimum of four years. I hereby certify that the above is true and accurate.



Mami Kataoka

President of CiMAM

Deputy Director and Chief Curator at Mori Art Museum, Tokyo, Japan



Grantees' Reports



Jiaxing Chao, Independent Curator, and Consultant Curator, Start Museum (West Bund), Shanghai, China

Thanks to the CIMAM 2019 Travel Grant program for allowing me to participate in the CIMAM 2019 Annual Conference *The 21st Century Art Museum: Is Context Everything?* It is a rather difficult topic to reach consensus, because it is quite general and also involves the differences in definitions and development stages of art museums in different countries, which makes the context complicated and also interesting and challenging.

First of all, this meeting is an excellent extension of my social network. Whether experienced independent curators or directors at big art museums in the world, there is no gap or aphasia, or awkwardness in this temporary gathering. From "censorship" to "climate warming", the discussion of universal values would seem pale, however, since the conference was intensively organized, everyone was able to open their minds and enter the topic from their perspective, expressing the deep understanding of his/her professional area. This is indeed the way to achieve consensus and extend ongoing dialogues.

In addition to this, the topic distribution in the three-day conference is very organic, with a wide range of perspectives and caring for the local. From the in-depth curatorial case study

on Day 1, *Challenging the Narrative: Indigenous Perspectives* research by Ngahiraka Mason, Independent Indigenous Curator & Visual Historian at Hira, Honolulu, Hawaii, to the keynote speech on day 3, *Beyond the Walls* by Sally Tallant, Director of The Queens Museum, New York, *Outside in : Inside Out*, passionate and encouraging community network vitality. Among these topics, the indigenous issue is an issue that is unfamiliar and inaccessible to the Chinese society I cultivate. Because in our country, the concepts of nationality and indigenous even climate issues people are first overshadowed with politics. Only when this level of politics is revealed we can enter a track of fair discussion. What impressed me was that in the final General Assembly, the speech of the CIMAM committee, Calin Dan, Director, National Museum of Contemporary Art - MNAC Bucharest, opened up my mind. The artists would be very lonely without censorship. Just as if not for the extreme censorship in the Italian film industry, perhaps there would be no such masterpiece as *Cinema Paradiso*. That is the freedom within restrictions. All these have given me the reference and ideas for local curation from an international perspective and given me great confidence.

Actually, I have to say that another unexpected feeling for the whole event is that the perfect operation of organizational details of the CIMAM is because of its values and humanistic concern.

Considering the psychology of people from various contexts, I would like to thank the people who worked hard during the whole event, which I did not expect. All these details contribute to the significance of the existence of the entire organization. Respect, communication, expansion, self-reflection and care, these may also be the basis of the existence of any

international organization. This makes me look forward to the next year's conference in Warsaw, and I feel lucky and free to a part of it.



Tara Wang, Assistant
Researcher, Tsinghua Art
Museum, Beijing, China

My participation at CIMAM 2019 Annual Conference *The 21st Century Art Museum: Is Context Everything?* as one of the travel grantees could be described as a return to home. Although it was my first time, the context of the conference was easy to dive in due to the professional/internationally concerned arrangement of the agenda and the selected people with similar academic training and working methodology.

Wanda Nanibush's case study on day 1, *Challenging the Narrative: Indigenous Perspectives* about using her own body as a curating strategy stoke a responsive chord in my body and heart. Having the same bodily experience as a dancer, I fully understand the difference between employing body or not in making exhibitions. Contemporary art curating has evolved into a highly mature field in the past half-century. Curators are allowed and encouraged to follow some established paths of exhibition-making. However, I was always mostly moved by exhibitions that showed who the curator was, not what he/she knew. I have the experience of walking hundreds of times in the exhibition space to talk to the space, the objects and the lights to negotiate with them, to listen to them, and to debate within.

This on-site work gave me the confidence that I created an exhibition as a living body, it can be touched, connected and inhaled. I haven't had the chance to visit a show curated by Wanda, and I am curious to know if her exhibitions will be as personal and cozy as her way of expressing.

In-depth conversations among curators from dozens of countries happened every minute at CIMAM 2019. It is a unique opportunity and a true luxury getting to know intellectual people to exchange facts, concerns, and thoughts. Exhibitions are the communication tools of curators to share opinions and create influences, CIMAM 2019 made it possible for curators to co-create more effective and efficient tools together to influence both local and global contexts. A mind that is stretched by a new experience can never go back to its old dimensions. This new experience had planted good seed in my career and I feel thankful and honored to be one of the grantees.



Feedback from Participants

We are always interested in hearing from CiMAM's conference participants. As every year, CiMAM sent an online evaluation survey to all the conference delegates. In addition to this, for the first-time participants were able to submit the evaluation form via CiMAM's app. This feedback is essential to us, it enables us to improve our conferences and better meet your needs.

Regarding overall satisfaction with CiMAM's 2019 Annual Conference 94% of the participants agreed that the conference fulfilled their expectations. 68% of participants responded that the experience was satisfying.

The main reasons for attending the conference were the professional development, networking, and conference topic. We also received positive feedback with the time and format of the sessions and the invited speakers.

Most of the participants agreed that there were plenty opportunities for discussions and networking during the conference sessions and breaks in between.

In contrast to the majority opinion some participants responded that they would have like more time for networking. One participant expressed a desire to see more young people involved. Another participant stated that panel discussions could have been more informative.

One criticism voiced by a number of participants was that there was too much emphasis on the host country issues and a lack of context provided. While most participants felt positively about the focus of the conference, for many the topic of indigenous people in Australia felt too specific and a number of participants felt disconnected from these issues.

Generally, we received positive feedback on the organization, welcome kits and the materials, and the general guidance. Also, they highlighted the site of the conference, noting the beautiful scenery of the Museum of Contemporary Art Australia.

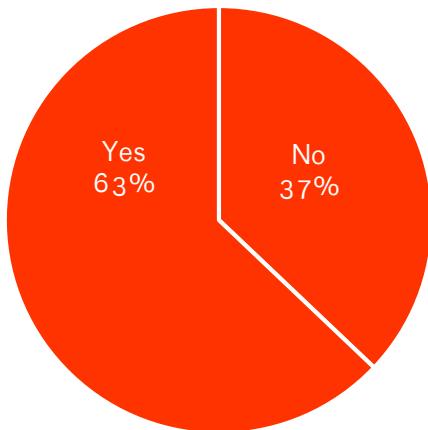
Most of the delegates estimated to have made between 10 to 20 interesting contacts during the conference leading to at least from 1 to 3 future professional collaborations.

We much appreciate the feedback on the 2019 conference organization and will work hard to improve the forthcoming CIMAM conferences. Below is a short overview of the evaluation survey.

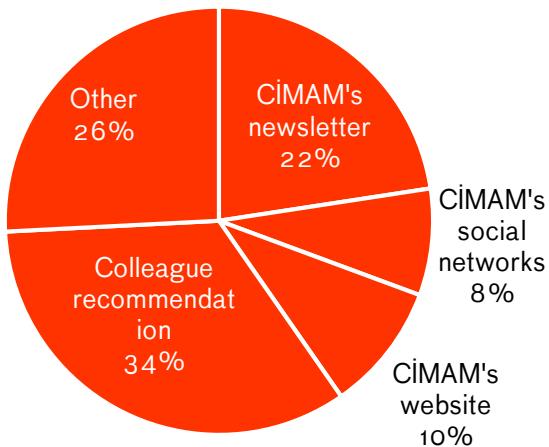
Contact CIMAM's office for the complete Evaluation Report.



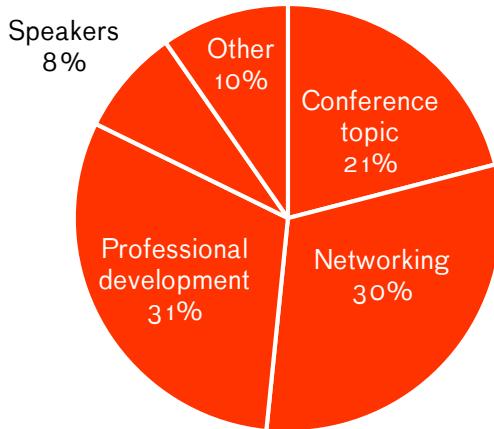
Was this your first CiMAM Annual Conference?



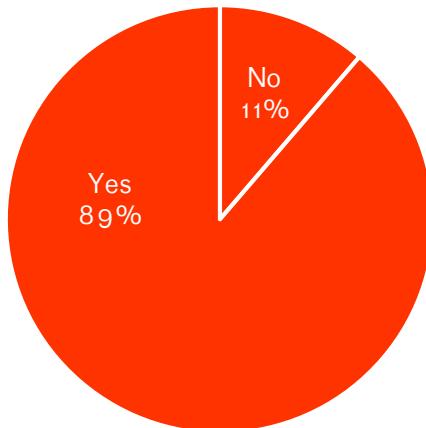
How did you hear or learn about this conference?



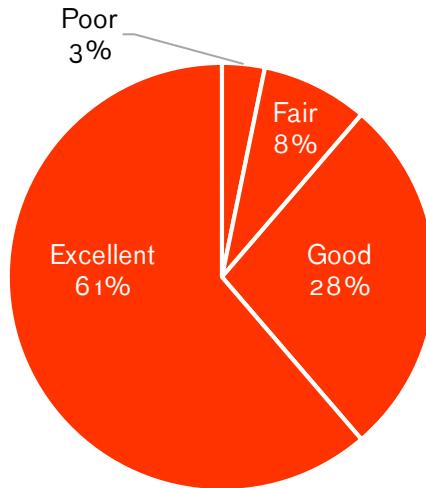
What is the main reason for attending this conference?



Did the conference fulfill your expectations?



Rate this conference compared to other similar conferences that you have attended:



What did you particularly like about the conference?

“I think it thought forward, and looked honestly at our roles and priorities in the art museum sector, for the public and for artists.”

“The topics/papers were very relevant to my work - also meeting colleagues nationally and internationally and having time for discussions in between.”

“Brilliantly conceived and organized. Relevant urgent topics and engaging speakers.” “Loved the way that indigenous people were at the heart of it without being a “topic.”

“The structure of speakers and breaks and also tours were good.”

“The range of presenters from across the world who presented on key themes. It was great to learn how galleries

across the globe are addressing issues and how this can inform our approaches within the context of Australia.”

“Perfectly organized.”

“Content - excellent speakers, framed by issues within locality more effectively than other CIMAM conferences I've attended.”

“The focus on First Nations voices. Intelligent and compelling presentations.”

“Vast spectrum of ideas and attitudes discussed by conference attendees.”

“Variety of international participants.”

“Networking sessions and working groups.”

“The sessions on the first day that kicked off with Wesley Enoch.”

“The blended delivery of keynote, case studies and going out into the community reflecting one of the key themes of the conference, to connect and be relevant to audiences/community.”

“Several opportunities for discussions and networking. Informal setting, beautiful scenery.”

“Panel Discussion was the best part, it allowed me to understand the topic in a broader context.”

“Great venue; interesting international museum professionals that I would not normally met. Good to re-engage with Australian colleagues too.”

“Most speakers were not "show and tell" types but ones who had real groundbreaking experience in museum development and passed on invaluable information for other delegates to use in their own institutions.”

“I liked to know the diversity of artistic experiences in Australia, especially those that connected around the main theme of the conference.”

“A good chance to meet people, to listen and share.”

“The schedule is quite well-designed, allowing enough time to talk to other professions.”

“Speakers, catching up with colleagues and meeting new, visits to galleries, excellent venue and good breakout times. Generous feel. First Nations first day”.

“Some excellent speakers.”

“Balance between papers, forums, and networking opportunities.”

“45-minute morning tea break allowed time for dialogue and networking.”

“It was well organized. Efficient.”

“The wonderfully considered curation of the days, themes, speakers, pace, subjects for discussion – it had a beautiful shape.”

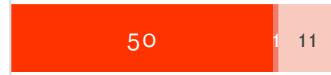


Conference Contents

1. Time and format of sessions were adequate (Keynote, Perspectives and Panel Discussions) (Rate CiMAM's 2019 contents and conference format:)



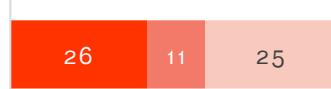
2. The topics were relevant to your professional interests (Rate CiMAM's 2019 contents and conference format)



3. You gained a new insight on the topics discussed (Rate CiMAM's 2019 contents and conference format:)



4. The sessions were interactive with significant audience participation (Rate CiMAM's 2019 contents and conference format:)



5. Where the speakers invited adequate for the topic? (Rate CiMAM's 2019 contents and conference format:)



0 20 40 60 80

■ Agree ■ Disagree ■ Neutral

Conference organization

1. The cost with respect to the experience was worth it (Rate CiMAM's 2019 conference organization:)



2. Conference organization was smooth (welcome, guidance, transportation) (Rate CiMAM's 2019 conference organization:)



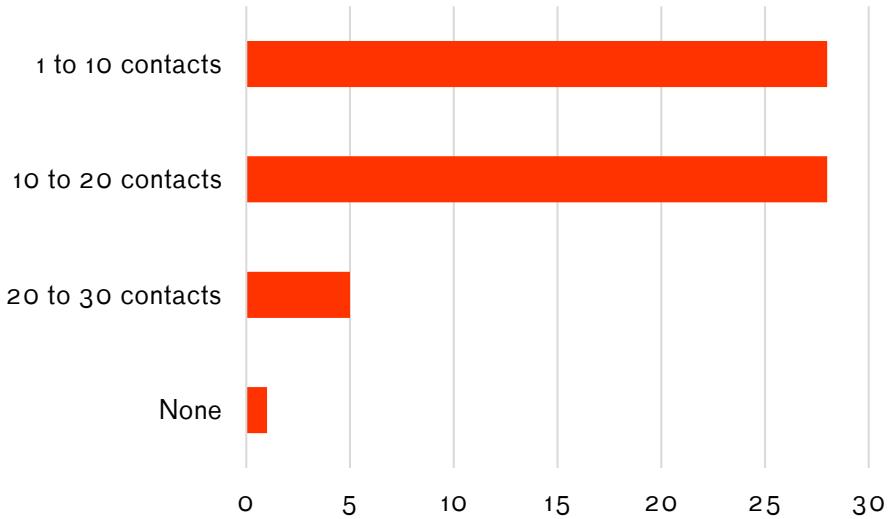
3. Materials provided at the registration desk were adequate (Rate CiMAM's 2019 conference organization:)



0 20 40 60 80

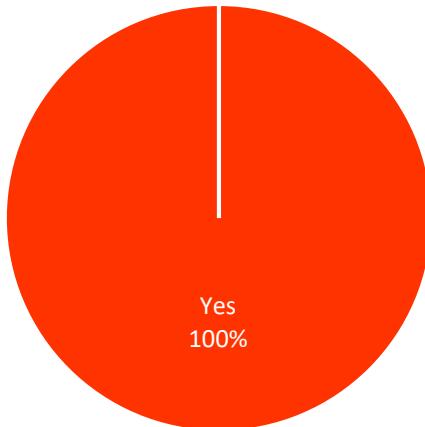
■ Agree ■ Disagree ■ Neutral

How many new contacts have you made during this conference?

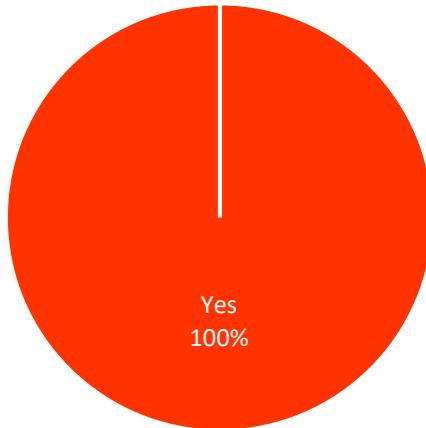


Travel Grantee's feedback

Has your overall experience been satisfactory?



Would you recommend the Grant?



How will the grant – and therefore your experience at CiMAM’s Annual Conference – help in your professional life and/or your institution?

“This experience was extremely valuable not only in terms of networking, but also it gave me as insightful perspective on the Australian context, which is very specific and which I would've never had otherwise.”

“The opportunity of this grant is a significant contribution to the professional profile of our institution. We are one of the first cultural instances to be part of CiMAM through my grant. We consider it a responsibility to maintain our relationships and our approach to the future development of our work. We are sure that CiMAM's contributions will be projected as we manage the exchanges between future collaborations for our cultural context with this important network.”

“The connections I made during the conference will surely help me in the future. The experience is very encouraging for me as a young professional as well. Networking was very fruitful and visit in Sydney. I learned a lot about contemporary Australian art and institutions.”

“I am grateful for being a part of the conference and hearing the varied perspectives from speakers and panel discussions. Further, the relationships fostered at the conference will help to form collaborations in the future.”

“Great networking opportunity.”

“Possibility to address many members at the same time.”

“Learning good practices.”

“For me the experience was amazing. I have realized that it has opened up so many possibilities to me and my institution. I was able to share ideas with so many institutions.”

“As I am from a small museum from a small country, there were plenty of possibilities create by the CIMAM conference.”

Comments about the Mentorship Program

“The lunch with the travel grant funders was an important moment to exchange with senior-level professionals on the impressions of the conference. I just wish that we could've had more time.”

“I want to tell you that both activities were to my complete satisfaction. It is very important to know that at the beginning of the conference, having the presence of the mentors helps a lot to

introduce us and thus be able to share in a more pleasant and cordial way with all the members of the CIMAM board.”

“The program for Travel Grantees was very well organized. It was great to meet the board. The mentorship program, however, could be more planned out and focused, as there was too little time to discuss and engage.”

“I think the grantees were not just considered as members and participants. We were actually taken care of and we were made special throughout the conference. The introduction, the mentorship and the lunch were us feel extra special during the whole program. Thanks.”



Communication and Visibility

The CIMAM 2019 Annual Conference received prominent international exposure before, during and after the conference, so did conference sponsors, partners, and travel grant funders.

Announcements and communications about the CIMAM Annual Conference and Travel Grant Program were distributed through CIMAM's mailing list, posted on CIMAM's website, and CIMAM's social media accounts. Altogether, posts at CIMAM's social media received more than half a thousand Likes and were shared almost 200 times.

Sponsors of the 2019 Annual Conference, travel grant funders, project partners and collaborators were mentioned during the welcome speech of the President on the first day of the conference, 15 November 2019.

Its names and logos were projected at the auditorium screens were the conference was taking place during the three days.

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



Press and Media

1. Alserkal Avenue
2. Art and education
3. Art Critique
4. Artdaily
5. Artdependence
6. Arte informado
7. Artfourm
8. Artguide
9. artnow Pakistan
10. ArtReview Asia
11. Artshub
12. artsmanagement
13. ASEMUS. Asia-Europe Museum Network
14. Australian Government- Dpt. of Communications and the Arts
15. Biennial Foundation
16. bijutsutecho
17. Call for Curators
18. CEA-French Curators Association
19. cnarts.net
20. cobosocial
21. Contemporaryand
22. Culture & creativity
23. Culture 360
24. Deutschlandfunk
25. Diplomacyopp
26. e-flux
27. European Association for Asian, Art and Archeology
28. Getty Foundation
29. Hipermedula
30. hyperallergic
31. ICOM España
32. ICOM Korea
33. ICOM United States

34. Japan National Press Club
35. Kunstforum
36. Museum & Galleries of NSW
37. muzealnictwo.com
38. Muzeum Sztuki in Lodz
39. On the move: Cultural mobility information network
40. The Samark
41. Visual Arts Hub
42. Visual Arts Network of South Africa
43. Yahoo Japan

Interviews and Articles that about CIMAM and the Annual Conference

AICA-Turkey, 9 December 2019, interviews to Elizabeth Ann Macgregor, Mami Kataoka and Frances Morris. *Global dialogue from AICA-Turkey and CIMAM*

The Australian, 4 December 2019, written by Elizabeth Ann Macgregor, *Thorny questions prick complacency as conference tackles museum practice*

exit-express.com, section VOCES, 1 November 2019, interview to Elizabeth Ann Macgregor, *Not all museums can be global*

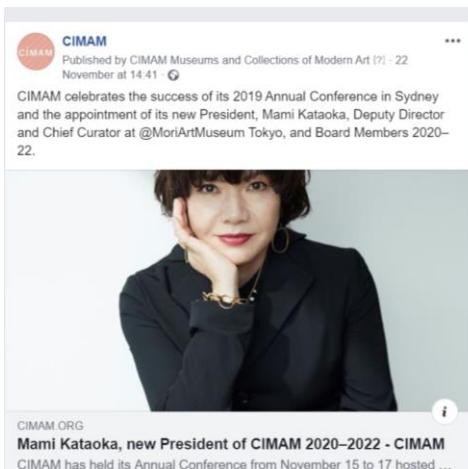
Finestre Sull'Arte, 30 October 2019, written by Elizabeth Ann Macgregor, *Do museums matter?*

The Australian, 30 August 2019, written by Elizabeth Ann Macgregor, *Context is key as museums seek new meaning*

Newsletters

3 April	Open Call for Travel Grants
11 April	Speakers Announced
26 April	Reminder Travel Grants open call
6 May	Registration opens with early bird rates
15 May	Conference announced with other news
4 June	Conference announced with other news
14 June	Conference announced with other news
15 July	Announced the names of travel grantees
27 July	Conference announced with other news
27 August	Conference announced with other news
5 September	Conference announced with other news
20 September	Conference announced with other news
25 September	Last chance to register
30 September	Deadline to register to the Annual Conference

Social media



CIMAM
Published by CIMAM Museums and Collections of Modern Art (?) · 22 November at 14:41 · 🌐

CIMAM celebrates the success of its 2019 Annual Conference in Sydney and the appointment of its new President, Mami Kataoka, Deputy Director and Chief Curator at @MoriArtMuseum Tokyo, and Board Members 2020-22.

Mami Kataoka, new President of CIMAM 2020–2022 - CIMAM
CIMAM has held its Annual Conference from November 15 to 17 hosted ...

Performance for your post

478 People Reached

403 Reactions, comments & shares 🗨️

332 Like	40 On post	292 On shares
37 Love	4 On post	33 On shares
6 Wow	0 On post	6 On shares
18 Comments	3 On Post	15 On Shares
11 Shares	10 On Post	1 On Shares

32 Post Clicks

0 Photo views	13 Link clicks 🗨️	19 Other Clicks 🗨️
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NEGATIVE FEEDBACK

CIMAM website (cimam.org)

CIMAM → News → Meet the Beneficiaries 2019

Meet the Beneficiaries 2019

 <p>2019 Getty Foundation. Curator and Co-founder, UMfied duo, Marrakech, Morocco</p>	 <p>2019 Getty Foundation. Artistic Director, Museum of African Contemporary Art Al Maaden (MACAAL), Marrakech, Morocco</p>	 <p>2019 Getty Foundation. Artistic Director and Curator, Women in the Arts (MUA), Centro de Artes Visuales Contemporáneo (CAVC), Tegucigalpa, Honduras</p>
 <p>2019 Getty Foundation. Head of Visual Arts</p>	 <p>2019 Getty Foundation. Professor and Curator, Universidad San Francisco de Quito, Quito, Ecuador</p>	 <p>2019 Getty Foundation. Director, Museu Laser Segall, São Paulo, Brazil</p>

CIMAM → News → Early Bird Registration!

Early Bird Registration!

6 May 2019



Museum of Contemporary Art Australia, photograph: Pieter Neessens

The 21st Century Art Museum: Is Context Everything?
Sydney, 15–17 November

CIMAM is pleased to open registration to its 2019 Annual Conference hosted by the Museum of Contemporary Art Australia (MCA) on 15–17 November.



Acknowledgments

As a largely volunteer-driven organization, our achievements would not be possible without the generous contribution of individuals and organizations who support CÍMAM year after year. Their support is essential to the ongoing success of CÍMAM.

We would like to express our heartfelt gratitude to our patrons for their loyalty, their belief in CÍMAM, and their continued support.

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Paddington, Australia



CiMAM 2019 Annual Conference

The 21st Century Art Museum: Is Context Everything?

15–17 November 2019

Co-presented by

Museum of Contemporary Art Australia

CiMAM

Reception Hosts

Carriageworks

Art Gallery of New South Wales

Offsite Visits

Artspace Sydney

Firstdraft

4A Centre for Contemporary Asian Art

UNSW Galleries

Redfern Cultural District

Government Partners

Australian Government International Exhibitions Insurance
(AGIEI)

The Australian Government through the Australian Council for the
Arts

Create NSW

Local Government Partners

City of Sydney

Partners

The Gordon Darling Foundation

Business Events Sydney

Accor Hotels Group

In-kind support by

Fresh Catering



Post-Conference Tour: Brisbane & North Stradbroke Island

18–19 November 2019

Co-presented by

Museum of Contemporary Art Australia

CiMAM

Reception Hosts

Queensland Art Gallery | Gallery of Modern Art (QAGOMA)

Milani Artist Studio

Offsite Visit

Institute of Modern Art (iMA)

CiMAM's 2019 Travel Grants Funders

Getty Foundation, Los Angeles

Adam Mickiewicz Institute, Warsaw

Alserkal Arts Foundation, Dubai

V-A-C Foundation, Moscow

Byucksan Foundation, Seoul

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Frances Morris, Director, Tate Modern, London, United Kingdom

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

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

Saskia Bos, Art Historian and Curator, Amsterdam, Netherlands

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

Corinne Diserens, Independent Curator and Director ENSAPC, Berlin, Germany / Paris-Cergy, France

Eugene Tan, Director, National Gallery Singapore and The Singapore Art Museum

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Museum of Contemporary Art Australia
Sydney, Australia

Yaël Filipovic
Public Engagement Manager
Museum of Contemporary Art Australia
Sydney, Australia

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President of CiMAM

Director, Museum of Contemporary Art Australia, Sydney,
Australia

Mami Kataoka

Secretary-Treasurer of CiMAM

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

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Director, National Gallery Singapore and The Singapore Art
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CiMAM International Committee of Museums and Collections of Modern Art is an Affiliated Organization of ICOM

Suay Aksoy
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Peter Keller
Director General

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