

CiMAM Press Clipping 2019

CiMAM — International Committee of Museums and
Collections of Modern Art

CIMAM CLIPPING 2019

In 2019 CIMAM received prominent visibility with 79 media outlets that published information about our programs, latest news and through interviews to members of the CIMAM board.

Index Contents

Travel Grant Program

Annual Conference

Museum Watch

About CIMAM

CIMAM CLIPPING 2019
TRAVEL GRANTS

1	Culture 360	https://culture360.asef.org/opportunities/cimam-2019-annual-conference-travel-grants-call/	05/05/2019
2	ASEMUS. Asia-Europe Museum Network	http://asemus.museum/news/cimam-annual-conference-2019-sydney-grants-available/	09/04/2019
3	ICOM Korea	http://www.icomkorea.org/board/bbs/board.php?bo_table=events&wr_id=160	19/04/2019
4	Diplomacyopp	https://diplomacyopp.com/2019/04/05/2019-travel-grants-application-to-cimam-annual-conference-in-australia-fully-funded/	05/04/2019
5	Call for Curators	https://www.callforcurators.com/call/travel-grants-to-attend-the-cimam-2019-annual-conference-in-sydney/	April 2019
6	On the move: Cultural mobility information network	https://on-the-move.org/news/article/20064/cimam-australia-travel-grant-applications/	04/04/2019
7	The Samark	https://thesamark.co.za/2019/04/13/travel-grant-program/	13/04/2019
8	Culture & creativity	https://www.culturepartnership.eu/en/article/cimam-open-call	10/04/2019
9	ea aaa	https://ea-aaa.eu/cimam-travel-grant-program-2019/	10/04/2019
10	c e a	https://c-e-a.asso.fr/appel-a-candidatures-cimam-travel-grant-applications-sydney-australie/	05/05/2019
11	Visual Arts Network of South Africa	https://vansa.co.za/opportunities/cimam-call-for-travel-grant-applications/	11/04/2019
12	Contemporaryand	https://www.contemporaryand.com/exhibition/cimam-travel-grant-2019/	01/05/2019
13	muzealnictwo.com	http://muzealnictwo.com/2019/05/konferencji-cimam/	05/2019
14	Alserkal Avenue	https://www.facebook.com/permalink.php?id=189933467710057&story_fbid=2162640927105958	01/04/2019
15	Getty Foundation	https://www.facebook.com/GettyFoundation/posts/2295189323897338	09/04/2019

OPPORTUNITIES

NEWS & EVENTS

MAGAZINE

RESOURCES

OPPORTUNITIES > CIMAM 2019 Annual Conference - travel grants call

DEADLINE
05 MAY 2019

WEBSITE
[HTTP://WWW.CIMAM.ORG/TRAVEL...](http://www.cimam.org/travel...)

COUNTRIES
AUSTRALIA INTERNATIONAL

THEMES
MOBILITY MUSEUM
PROFESSIONAL DEVELOPMENT

DISCIPLINE
VISUAL ARTS

VIEW AS PDF

PRINT

SHARE ON



CIMAM 2019 Annual Conference - travel grants call



CALL FOR APPLICATIONS! Around 22 Travel Grants are available to young art curators and museum directors to attend **#CIMAM2019** Annual Conference hosted by the **Museum of Contemporary Art Australia** this coming November in Sydney.

Grants are restricted to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM's Annual Conference.

Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums and most of their field of professional activity is related to the functions of an art museum, are also eligible. Applicants should not be involved in any kind of commercial or for-profit activity.

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

- CIMAM's Travel Grant Program supports individuals' curatorial and research development through their attendance at the Annual Conference where the most current concerns on contemporary art practices are being discussed.
- Awarded candidates benefit from unique networking opportunities through interaction and exchange with international museum directors and peers.
- Successful applicants become members of CIMAM for the triennial they have been awarded allowing continuity and belonging to the most relevant international contemporary art museum community.
- Beneficiaries' profiles and reports are announced through CIMAM's newsletter and website, and are published in the conference booklet and conference report where they receive wide international visibility.

Application is open to any eligible professional in need of support. There are some dedicated grants available to eligible art professionals from Poland, Russian Federation, Korea, Kazakhstan, Estonia, Latvia, Lithuania, China, Mongolia, Japan and various other countries (see guidelines).

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

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



ASEMUS

Asia - Europe
Museum Network

Subscribe to ASEMUS Newsletter!



Like 23K



Search...

SEARCH

Home

News & Events

About

Members

Member activities

ASEMUS Meetings

Join ASEMUS

Contact

CIMAM Annual Conference 2019 in Sydney: Grants available

Published: Tuesday, 9th April 2019

Comments: [Leave a Comment](#) [ASIA](#), [AUSTRALIA](#), [POLAND](#), [RUSSIAN FEDERATION](#) [Arts](#), [Conference](#), [ICOM](#), [Opportunity](#)

Email Print

CIMAM – International Committee for Museums and Collections of Modern Art is offering around **22 grants to support the attendance of curators, researchers and museum directors of contemporary art** to attend the **CIMAM 2019 Annual Conference** entitled "The 21st Century Museum: Is Context Everything?", which will take place in Sydney, Australia, on 15–17 November 2019.



CIMAM's Travel Grant Programme supports individuals' curatorial and research development through their attendance to the Annual Conference, where the most current concerns on contemporary art practices are discussed. Awarded candidates benefit from **unique networking opportunities through interaction and exchange** with international museum directors and peers.

Eligibility

Grants are restricted to modern and contemporary art museum or collection **directors and curators in need of financial help** to attend CIMAM's Annual Conference. **Researchers and independent curators** whose field of research and specialization is contemporary art theory, collections and museums and most of their field of professional activity is related to the functions of an art museum, are also eligible. Applicants should not be involved in any kind of commercial or for-profit activity.

While professionals of all career levels are encouraged to apply, **priority is given to junior directors and curators** (less than 10 years' experience). Candidates who have previously received CIMAM grants from the same grant contributor may only be considered for a new grant after 3 years since the previous grant was awarded.

Several types of grants are available, including the following:

- **The Getty Foundation:** supports professionals residing in countries with [Emerging Market and Developing Economies](#).

- **Adam Mickiewicz Institute:** supports contemporary art professionals residing in Poland.

- **Alserkal Arts Foundation:** supports professionals residing in or whose practices relate to the United Arab Emirates and the wider Middle East and North Africa region, and the South Asian countries.

- **V-A-C Foundation:** supports professionals residing in the Russian Federation and the countries of the former Soviet Union.

- **Byucksan Foundation:** supports professionals residing in the Northeast Asia region.

Purpose of grants

The support is limited to cover conference registration (including access to all sessions, meals, visits and related transportation), travel expenses (round trip economy flight tickets only) and 4-night accommodation in one of the hotels recommended by CIMAM.

Funds do not cover transportation to/from the airport, visa expenses, travel insurance and registration to the optional conference tours.

Application and further information

The deadline to apply is **5 May 2019**.

For additional information and application, please visit <http://cimam.org/travel-grant-program/eligibility-purpose-grant-application-and-selection-process/>



CULTURE360 ASEMUS



ASEF's contribution is with the financial support of the European Union.

Follow @AsiaEUMuseums



Sigues el primer dels teus amics a indicar que t'agrada

VCM

Virtual Collection of Masterpieces (VCM) is about sharing. Objects that are physically far apart and spread in museum collections all over the Eurasian continent are brought together in the virtual world.



Browse by Country

Asia Australia Austria Belgium
Cambodia China Croatia Czech
Republic Denmark Estonia Europe
Finland France Germany Greece
Hungary India Indonesia Ireland Italy
Japan Kazakhstan Korea Lao PDR
Latvia Malaysia Mongolia Myanmar
Netherlands Norway Pacific
Pakistan Philippines Poland Portugal
Romania Russian Federation
Singapore Slovenia Spain Sweden
Switzerland Thailand United
Kingdom Viet Nam

Browse by Collection

Archaeology Archive Arms
and Armour Art History Arts
Asian Cultures Bronze
Ceramics Ethnography

NOTICE /

LIST

PREV

NEXT

CIMAM open call - Travel Grant applications

Name : Webmaster Date : 19-04-08 14:50 Hits : 587

F **CIMAM Call for curators and museum directors.doc** (124.5K), Down : 27, 2019-04-08 14:50:10

CIMAM is offering around 22 grants generously supported by Getty Foundation, Adam Mickiewicz Institute, Alserkal Arts Foundation, V-A-C Foundation and Byucksan Foundation.

Grants are restricted to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM's Annual Conference. Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums and most of their field of professional activity is related to the functions of an art museum, are also eligible. Applicants should not be involved in any kind of commercial or for-profit activity.

→ **The Getty Foundation, Los Angeles**

Supports professionals residing in countries with Emerging Market and Developing Economies according to the International Monetary Fund's World Economic Outlook.

→ **Adam Mickiewicz Institute, Warsaw**

Supports contemporary art professionals residing in Poland.

→ **Alserkal Arts Foundation, Dubai**

Supports professionals residing in or whose practices relate to the United Arab Emirates and the wider Middle East and North Africa region (Algeria, Bahrain, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Saudi Arabia, Syria, and Tunisia) and the South Asian countries (Afghanistan, Bangladesh, Bhutan, Maldives, Nepal, India, Pakistan, and Sri Lanka).

→ **V-A-C Foundation, Moscow**

Supports professionals residing in Russia and the countries of the former Soviet Union (Armenia, Azerbaijan, Belarus, Estonia, Georgia, Kazakhstan, Kyrgyzstan, Latvia, Lithuania, Moldova, Tajikistan, Turkmenistan, Ukraine, and Uzbekistan).

→ **Byucksan Foundation, Seoul / <http://www.bsfoundation.org/>**

Supports professionals residing in the Northeast Asia region (Republic of Korea, China, Japan, Taiwan, Hong Kong, Macau, and Mongolia).

DiplomacyOpp.

"Connecting youths to global opportunities"

HOME ABOUT US OPPORTUNITIES AMBASSADORS #ShapeNarratives JOBS PARTNERS SUBMIT OPPORTUNITY CONTACT PRIVACY POLICY

2019 Travel Grants Application To CIMAM Annual Conference In Australia (Fully Funded)

Diplomacy Opportunities / April 6, 2019

CIMAM Call for Travel Grant Applications

CIMAM's Travel Grant Program supports individuals' curatorial and research development through their attendance to the Annual Conference where the most current concerns on contemporary art practices are being discussed. Awarded candidates benefit from unique networking opportunities through interaction and exchange with international museum directors and peers.

Grants are restricted to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM's Annual Conference. Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums and most of their field of professional activity is related to the functions of an art museum, are also eligible. Applicants should not be involved in any kind of commercial or for-profit activity.

While professionals of all career levels are encouraged to apply, priority is given to junior directors and curators (less than 10 years' experience). Candidates who have previously received CIMAM grants from the same grant contributor may only be considered for a new grant after 3 years since the previous grant was awarded.

To get more, join Diplomacy Opportunities Facebook Group, and follow us on Twitter and Instagram

Purpose of the grant

The support is limited to cover conference registration*, travel expenses (round trip economy flight tickets only) and 4-night accommodation in one of the hotels recommended by CIMAM.

Distribution of funds is set on a case-by-case basis for each recipient. CIMAM books and pre-pays all expenses directly (travel and accommodation) avoiding reimbursements to any grantee. Funds do not cover transportation to/from the airport, visa expenses, travel insurance and registration to the optional conference tours.

*Conference registration includes access to all conference sessions, lunches, dinners, refreshment breaks, access to organized visits and coach service to and from planned visits.

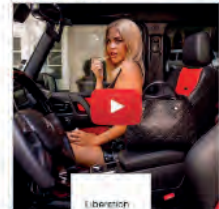
To Apply

[Click here to apply](#)

Travel Grant Calendar

- 5 May: Deadline to submit applications.
- 28 May: Beneficiaries are informed.
- 10 June: Deadline for beneficiaries to accept the grant's terms and conditions.
- 30 June: Announcement of beneficiaries.
- 1 December: Deadline to submit written reports to CIMAM.

Advertisements



Liberation
Warfare
Blog

5349 € al día
El millonario de
Barcelona consigue
5349 EUROS cada
día (aquí se explica
cómo)

Search DiplomacyOpp

Search ...

Follow Blog via Email

Enter your email address to follow this blog and receive notifications of new posts by email.

Join 27,765 other followers

Enter your email address

Follow

Follow DiplomacyOpp

Diplomacy Opportunities



Be the first of your friends to like this

CIMAM Call for Travel Grant Applications

DEADLINE ENDED

#AUSTRALIA
#SYDNEY
#GRANTS

TRAVEL GRANTS TO ATTEND THE CIMAM 2019 ANNUAL CONFERENCE IN SYDNEY

SHARE



CIMAM offers around 22 grants to support the attendance curators, researchers and museum directors of contemporary art to attend the CIMAM 2019 Annual Conference titled "The 21st Century Museum: Is Context Everything?" taking place in Sydney (15–17 November 2019).

Deadline to apply is 5 May 2019!

Generously supported by [The Getty Foundation](#), [Adam Mickiewicz Institute](#), [Alserkal Arts Foundation](#), [V-A-C Foundation](#), and [Byucksan Foundation](#), CIMAM's Travel Grant Program supports individuals' curatorial and research development through their attendance at the Annual Conference where the most current concerns on contemporary art practices are being discussed.

CIMAM – International Committee for Museums and Collections of Modern Art – is the global platform representing the interests of curators and directors of contemporary art museums and professionals working in the field.

Deadline to apply is Sunday 5 May 24:00 CET.

- [Application Form](#)
- [Eligibility](#)
- [Selection Committee](#)
- [CIMAM's 2019 Annual Conference](#)

Who can apply?

Grants are addressed to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM's Annual Conference. Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums and most of their field of professional activity is related to the functions of an art museum, are also eligible. Applicants should not be involved in any kind of commercial or for-profit activity.

While professionals of all career levels are encouraged to apply, priority is given to junior directors and curators (less than 10 years' experience). Candidates who have previously received CIMAM grants from the same grant contributor may only be considered for a new grant after 3 years since the previous grant was awarded.

- [The Getty Foundation](#), Los Angeles

Supports professionals residing in countries with Emerging Market and Developing Economies according to the International Monetary Fund's World Economic Outlook.

→ Adam Mickiewicz Institute, Warsaw

Supports contemporary art professionals residing in Poland.

→ Alserkal Arts Foundation, Dubai

Supports professionals residing in or whose practices relate to the United Arab Emirates and the wider Middle East and North Africa region (Algeria, Bahrain, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Saudi Arabia, Syria, and Tunisia) and the South Asian countries (Afghanistan, Bangladesh, Bhutan, Maldives, Nepal, India, Pakistan, and Sri Lanka).

→ V-A-C Foundation, Moscow

Supports professionals residing in Russia and the countries of the former Soviet Union (Armenia, Azerbaijan, Belarus, Estonia, Georgia, Kazakhstan, Kyrgyzstan, Latvia, Lithuania, Moldova, Tajikistan, Turkmenistan, Ukraine, and Uzbekistan).

→ Byucksan Foundation, Seoul

Supports professionals residing in the Northeast Asia region (Republic of Korea, China, Japan, Taiwan, Hong Kong, Macau, and Mongolia).

What does the grant cover?

The grant covers conference registration*, travel expenses (round trip economy flight tickets only) and 4-night accommodation in one of the hotels recommended by CIMAM in Sydney.

Distribution of funds is set on a case-by-case basis for each recipient. CIMAM books and pre-pays all expenses directly (travel and accommodation) avoiding reimbursements to any grantee.

*Conference registration includes access to all conference sessions, lunches, dinners, refreshment breaks, access to organized visits and coach service to and from planned visits.

→ Full details at cimam.org

VISIT WEBSITE →

HOME

MOBILITY NEWS

By Topic

By World Region

By Deadlines

MOBILITY FUNDING

MOBILITY HOT TOPICS

MOBILITY LIBRARY

ABOUT US

MEMBERS

FUNDERS & PARTNERS



Follow our daily updates



Follow us on Twitter

04.04.2019

CIMAM (Australia) > Travel grant applications

CIMAM is offering around 22 grants generously supported by Getty Foundation, Adam Mickiewicz Institute, Alserkal Arts Foundation, V-A-C Foundation and Byucksan Foundation to attend CIMAM 2019 Annual Conference taking place in Sydney, Australia (15-17 November 2019).

Grants are restricted to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM's Annual Conference. Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums and most of their field of professional activity is related to the functions of an art museum, are also eligible. Applicants should not be involved in any kind of commercial or for-profit activity.

→ The Getty Foundation, Los Angeles. Supports professionals residing in countries with Emerging Market and Developing Economies according to the International Monetary Fund's World Economic Outlook.

→ Adam Mickiewicz Institute, Warsaw. Supports contemporary art professionals residing in Poland.

→ Alserkal Arts Foundation, Dubai. Supports professionals residing in or whose practices relate to the United Arab Emirates and the wider Middle East and North Africa region (Algeria, Bahrain, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Saudi Arabia, Syria, and Tunisia) and the South Asian countries (Afghanistan, Bangladesh, Bhutan, Maldives, Nepal, India, Pakistan, and Sri Lanka).

→ V-A-C Foundation, Moscow. Supports professionals residing in Russia and the countries of the former Soviet Union (Armenia, Azerbaijan, Belarus, Estonia, Georgia, Kazakhstan, Kyrgyzstan, Latvia, Lithuania, Moldova, Tajikistan, Turkmenistan, Ukraine, and Uzbekistan).

→ Byucksan Foundation, Seoul. Supports professionals residing in the Northeast Asia region (Republic of Korea, China, Japan, Taiwan, Hong Kong, Macau, and Mongolia).

**CIMAM Call for
Travel Grant
Applications**

Most Popular News

10.01.2020

European Commission STARTS Prize for Technology and Artistic Practice (Austria + Worldwide)

[Read more »](#)

13.01.2020

Santarcangelo Festival > Artistic Direction (Italy)

[Read more »](#)

15.01.2020

Liveurope > Communications Officer (Belgium)

[Read more »](#)

07.01.2020

Presente Futuro Festival > Call for Proposals and Competition (Italy)

[Read more »](#)

09.01.2020

European Cultural Foundation > Spaces for Solidarity (Croatia)

[Read more »](#)On the Move
NEWSLETTER - subscription

English

Français

Español

Italiano

Deutsch



(+27) 68 273 8700

admin@thesamark.co.za



[HOME](#)

[COMPETITIONS](#)

[FELLOWSHIP PROGRAMS](#)

[RESIDENCY PROGRAMS](#)

[SUBMIT AN ARTICLE](#)

[CONTACT US](#)



Travel Grant Program

admin April 13, 2019

Launched in 2005, CIMAM's Travel Grant Program is designed to foster cooperation and cultural exchange between contemporary art curators and museums directors in emerging and developing economies and their counterparts in other regions of the world. Over the years CIMAM's travel grantees have constituted a remarkable group of professionals who have later become important protagonists [...]



OPPORTUNITIES

OPEN CALL: TRAVEL GRANTS TO ATTEND CIMAM 2017 ANNUAL CONFERENCE

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

Awarded candidates benefit from unique networking opportunities through interaction and exchange with international museum directors and peers including the mentorship of CIMAM Board Members throughout the conference days. Travel grantees become Members of CIMAM for the triennial they have been awarded.

Eligibility

Grants are restricted to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM's Annual Conference. Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums are also eligible. Applicants should not be involved in any kind of commercial or for profit activity.

While curators of all career levels are encouraged to apply, priority is given to junior curators (less than 10 years' experience). Candidates who have previously received CIMAM grants from the same grant contributor may only be considered for a new grant after 3 years since the previous grant was awarded.

→ **The Getty Foundation**, Los Angeles supports 15 professional development grants to contemporary art museum and collection curators and directors from countries with **Emerging Market and Developing Economies** according to the International Monetary Fund's World Economic Outlook.

→ **MALBA-Fundación Costantini**, Buenos Aires supports 4 travel grants to modern and contemporary art museum and collection directors and curators from Latin America or foreigners with more than 3 years of residency in Latin America.

→ **Fubon Art Foundation**, Taipei supports 2 travel grants to modern and contemporary art museum and collection directors and curators from Taiwan.

→ **Alserkal Programming**, Dubai supports 2 travel grants to modern and contemporary art museum and collection curators and directors from the United Arab Emirates and the wider Middle East and North Africa region including Algeria, Bahrain, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Qatar, Saudi Arabia, Syria and Tunisia.

Purpose of the grant

The support is limited to cover conference registration*, travel expenses (round trip economy tickets only) and 4 night accommodation in one of the hotels recommended by CIMAM.

Distribution of funds is set on a case-by-case basis for each recipient. CIMAM books and pre-pays all expenses directly (travel and accommodation) avoiding reimbursements to any grantee. Funds do not cover transportation to/from the airport, visa expenses, travel insurance and registration to the optional conference tours.

*Conference registration includes access to all conference sessions, lunches, dinners, access to organized visits and coach service to and from planned visits. All registered delegates also receive a copy of the conference program and a courtesy tote bag.

Application Process

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

Selection Process

Travel grant applications are evaluated and conferred by **CIMAM's Travel Grant Committee**, composed by members of the CIMAM Board, and the Travel Grant Funder.

Grants are conferred based on the assessment of the professional's genuine financial need, the potential benefit to his development and/or research and the relevance of field experience in relation to the objectives of CIMAM. When accepting the grant, each successful candidate is invited to submit an online acceptance form and to agree with the grant's Terms and Conditions.

→ **Application Form**

HOME > EVENTS > CIMAM TRAVEL GRANT PROGRAM 2019

10/04/2019

EVENTS FELLOWSHIPS AND GRANTS

Contemporary Asian Art

Modern Asian Art

Australia

• CIMAM Travel Grant Program 2019

DATE OF EVENT: 05/05/2019 – 03/05/2019

CIMAM offers around 22 travel grants to support the attendance of contemporary art museum professionals to CIMAM's 2019 Annual Conference *The 21st Century Art Museum: Is Context Everything?* that will be held in Sydney, Australia 15-17 November 2019.

Generously supported by The Getty Foundation, Adam Mickiewicz Institute, Alserkal Arts Foundation, V-A-C Foundation, and Byucksan Foundation, CIMAM's Travel Grant Program supports individuals' curatorial and research development through their attendance at the Annual Conference where the most current concerns on contemporary art practices are being discussed.

Awarded candidates benefit from unique networking opportunities through interaction and exchange with international museum directors and peers. Travel grantees become Members of CIMAM for the triennial they have been awarded.

Deadline to apply is 5 May 2019 at 24:00 CET.

Eligibility

Grants are restricted to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM's Annual Conference.

Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums and most of their field of professional activity is related to the functions of an art museum, are also eligible. Applicants should not be involved in any kind of commercial or for-profit activity.

While professionals of all career levels are encouraged to apply, priority is given to junior directors and curators (less than 10 years' experience). Candidates who have previously received CIMAM grants from the same grant contributor may only be considered for a new grant after 3 years since the previous grant was awarded.

The Getty Foundation, Los Angeles

Supports professionals residing in countries with Emerging Market and Developing Economies according to the International Monetary Fund's World Economic Outlook.

Adam Mickiewicz Institute, Warsaw

Supports contemporary art professionals residing in Poland.

Alserkal Arts Foundation, Dubai

Supports professionals residing in or whose practices relate to the United Arab Emirates and the wider Middle East and North Africa region (Algeria, Bahrain, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Saudi Arabia, Syria, and Tunisia) and the South Asian countries (Afghanistan, Bangladesh, Bhutan, Maldives, Nepal, India, Pakistan, and Sri Lanka).

V-A-C Foundation, Moscow

Supports professionals residing in Russia and the countries of the former Soviet Union (Armenia, Azerbaijan, Belarus, Estonia, Georgia, Kazakhstan, Kyrgyzstan, Latvia, Lithuania, Moldova, Tajikistan, Turkmenistan, Ukraine, and Uzbekistan).

CIMAM Call for Travel Grant Applications

Byucksan Foundation, Seoul

Supports professionals residing in the Northeast Asia region (Republic of Korea, China, Japan, Taiwan, Hong Kong, Macau, and Mongolia).

Purpose of the Grant

The support is limited to cover conference registration*, travel expenses (round trip economy flight tickets only) and 4-night accommodation in one of the hotels recommended by CIMAM (check-in 14 y check-out 18 November 2019).

Distribution of funds is set on a case-by-case basis for each recipient. CIMAM books and pre-pays all expenses directly (travel and accommodation) avoiding reimbursements to any grantee.

Funds do not cover transportation to/from the airport, visa expenses, travel insurance and registration to the optional conference tours.

*Conference registration includes access to all conference sessions, lunches, dinners, access to organized visits and coach service to and from planned visits.

Application

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

Selection Process

Travel grant applications are evaluated and conferred by CIMAM's Travel Grant Committee, composed by members of the CIMAM Board, and the Getty Foundation. Grants are conferred based on the assessment of the candidate's genuine financial need, the potential benefit to his/her development and/or research and the relevance of field experience in relation to the objectives of CIMAM. When accepting the grant, each successful candidate is invited to submit an online acceptance form and to agree to the grant's Terms and Conditions.

Travel Grant Calendar

- **5 May: Deadline to submit applications.**
- 28 May: Beneficiaries are informed.
- 10 June: Deadline for beneficiaries to accept the grant's terms and conditions.
- 30 June: Announcement of beneficiaries.
- 1 December: Deadline to submit written reports to CIMAM.

For further information please see the CIMAM website or contact travelgrants@cimam.org



c

e

a



DÉCOUVRIR

ÉCHANGER

CURATEUR

S'INFORMER

SE STRUCTURER

CONNEXION



appel à candidatures – cimam (travel grant applications), sydney, australie

DATE LIMITE DE CANDIDATURES : 5 MAI 2019

CIMAM is offering around 22 grants generously supported by Getty Foundation, Adam Mickiewicz Institute, Alserkal Arts Foundation, V-A-C Foundation and Byucksan Foundation to attend CIMAM 2019 Annual Conference taking place in Sydney, Australia (15-17 November 2018).

Grants are restricted to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM's Annual Conference. Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums and most of their field of professional activity is related to the functions of an art museum, are also eligible. Applicants should not be involved in any kind of commercial or for-profit activity.

PLUS D'INFORMATIONS

← Appel à candidatures - Curatorial Studio 2019 - Scottish Contemporary Art Network

Appel à candidatures - workshop CURATING & CARE - Cité des arts / Ferme du Buisson →

contact



abonnez-vous à notre newsletter



informations légales
crédits



VISUAL ARTS NETWORK
OF SOUTH AFRICA

WHAT WE DO

MEMBERSHIP

ART INFO



OPPORTUNITIES

ALL OPPORTUNITIES

COMPETITIONS

EDUCATION

EMPLOYMENT

FUNDING

PROFESSIONAL PRACTICE

OTHER OPEN CALLS

Expired: CIMAM CALL FOR TRAVEL GRANT APPLICATIONS

11th Apr 2019 / [Other Open Calls](#)



Deadline

5 May 2019

Website

www.cimam.org/travel-grant-program/

Opportunity Description

Travel Grants to attend the CIMAM 2019 Annual Conference in Sydney

International Committee for Museums and Collections of Modern Art – offers around 22 travel grants to curators, researchers and museum directors of contemporary art to attend the CIMAM 2019 Annual Conference taking place in Sydney (15–17 November 2019). Grants are generously funded by the Getty Foundation, Adam Mickiewicz Institute, Alserkal Arts Foundation, V-A-C Foundation and Byucksan Foundation.

About

CIMAM's Travel Grant Program supports individuals' curatorial and research development through their attendance to the Annual Conference where the most current concerns on contemporary art practices are being discussed. Awarded candidates benefit from unique networking opportunities through interaction and exchange with international museum directors and peers.

While professionals of all career levels are encouraged to apply, priority is given to junior directors and curators (less than 10 years' experience). Candidates who have previously received CIMAM grants from the same grant contributor may only be considered for a new grant after 3 years since the previous grant was awarded.

- [The Getty Foundation](#), Los Angeles Supports professionals residing in countries with [Emerging Market and Developing Economies](#) according to the International Monetary Fund's World Economic Outlook.
- [Adam Mickiewicz Institute](#), Warsaw Supports contemporary art professionals residing in Poland.
- [Alserkal Arts Foundation](#), Dubai Supports professionals residing in or whose practices relate to the United Arab Emirates and the wider Middle East and North Africa region (Algeria, Bahrain, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Saudi Arabia, Syria, and Tunisia) and the South Asian countries (Afghanistan, Bangladesh, Bhutan, Maldives, Nepal, India, Pakistan, and Sri Lanka).
- [V-A-C Foundation](#), Moscow Supports professionals residing in Russia and the countries of the former Soviet Union (Armenia, Azerbaijan, Belarus, Estonia, Georgia, Kazakhstan, Kyrgyzstan, Latvia, Lithuania, Moldova, Tajikistan, Turkmenistan, Ukraine, and Uzbekistan).
- [Byucksan Foundation](#), Seoul Supports professionals residing in the Northeast Asia region (Republic of Korea, China, Japan, Taiwan, Hong Kong, Macau, and Mongolia).

Purpose of the grant

The support is limited to cover conference registration*, travel expenses (round trip economy flight tickets only) and 4-night accommodation in one of the hotels recommended by CIMAM. Distribution of funds is set on a case-by-case basis for each recipient. CIMAM books and pre-pays all expenses directly (travel and accommodation) avoiding reimbursements to any grantee. Funds do not cover transportation to/from the airport, visa expenses, travel insurance and registration to the optional conference tours.

- Conference registration includes access to all conference sessions, lunches, dinners, refreshment breaks, access to organized visits and coach service to and from planned visits.

CALL FOR APPLICATIONS

CIMAM Travel Grant 2019

CIMAM, Sydney, Australia

15 Nov 2019 - 17 Nov 2019

Deadline: 05 May 2019**CIMAM Call for
Travel Grant
Applications**

CIMAM – International Committee for Museums and Collections of Modern Art – offers around 22 travel grants to curators, researchers and museum directors of contemporary art to attend the CIMAM 2019 Annual Conference taking place in Sydney (15–17 November 2019). Grants are generously funded by the Getty Foundation, Adam Mickiewicz Institute, Alserkal Arts Foundation, V-A-C Foundation and Byucksan Foundation.

Deadline to apply is **Sunday 5 May 24:00 CET.**

[Application Form](#)

[List of eligible countries](#)

[Selection Committee](#)

[CIMAM's 2019 Annual Conference](#)

About

CIMAM's Travel Grant Program supports individuals' curatorial and research development through their attendance to the Annual Conference where the most current concerns on contemporary art practices are being discussed. Awarded candidates benefit from unique networking opportunities through interaction and exchange with international museum directors and peers.

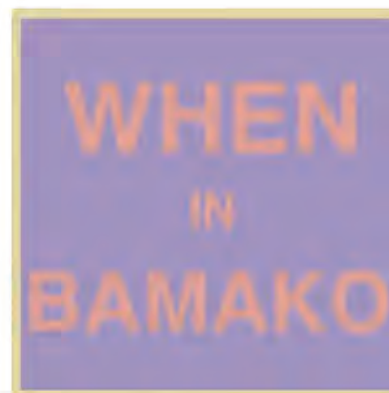
Eligibility

Grants are restricted to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM's Annual Conference. Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums and most of their field of professional activity is related to the functions of an art museum, are also eligible. Applicants should not be involved in any kind of commercial or for-profit activity.

While professionals of all career levels are encouraged to apply, priority is given to junior directors and curators (less than 10 years' experience). Candidates who have previously received CIMAM grants from the same grant contributor may only be considered for a new grant after 3 years since the previous grant was awarded.

→ [The Getty Foundation, Los Angeles](#)

SHARE
THIS

**MOST POPULAR**

READ

SHARED



TATE MODERN LONDON

**Osei Bonsu Named Curator of
Modern and Contemporary Art
of Africa**



RACISM: A BIGGER PICTURE

**The Black, Asian and White
Racial Triangulation**



EXHIBITION HISTORIES

**Seven Stories about Modern
Art in Africa**

[MORE](#)

Supports professionals residing in countries with Emerging Market and Developing Economies according to the International Monetary Fund's World Economic Outlook.

→ Adam Mickiewicz Institute, Warsaw

Supports contemporary art professionals residing in Poland.

→ Alserkal Arts Foundation, Dubai

Supports professionals residing in or whose practices relate to the United Arab Emirates and the wider Middle East and North Africa region (Algeria, Bahrain, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Saudi Arabia, Syria, and Tunisia) and the South Asian countries (Afghanistan, Bangladesh, Bhutan, Maldives, Nepal, India, Pakistan, and Sri Lanka).

→ V-A-C Foundation, Moscow

Supports professionals residing in Russia and the countries of the former Soviet Union (Armenia, Azerbaijan, Belarus, Estonia, Georgia, Kazakhstan, Kyrgyzstan, Latvia, Lithuania, Moldova, Tajikistan, Turkmenistan, Ukraine, and Uzbekistan).

→ Byucksan Foundation, Seoul

Supports professionals residing in the Northeast Asia region (Republic of Korea, China, Japan, Taiwan, Hong Kong, Macau, and Mongolia).

Purpose of the grant

The support is limited to cover conference registration*, travel expenses (round trip economy flight tickets only) and 4-night accommodation in one of the hotels recommended by CIMAM.

Distribution of funds is set on a case-by-case basis for each recipient. CIMAM books and pre-pays all expenses directly (travel and accommodation) avoiding reimbursements to any grantee. Funds do not cover transportation to/from the airport, visa expenses, travel insurance and registration to the optional conference tours.

*Conference registration includes access to all conference sessions, lunches, dinners, refreshment breaks, access to organized visits and coach service to and from planned visits.

< [POPZREDNI ARTYKUŁ](#)[NASTĘPNY ARTYKUŁ](#) >

DOFINANSOWANIE UDZIAŁU W KONFERENCJI CIMAM

NEWS, O MUZEACH, DOSTĘPNOŚĆ, OGÓLNE

Uprzejmie informujemy, iż dzięki wsparciu Instytutu Adama Mickiewicza, muzealnicy z Polski mają możliwość aplikowania do Travel Grant Programme o dofinansowanie podróży i pobytu na dorocznej konferencji CIMAM, której 21 edycja zatytułowana „The 21st Century Museum: Is Context Everything?” odbędzie się w dniach 15–17 listopada br. w Museum of Contemporary Art Australia (MCA) w Sydney.

Kryteria naboru znajdują się na stronie CIMAM: <http://cimam.org/travel-grant-program/eligibility-purpose-grant-application-and-selection-process/>

Termin składania aplikacji został przedłużony do **niedzieli, 26 maja br. do godz. 24.00 CET**: <http://cimam.org/travel-grant-program/deadline-extended-grants-supported-adam-mickiewicz-institute/>



17 Maja 2019
JACEK GÓRKA

[Wydrukuj artykuł](#)

CIMAM 2019
Call for
Travel Grant
Applications


Będziemy także zobowiązani za jak najszersze przekazanie tej informacji osobom potencjalnie zainteresowanym udziałem w naborze.

Mamy nadzieję, iż wsparcie udziału muzealników i niezależnych kuratorów z Polski na konferencji CIMAM pozytywnie wpłynie na podnoszenie ich kwalifikacji i nawiązywanie kontaktów w środowisku międzynarodowym.

**CIMAM CLIPPING 2019
ANNUAL CONFERENCE**

1	ICOM España	https://www.icom-ce.org/evento/conferencia-anual-cimam-2019-en-sydney/	15/02/2019
2	ICOM United States	https://www.icomus.org/index.php?option=com_jevents&task=icalrepeat.detail&evid=74&Itemid=115&year=2019&month=11&day=15&title=cimam-2019-annual-conference-&uid=db9c163c22b3d1ab40b456021dd767dd	01/07/2019
3	Arte informado	https://www.arteinformado.com/agenda/f/cimam-2019-annual-conference-the-21st-century-art-museum-is-context-everything-178333	18/09/2019
4	Visual Arts Hub	https://visual.artshub.com.au/news-article/sponsored-content/museums/gina-fairley/worlds-top-museum-professionals-to-congregate-in-sydney-258002	
5	e-flux	https://www.e-flux.com/announcements/259302/the-21st-century-art-museum-is-context-everything/	13/05/2019
6	Museum & Galleries of NSW	https://mgns.w.org.au/events/cimam-2019-annual-conference/	July 2019
7	Call for Curators	https://www.callforcurators.com/blog/cimam-will-hold-its-annual-conference-at-the-museum-of-contemporary-art-australia/	July 2019
8	Biennial Foundation	http://www.biennialfoundation.org/2019/07/the-cimam-2019-annual-conference-in-sydney/	31/07/2019
9	ea-aaa	https://ea-aaa.eu/cimam-annual-conference-2019/	01/08/2019
10	Contemporaryand	https://www.contemporaryand.com/exhibition/cimam-2019-annual-conference-the-21st-century-art-museum-is-context-everything/	August 2019
11	artnow Pakistan	http://www.artnowpakistan.com/cimam-2019-annual-conference-in-sydney/	August 2019
12	ICOM	https://icom.museum/en/news/museums-do-not-need-to-be-neutral-they-need-to-be-independent/?fbclid=IwARoJG3toFxCMhKChboi5r_88pnBG_MQYoG5eG_z_qhXjGLVeJrBzQY2_4	01/08/2019
13	Australian Government-Department of Communications and the Arts	https://www.arts.gov.au/departmental-news/international-contemporary-art-conference-be-held-australia	19/09/2019
14	emuseum	http://emuseum.cz/aktuality/muzea-maji-byt-nezavisla-ne-neutralni	
15	artsmanagement	https://www.artsmanagement.net/Calendar/CIMAM-s-2019-Annual-Conference-The-21st-Century-Art-Museum-Is-Context-Everything-2019,2712	14/09/2019
16	The Australian	The Australian PDF	30/08/2019
17	Art Monthly	Interview to Ngahiraka Mason PDF	November 2019
18	The Australian	Thorny questions prick complacency as conference tackles museum practice PDF	04/12/2019

19	El Cultural	https://elcultural.com/mujeres-antropoceno-y-arte-colaborativo	27/11/2019
20	A muse arte	https://amusearte.hypotheses.org/5051	15/12/2029



Alserkal Avenue
@AlserkalAve




- Inici
- A propòsit
- Esdeveniments
- Publicacions**
- Fotos
- Vídeos
- Comunitat
- Opinions

[Crea una pàgina](#)


M'agrada Segueix Comparteix

Alserkal Avenue recomana Museum of Contemporary Art Australia.
9 d'abril de 2019 ·

Open Call | Applications to the 2019 CIMAM Travel Grant Program are now open! Submit your application at the link in bio to attend the #CIMAM2019 Annual Conference in Sydney Australia, hosted by the Museum of Contemporary Art Australia from 15-17 November 2019. Application deadline is 5 May.

7 2 comparticions



Getty Foundation
@GettyFoundation

- Inici
- A propòsit
- Esdeveniments
- Fotos
- Vídeos
- Comunitat
- Opinions
- Publicacions**

[Crea una pàgina](#)

M'agrada Segueix Create Fundraiser

Getty Foundation
9 d'abril de 2019 ·

Are you an art museum professional residing in a country with an Emerging Market and Developing Economy?
We're offering travel grants to attend CIMAM's 2019 Conference in Sydney, Australia. Learn more about eligibility: <http://bit.ly/2GaMI9U> #CIMAM2019

CIMAM
3 d'abril de 2019 ·

CALL FOR APPLICATIONS! Around 22 Travel Grants to attend #CIMAM2019 Annual Conference hosted by the Museum of Contemporary Art Australia this coming November in Sydney. You have until 5 May to APPLY! Generously Supported by the Getty Foundation; Instytut Adama Mickiewicza, Alserkal Avenue, V-A-C Foundation and Byucksan Foundation.



CIMAM.ORG
cimam.org
CIMAM offers around 22 travel grants to suppo...

Més informació

11 1 comentari 4 comparticions

**ÚLTIMAS NOTICIAS**

Cierre de la oficina de ICOM España por vacaciones

[Inicio](#) / [Evento](#) / [Conferencia Anual CIMAM 2019 en Sydney](#)

CONFERENCIA ANUAL CIMAM 2019 EN SYDNEY

ICOM-CE 15 febrero, 2019 103 views

CUANDO:

15 noviembre, 2019 – 17 noviembre, 2019

todo el día

[Calendari](#)



[Conferencia Anual CIMAM 2019](#)

[Añadir al Calendario](#)

[El Museo de Arte del Siglo XXI: ¿es el contexto todo?](#)

[Sydney](#)

CIMAM

Del 15 al 17 de noviembre de 2019 tendrá lugar la [Conferencia Anual CIMAM 2019](#) bajo el título «El Museo de Arte del Siglo XXI: ¿es el contexto todo?» en Sydney, Australia.

La Conferencia abordará la relación entre las prácticas y los valores museológicos principales y la capacidad de respuesta necesaria de los museos al contexto en su impulso para seguir siendo relevantes, innovadores y accesibles.

Más información en la [web de CIMAM](#)

Event Calendar



CIMAM 2019 Annual Conference

Friday, November 15, 2019

to Sunday, November 17, 2019

Category: Affiliate

Committee of Museums and Collections of Modern Art (CIMAM) Annual Conference

CIMAM ANNUAL CONFERENCE 15-17 NOV 2019 SYDNEY	THE ART MUSEUM: IS CONTEXT EVERY THING ?
MUSEUM OF CONTEMPORARY ART AUSTRALIA	

The CIMAM Annual Conference brings together directors and curators of museums of contemporary art from around the world to discuss issues of common concern, to network with colleagues and to learn about the art and city of the host location. Over three days, Nov 15-17, this year's conference, titled [The 21st Century Art Museum: Is Context Everything?](#), will address 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.

Keynote speakers include Bruce Pascoe, Aboriginal writer and anthropologist discussing *Challenging the Narrative: Indigenous Perspectives*; Franklin Sirmans, Director Perez Art Museum Miami looking at *The Future of Collections*; and Sally Tallant, Director Queens Museum examining how we can go *Beyond the Wall*. [Conference program](#)

Tickets for CIMAM's Annual Conference can be purchased [here](#). Visit our [website](#) to know more about CIMAM.

If you need any additional information or have any questions, please do not hesitate to contact us.

[Download as iCal file](#)

¿Quieres ELABORAR UN CV? ¡SOLICITA UN CV GRATIS desde 50 Euros!

INICIO AGENDA DE ARTE FORMACIÓN

SOLICITA EDITAR

PUBLICA TU EVENTO

CIMAM 2019 Annual Conference - The 21st Century Art Museum: Is Context Everything?

Congreso en Sydney, New South Wales, Australia



15 NOV 2019 17 NOV 2019

CANAL DE FORMACIÓN

Dónde: [Museum of Contemporary Art Australia \(MCA\) / 190 George St, The Rocks / Sydney, New South Wales, Australia](#)

Cuándo: 15 nov de 2019 - 17 nov de 2019

Inscripción: [Cerrada desde 30-09-2019](#)

Dirigido a: Profesionales, Organizaciones

Organizada por: [CIMAM - International Committee of ICOM for Museums and Collections of Modern Art](#)

Profesionales participantes: Elizabeth Ann Macgregor, Franklin Sliemers, Saly Tallant

Enlaces oficiales: [Web](#)

Correo electrónico: conferencia@cimam.org

Publicado el 01 ago de 2019 46 vistas

Descripción de la Formación

La conferencia anual de CIMAM reúne a directores y comisarios de museos de arte contemporáneo de todo el mundo con el fin de debatir y compartir cuestiones de interés común en el mundo del arte contemporáneo, así como establecer vínculos con otros profesionales del sector

DOCUMENTOS RELACIONADOS

- [Convocatoria \[ENG\]](#)
- [Press Release de "CIMAM 2019 Annual Conference - The 21st Century Art Museum: Is Context Everything?"](#)

World's top museum professionals to congregate in Sydney

One of the world's most prestigious museum conferences, CIMAM, brings industry leaders together to consider the evolving practices of the 21st century museum experience.

Museum of
Contemporary
Art Australia



Brook Andrew, Worrang, 2012. Commissioned by the Museum of Contemporary Art Australia. Photograph: Brook Andrew.

The museum conference market globally is enormous and possessed of an urgency felt sector-wide, as professionals seek to future-proof their organisations: to find relevance, stay visible and innovate.

From 15-17 November, the International Committee for Museums and Collections of Modern and Contemporary Art (CIMAM) will hold its annual conference in Sydney at the Museum of Contemporary Art Australia.

While that might sound like just another date on the calendar, it is an incredible program for professionals in the museum and galleries sector.

Founded in 1962, CIMAM's conference has only been held in Australia once before, in 1998, when the art museum landscape was very different.

This year's theme: *The 21st Century Art Museum: Is Context Everything?* CIMAM brings together directors, curators and arts professionals from around the world to network with colleagues and discuss common issues.

Some 200 delegates from over 50 countries are expected to attend. [Learn how you can attend.](#)

MCA Director and CIMAM President, Elizabeth Ann Macgregor OBE, told ArtsHub: "I know from my own experience, it is hard to get curators to take that extra leg of the journey to come to Australia. It just shows that there is an increasing interest in what's happening here – it's a big vote of confidence."

WILL THE TALK REALLY CHANGE THE PROBLEMS OUR MUSEUMS FACE GLOBALLY?

[www.mcamuseum.org](#)

CIMAM **2019**
ANNUAL
CONFERENCE
BOOK NOW
15.16 & 17
NOVEMBER
MCA AUSTRALIA

'Not everyone agrees on things, so we need to air those conversations,' she said.

'An organisation like CIMAM is increasingly important today as museums deal with the same issues: the rise of populism, the impact of social media, changing political structures which can put curators under more pressure, the increase of private sector involvement and the ethical issues that arise, censorship and the impact of climate change. For example, CIMAM is involved in the campaign against Censorship developing guidelines for curators following the decision made by Guggenheim to remove artworks in response to a social media campaign.

The state of play in the sector is reflected by the "Museum Watch" portal on CIMAM's website. 'It is exactly what it sounds like; we have taken up the cases of a number of curators who have faced difficult issues. There is a global pattern emerging and we need to address it'.

She added: 'Museums are no longer simply places where great works of art are preserved for the future. They are social spaces which have a responsibility to the communities they serve. ICOM - International Council of Museums - is the process of updating the definition of the museum to bring it into the 21st century. CIMAM is contributing to these discussions from the point of view of modern and contemporary art.'

The lineup of speakers includes a strong roster of curators, artists, researchers and museum directors addressing three key areas:

Day 1: Challenging the Narrative: Indigenous Perspectives

How and to what effect are museums in the 21st century recognising 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 audiences and transforming visitors into participants through programs taking place 'outside' the museum?

Keynote speakers are:

- Bruce Pascoe: Aboriginal author of *Dark Emu*, and anthropologist from the Bunurong clan of the Kulin nations, he is Director of the Commonwealth Studies project on preserving the Wathaurong language.
- Franklin Sirmans: Director, Perez Art Museum Miami, which focuses on presenting work from Latin America and the Caribbean, and previously curator of contemporary art at Los Angeles County Museum of Art, 2010- 2015.
- Sally Tallant: Newly appointed Director, Queens Museum, and previously Director of Liverpool Biennale and Head of Programs at Serpentine Galleries.

Macgregor said: 'The keynotes set the agenda each day and then more practical examples are rolled out through mediated panel discussions.'

[See a full list of speakers for the 2019 CIMAM Conference](#)

Macgregor added: 'We hope that the conference will give members the chance to hear new perspectives and contribute their own to an ongoing debate about the role of museums. This is an incredible opportunity to sit in a room with colleagues from around the world for three days; to network, to share stories, to learn in real time.'

All 15 CIMAM board members will attend the Sydney event, hailing from prestige institutions including Mori Art Museum Tokyo, Tate Modern, Moderna Museet Stockholm, M+ Hong Kong, among others.

The CIMAM Conference will be held over 15, 16, 17 November 2019 and is open to museum directors, curators and arts professionals.

May 13, 2019

Museum of Contemporary Art Australia



"The 21st Century Art Museum: Is Context Everything?"

CIMAM 2019 Annual Conference

November 15-17, 2019

Museum of Contemporary Art Australia

Circular Quay West

140 George Street

Sydney NSW 2000

Australia

Hours: Monday-Sunday 10am-5pm,

Wednesday 10am-9pm

T +61 2 9245 2400

mail@mca.com.au

cimam.org

[Facebook](#)

The International Committee for Museums and Collections of Modern and Contemporary Art (CIMAM) Annual Conference brings together directors and curators from around the world to discuss issues of common concern and to learn about the host city and the work of artists from there. CIMAM is pleased to announce that this year's host venue will be held at the Museum of Contemporary Art Australia (MCA) in Sydney.

Over three days, this year's conference titled "The 21st Century Art Museum: Is Context Everything?" will address 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.

The presentations and discussions will be influenced by the context of Sydney, acknowledging conflicting histories of cultural ownership, indigeneity and place that define the cultural landscape of Australia. Looking out from the east coast of Australia to the Asia Pacific region and beyond, the conference will reflect upon questions and topics that aren't just local but urgent for museums globally.

Keynote speakers include Bruce Pascoe, Aboriginal writer and anthropologist discussing **Challenging the Narrative: Indigenous Perspectives**; Franklin Simans, Director of the Perez Art Museum Miami looking at the **Future of Collections**; and Sally Tallant, Director of the Queens Museum, New York examining how institutions can go **Beyond the Walls**.

The Annual Conference will be followed by the post-conference tour to Brisbane and Stradbroke Island. The two-day optional program will include visits to QAGOMA, Milani Gallery and Artist Studios and Institute of Modern Art, and will conclude with guided tours by Aboriginal custodians on country.

To see the full program and to register, visit the CIMAM website [here](#).

Tickets are available to directors and curators of modern and contemporary art museums and collections from around the world as well as independent researchers and arts professionals.

About the Museum of Contemporary Art Australia

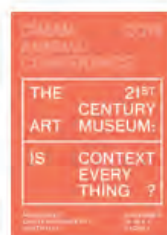
The MCA is dedicated to collecting, exhibiting and interpreting the work of living artists, presenting exhibitions of international and Australian art to over one million people a year. The Museum's range of creative learning program engage people of all ages, from all backgrounds.

Located on one of the world's most spectacular sites on the edge of Sydney Harbour, the MCA stands on a land of immense cultural and historical significance to the traditional owners, the Gadigal people of the Eora Nation.

About CIMAM, International Committee for Museums and Collections of Modern and Contemporary Art

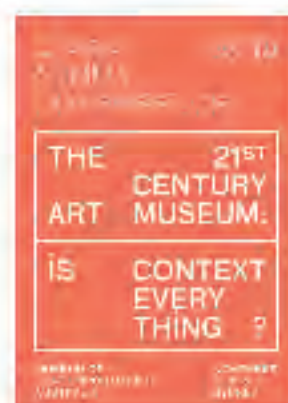
Founded in 1962, CIMAM's vision is a world where the contribution of museums, collections and archives of modern and contemporary art to the cultural social and economic well-being of society is recognized and respected.

CIMAM is an Affiliated Organization of the International Council of Museums (ICOM) and aims to foster a global network which encourages debate and co-operation between art institutions and individuals at different stages of development around the world. CIMAM is run by a board of eminent museum directors and curators. The current President is Elizabeth Ann Macgregor OBE, Director of MCA Australia.



CIMAM 2019 Annual Conference

15-17 Nov 2019



The CIMAM – International Committee for Museums and Collections of Modern Art 2019 Annual Conference will be held in Sydney, Australia on 15-17 November, hosted by the Museum of Contemporary Art Australia.

The Post-Conference Tour will be in Brisbane and will include guided tours by Aboriginal custodians in the country on 18-20 November 2019.

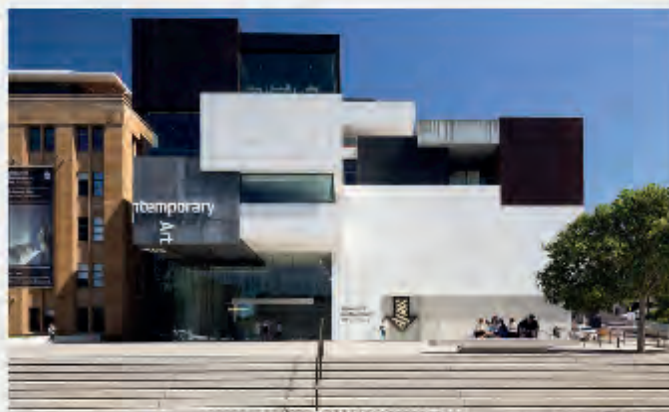
The 21st Century Contemporary Art Museum: Is Context Everything?

Museums emerge and exist in changing contexts of history, culture, locality and technology, 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 also to be cultural and economic agents within their locations, arguably intensifies the museum's necessary sensitivity to context and a culturally diverse demographics.

The CIMAM 2019 Annual Conference will address the evolving relationship between core museological practices and values (related to objects, collections, relationships, interpretation, 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 informed by the context of Sydney, acknowledging contested histories of cultural ownership – whose stories are those? – identity 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 issues urgent to museums globally.

[Find out more](#)



#AUSTRALIA
#CIMAM
#CONFERENCE
#MUSEUM

CIMAM WILL HOLD ITS ANNUAL CONFERENCE AT THE MUSEUM OF CONTEMPORARY ART AUSTRALIA

CIMAM is the International Committee for Museums and Collections of Modern and Contemporary Art and an Affiliated Organization of ICOM, that in the last triennial has brought together leading exponents in the field of contemporary art museums in three international conferences, where relevant issues concerning the development of museums have been discussed, generating previously unpublished and reference content for the profession.

This year, the Annual Conference will be held in Sydney—hosted by the Museum of Contemporary Art Australia, the institution directed by CIMAM's President. The conference is titled: *The 21st Century Art Museum: Is Context Everything?* Over three days the topics of *Challenging the Narrative*; *Indigenous Perspectives*; *The Future of Collections*; *Beyond the Walls* will be debated.

"We are now in a good position to develop CIMAM further as a dynamic organization representing the interests of professionals working in modern and contemporary art museums" said Elizabeth Ann Macgregor, OBE, Director of the Museum of Contemporary Art Australia, and President of CIMAM.

The presentations and discussions will be influenced by the context of Sydney, acknowledging the conflicting histories of cultural ownership, indigeneity, and place that define the cultural landscape of Australia. Looking out from the east coast of Australia to the Asia Pacific region and beyond, the conference will reflect upon questions and topics that aren't just local but urgent for museums globally.

Keynote speakers include: Franklin Sirmans, Director of the Perez Art Museum Miami looking at *The Future of Collections*; and Sally Tallant, Director of the Queens Museum, New York, examining how institutions can go *Beyond the Walls*. Discover all the invited speakers [here](#).

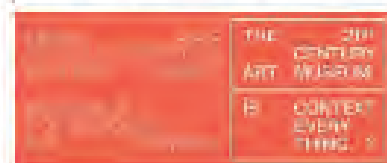
One of the achievements of the last triennial is the endorsement of the **Museum Best Practices for Managing Controversy**, a comprehensive document co-produced by the National Coalition Against Censorship's Arts Advocacy Project and six collaborating national arts organizations. This is an excellent guide for all museum and gallery staff committed to supporting artists in presenting work that deals with contentious issues.

Also, one of the most important tasks carried out by CIMAM is the development of the **Museum Watch Program**, established 2012 to serve as an advocacy program addressing specific critical situations that impact on the ability of museums, not-for-profit institutions, and individuals working in modern and contemporary art, to maintain their professional codes of practice.

In the near future, projects such as the *CIMAM Outstanding Museum Practice Award*, which aims to promote excellence in innovation in modern and contemporary art museums, and the initiative *Sustainability in Museum Practice* to raise awareness about climate change and sustainability in museums, will be launched in 2019 and developed thorough the next triennial.



The CIMAM 2019 Annual Conference In Sydney



By New Editor | 31 Jul 2019 | [Share this post](#)

The CIMAM 2019 Annual Conference will be held in Sydney, Australia on 15-17 November, hosted by the Museum of Contemporary Art Australia. A post-conference tour has

been organized to Brisbane and Stradbroke Island and will include guided tours by Aboriginal custodians on country on 18-19 November 2019.

Over three days, this year's conference, titled *The 21st Century Art Museum: Is Control Everything?* will address 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.

Keynote speakers include Bruce Pascoe, Aboriginal writer and anthropologist discussing *Challenging the Narrative: Indigenous Perspectives*; Franklin Simons, Director Perez Art Museum Miami looking at the *Future of Collections*; and Sally Tallant, Director Queens Museum examining how we can go *Beyond the Wall*.

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) with the necessary responsiveness of museums to context in their drive to remain relevant, innovative and accessible.

[Know more about the Conference program](#)

[Book your seats before 30 September](#)

Tour to Meeanjin & Minjerribah (Brisbane & North Stradbroke Island)

Don't miss your chance to register for the post-conference tour to Australia's northeast state from 18-19 November. This tour offers a unique opportunity for industry leaders to come together and experience the stunning destination of Australia's northeast coast.

The two-day optional program includes visits to the foremost contemporary art museums and artists' studios in Brisbane and will conclude with guided tours by Aboriginal custodians on country, on a return day cruise from Meeanjin (Brisbane CBD) to Minjerribah (Stradbroke Island).

[Know more about the Tour](#)

[Book your seats before 1 September](#)

About CIMAM'S Annual Conference

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 and it is a great opportunity to be involved on the international contemporary art scene.

The first CIMAM Annual Conference took place in 1962 in The Hague. Since then the Committee has celebrated 50 conferences that have been held in over 30 different cities around the globe.

REPORTS • THE 2019 ANNUAL CONFERENCE • ARTISTS • ARTISTS

194784 • [RSS](#)

[ARTISTS](#) • [ARTISTS](#) • [ARTISTS](#)

• CIMAM Annual Conference 2019

LOCATION: Sydney, Australia

DATE: November 2019

VENUE: Museum of Contemporary Art Sydney, Australia

The 2019 CIMAM Annual Conference will explore the role of museums in the 21st century, the challenges and opportunities of modern and post-modern museums and collections, and the role of museums in the 21st century. The conference will be held at the Museum of Contemporary Art Sydney, Australia, from 14-16 November 2019.

The 2019 CIMAM Annual Conference will be held at the Museum of Contemporary Art Sydney, Australia, from 14-16 November 2019. The conference will be held at the Museum of Contemporary Art Sydney, Australia, from 14-16 November 2019. The conference will be held at the Museum of Contemporary Art Sydney, Australia, from 14-16 November 2019.

The 2019 CIMAM Annual Conference will be held at the Museum of Contemporary Art Sydney, Australia, from 14-16 November 2019. The conference will be held at the Museum of Contemporary Art Sydney, Australia, from 14-16 November 2019. The conference will be held at the Museum of Contemporary Art Sydney, Australia, from 14-16 November 2019.



Keynote speakers include Bruce Pascoe, Aboriginal writer and anthropologist discussing Challenging the Narrative: Indigenous Perspectives; Franklin Sirmans, Director Perez Art Museum Miami looking at the Future of Collections; and Sally Tallant, Director Queens Museum examining how we can go Beyond the Wall.

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.

For additional information, please visit this link.

Event • CIMAM 2019 Annual Conference: The 21st Century Art Museum – Is Context Everything?

CONFERENCES

CIMAM 2019 Annual Conference: The 21st Century Art Museum – Is Context Everything?

Museum of Contemporary Art Australia, Sydney, Australia

15 Nov 2019 - 17 Nov 2019



This year, CIMAM's Annual Conference will be held in Sydney—hosted by the Museum of Contemporary Art Australia, the institution directed by CIMAM's President.

The conference is titled: **The 21st Century Art Museum: Is Context Everything?** Over three days the topics of **Challenging the Narrative: Indigenous Perspectives**; **The Future of Collections**; **Beyond the Walls** will be debated.

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?

SHARE
THIS





CIMAM 2019 Annual Conference in Sydney

by CIMAM



The CIMAM 2019 Annual Conference will be held in Sydney, Australia on 15-17 November, hosted by the Museum of Contemporary Art Australia. A post-conference tour has been organized to Brisbane and Stradbroke Island and will include guided tours by Aboriginal custodians on country on 18-19 November 2019.

Over three days, this year's conference, titled *The 21st Century Art Museum: Is Context Everything?*, will address 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.

Keynote speakers include Bruce Pascoe, Aboriginal writer and anthropologist discussing *Challenging the Narrative: Indigenous Perspectives*; Franklin Simons, Director Pérez Art Museum Miami looking at the *Future of Collections*; and Sally Tallant, Director Queens Museum examining how we can go *Beyond the Wall*.

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.

- Know more about the [Conference program](#)
- [Book your seat](#) before 30 September



[Home](#) > [News](#) > International contemporary art conference to be held in Australia

International contemporary art conference to be held in Australia

International museum and modern art professionals will meet over three days at the Museum of Contemporary Art Australia in Sydney this November.

Share: [f](#) [t](#) [g+](#)

19 September 2019

Directors and curators from around the world will meet in Sydney from 15 to 17 November for the International Committee for Museums and Collections of Modern Art (ICMAM) Annual Conference, hosted by the Museum of Contemporary Art Australia. ICMAM is the leading forum for modern and contemporary art directors and curators to build networks and discuss industry practices. First held in 1962, the ICMAM annual conference has been met in over 30 cities worldwide and this is the second time it has been held in Australia.

The theme of the Conference is, *The 21st Century Art Museum: Is Context Everything?* and will consider evolving relationships between museum practices and values and the responsiveness of museums to remain relevant, innovative and accessible to audiences, including Indigenous perspectives, digital collection strategies and audience engagement.

The Australian Government is contributing \$25,000 to support ICMAM, in addition to a \$25,000 contribution from the Australia Council for the Arts.



Image credit: Image courtesy the Museum of Contemporary Art Limited, Brett Bosdman Photography.

Find out more:

- ♦ [Read the Minister's media release](#)

[Domoví stránka](#) / [Aktuality](#) / "Muzea mají být nezávislá, ne neutrální."

AKTUALITY

PUBLIKOVÁNO: 12. 12. 2019

"Muzea mají být nezávislá, ne neutrální."

ICOM

International
Council
of Museums

Prezidentka ICOM Suay Aksay se ve svém projevu vyjádřila na téma role muzeí v dnešní společnosti.

Prezidentka Mezinárodní rady muzeí ICOM Suay Aksay se ve svém projevu na výroční konferenci CIMAM (Mezinárodní výbor pro muzea a sbírky moderního umění) vyjádřila na téma role muzeí v dnešní společnosti. Podle ní jsou muzea nezávislé instituce, které ale působí ve společenském a historickém kontextu, a mají tak povinnost se vymezit v aktuálních otázkách, jako klimatická krize nebo dekolonizace.

Čelý článek dostupný [zde](#).

All news

December 4, 2019

**“Museums do not
need to be neutral,
they need to be
independent”**

Conference



**As CIMAM and ICOM have enjoyed a fruitful
relationship for many years now, Suay Aksoy,
ICOM President, was invited to contribute to
CIMAM annual meeting.**

CIMAM has held its Annual Conference entitled “The 21st Century Art Museum: Is Context Everything?” from November 15 to 17 hosted by the Museum of Contemporary Art Australia in Sydney with a successful attendance of over 200 participants and the appointment of its new President, Mami Kataoka, and new Board.

During the opening speech, Suay Aksoy focused on the independence of museums:

“The conference organised by CIMAM asks an important question: is context everything? As the topic suggests, museums exist in a wide variety and rapidly-changing historical, cultural and local contexts. Museums have two dimensions that make them of extreme relevance regarding the profound social changes the world is currently undergoing. On one hand, they play a scientific role in regards to cultural heritage. They do so by providing frameworks based on rigorous scientific and academic research.

In consequence, they are one of the most trusted institutions in our societies. As per a recent study, even above newspapers and governments. Our voice matters – and that comes with a tremendous responsibility which requires the highest standards of professional practice.

Meanwhile, on another hand, museums are not neutral. They never have, and never will. They are not separate from their social and historical context. And when it does seem like they are separate, that is not neutrality – that is a choice. Choosing not to address climate change is not neutrality. Choosing not to talk about colonisation is not neutrality. Choosing not to advocate for equality is not neutrality. Those are choices, and we can make better ones.

To accomplish their missions and serve to the betterment of societies, museums do not need to be neutral. »

During the Populism and Censorship panel, she pointed out that the ICOM Code of Ethics for Museums also includes several dispositions that can be instrumental in providing museums and museum professionals with a framework to deal with censorship, notably for Article 4.2 to Ensure the accuracy of facts presented and the various narratives and Article 1.16 to Protect museum personnel from top-to-bottom censorship.

[ARTICLES](#)[COURSES](#)[CALENDAR](#)[JOURNAL](#)[you are here: Home » Calendar » CIMAM's 2019 Annual Conference "The 21st Century Art Museum: Is Context Everything?"](#)

20/04/2019

Share

[» Back to Event reports](#)

Event organizer

CIMAM

07/04/2019 to 20/04/2019

08:00-18:00 (GMT+08:00)

Spain

International Conference on Museums and the 21st Century Art Museum: Is Context Everything?

conference@cimam.org
www.cimam.org

CONFERENCE

CIMAM'S 2019 ANNUAL CONFERENCE "THE 21ST CENTURY ART MUSEUM: IS CONTEXT EVERYTHING?"

Start: 20/04/19 - 18:00:00

End: 20/04/2019 - 17:00:00

Location: Museum of Contemporary Art, Sydney (MCA)

Place: Sydney

Fee: €205.00 - €690.00

The 21st Century Art Museum: Is Context Everything?

The CIMAM 2019 Annual Conference will address the evolving relationship between core museological practices and values (related to access, 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 informed by the context of Sydney, acknowledging conflict in issues of cultural ownership – whose stories are told? – indigeneity and place that define the cultural landscape of Australia – looking out from the East coast to the Asia Pacific and beyond to its reflection, opportunities and implications for museums globally.

Day 1: *Challenging the Narrative: Indigenous Perspectives*

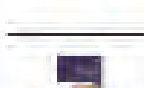
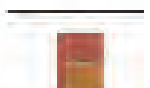
How and to what effect are museums in the 21st century recognizing and incorporating the cultural leadership of First Peoples?

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?

[CIMAM members](#)



04 DEC, 2019

Thorny questions prick complacency as conference tackles museum practice

The Australian, Australia

Museum of
Contemporary
Art Australia

Page 1 of 2

Thorny questions prick complacency as conference tackles museum practice

Indigenous views and the quest for bigger collections were on the meeting's agenda

ELIZABETH ANN
MACGREGOR

A few weeks ago, more than 200 curators and directors gathered at the Museum of Contemporary Art in Sydney for the annual conference of the International Committee for Museums and Collections of Modern Art.

Known as CIMAM, this group is part of the International Council of Museums, whose president, Suay Aksoy, contributed to discussing the most pressing topics for our sector today.

Aksoy's visit came in the wake of a recent ICOM meeting in Japan where a proposal for an updated definition of museums caused intense debate. That definition remains unresolved. The topic of the Sydney conference — museums and their context — was highly pertinent to this debate, and Aksoy urged delegates to share their thoughts.

The first day, which focused on how museums relate to first peoples, opened with a stirring keynote by Wesley Enoch, a proud Noonuccal Nuugi man and artistic director of the Sydney Festival. His provocation was that objects, which for so long have been at the heart of the museum, are for First Nations simply detritus — the end result of a process of storytelling and ceremony, the product of people

coming together to share experiences. Enoch was not suggesting that museums should rid themselves of objects: instead they should consider redefining themselves according to indigenous principles, with people at the centre. His presentation was followed by two case studies: one from Wanda Nanibush, curator of indigenous art at the Art Gallery of Ontario, and the other from Honolulu-based independent curator Ngahiraka Mason. Moderated by Stephen Gilchrist, the three

speakers discussed how museums everywhere could learn from indigenous perspectives.

The second day was no less challenging. Keynote speaker Franklin Sirmans, director of Miami's Perez Art Museum and one of the world's few African-

American museum directors, questioned the incessant quest to build ever larger collections requiring larger buildings and storage facilities. Opened in 1984, the Perez has about 4000 works of art, and Sirmans raised the contentious issue of deaccessioning to make collections more relevant to communities.

Subsequent case studies by Maori artist Lisa Reihana, who addressed the changing nature of technology, and Hannah Mathews, who looked at how museums can collect ephemeral material such as performance, demonstrated the need to accommodate the range of contemporary practice. The reminder that art is often a process as much as a product resonated strongly with Enoch's initial provocation.

Day three took up Enoch's challenge with a keynote by Sally Tallant, recently appointed executive director of New York's Queens Museum and previously

director of the Liverpool Biennale. Tallant is rethinking the strategic planning models that start with the museum and its collections. She proposes a new vision for the

Queens Museum that has the community, or rather communities, at the centre.

MCA senior curator C3West Anne Loxley and Kuku Yalanji artist Tony Albert presented Remembering and Healing: the Blacktown Native Institution, a collaboration with Blacktown Arts Centre, a moving account of how art can help deal with complex and traumatic histories, bringing about resolution and, in this case, the historic handing back of the site to the Darug people.

Lara Strongman, former head curator at Christchurch Art Gal-

lery, told how the gallery had brought art back to the community after the 2001 earthquake. For nearly five years the gallery had not been able to operate in its building, hence an innovative pro-

gram running art throughout the city, demonstrating the role that art and artists could play in bringing people together even in the most difficult circumstances.

These sessions were interspersed with workshops on topics including censorship and populism, and digital disruption. Delegates also visited venues across Sydney and Brisbane before a final tour of Minjerribah, Stradbroke Island, the land of Enoch's people.

The strong focus on indigenous perspectives demonstrated how the world of museums could learn from listening to first peoples. Some participants were calling for a radical rethink of museum practice in a time of global strife, community polarisation and climate emergency. Should we continue to expand? Are the days of touring

blockbusters over? How much do arts professionals need to travel do to undertake their jobs?

The ICOM network provides a space to share experiences and support each other in time of difficulties. As I step down as CIMAM president, I believe even more strongly that museums, especially those that engage with contemporary artists, have a vital role in public discourse. Our acknowledgment of country pays tribute not just to elders past and present but future. What kind of future can museums help to create?

Elizabeth Ann Macgregor is director of the Museum of Contemporary Art and outgoing president of the International Committee for Museums and Collections of Modern Art.

Facing the narrative



Ngahiraka Mason, Honolulu, October 2019;
image courtesy Ngahiraka Mason

A project to hang one of New Zealand's most famous paintings upside down in a museum has provided many revelations for independent curator and historian Ngahiraka Mason. The project hasn't eventuated, but Mason says the excitement came in the way it deeply engaged Māori communities.

Speaking at this month's International Committee for Museums and Collections of Modern Art (CIMAM) conference at Sydney's Museum of Contemporary Art Australia (15–17 November), Mason will tell of how this radical intervention, proposed by an elder from Hauraki on the North Island, lives on in the hearts and minds of Māori people as a 'yet to be realised opportunity for in-depth conversations about visual history and museum politics'.

The plan was to upturn *The Arrival of the Maoris to New Zealand*, an 1898 oil painting by Charles F. Goldie and Louis John Steele. Described on the Auckland Art Gallery website as 'probably the best-known history painting ever produced in New Zealand', it caused a sensation when first exhibited in 1899 because it was seen as a romantic fabrication ignoring traditional accounts of the Māori immigration voyages.

Honolulu-based Mason, responding to questions via email, says Māori have very strong negative feelings about the painting, not least because the canoe depicted in the painting is not even an ocean-voyaging vessel. 'The canoe is sailing backwards,

and Māori didn't make the type of sail on the boat,' she says. 'The image is used nationally and internationally in art education and history subjects as an authentic picturing of Māori arrival to New Zealand.'

Mason consulted with Māori and with New Zealand university painting professors and communities about whether they would like to see the painting turned upside down: 'Unanimously all said yes! My international painting conservator colleague confirmed the painting could not be damaged by turning it upside down.'

But the plan became a 'missed opportunity to bring hard conversations about picturing New Zealand history forward in the art museum setting'. Even so, the process was powerful because the elders and communities were offered an opportunity for dialogue 'that was provocative, but [it] was not met with the same courage'.

It is fitting Mason will be discussing this at the CIMAM conference as part of a panel discussion called 'Challenging the Narrative: Indigenous Perspectives'. After all, underlining the *Arrival* endeavour and the two other projects she will discuss (both realised) is her wonderful contention that Māori people 'bear optimism forward': 'Each time they share their human stories with museums and the world, generosity, determination and openness sit at every intersection we meet.'

Inicio / Arte / Arte internacional

Arte internacional

Mujeres, antropoceno y arte colaborativo

Lo mejor de 2019: Arte internacional | Análisis

LUISA ESPINO | 27 de mayo de 2020



Laura Prouvest. Detalle de 'Great Sea Blue Surrounding Pool', 2019.

C.
PÉREZ

ÚLTIMAS NOTICIAS

- Diez series para el fin
- Almodóvar amasa en
- Fernando Benzo: «No
- novela de buenos y m
- 'Jojo Rabbit' es posi
- Mónica Nepote, la e-i
- tecnología

Que el arte es el testigo de nuestro tiempo ya lo sabíamos, pero el 2019 no ha hecho sino recordárnoslo. Cerramos el año con un hecho inusitado: los artistas nominados al Premio Turner —Daniel Murillo, Tai Shani, Helen Cammock y Lawrence Abu Hamdan— pedían al jurado que se lo cancelaran a los cuatro, y se sellan con la suya marcando un hito con esta llamada a la colaborativa frente a lo competitivo. Y, tres meses antes de la sonada COP25, la Bienal de Estambul de Nicolas Bourriaud ponía el foco con El océano continente en toda la basura que flota a sus anchas en nuestros océanos. Hablaba de esta nueva era geológica que los científicos han llamado con un término —Antropoceno, en relación a la devastadora actividad humana en el planeta— que se repite en todos y cada una de las textas de las exposiciones del panorama internacional. En la Bienal de Venecia, por ejemplo, desde en la intervención de Laura Prouvest en el Pabellón de Francia hasta en el de Lituania, que se llevó un merecido León de Oro por una original ópera performada en plena playa ficticia. Ambos tendrán, seguro, más espacio en nuestra memoria que la propuesta de Ralph Rugoff, por la que pasaron muchos de los artistas de los grandes centros de poder. El colofón final a la cita lo puso un temporal, litros de agua inundaron hasta la Basílica de San Marcos. Más antropoceno en un momento en el que la realidad, una vez más, superaba a la ficción.

Venecia, claro está, no ha sido la única. En Noruega se ha estrenado Oslo Pilot, un nuevo modelo que lucha contra el estereotipado evento puntual y se expande en el tiempo – hasta 2024– con proyectos en el espacio público y seminarios. Mientras que otra histórica, la del Whitney de Nueva York, ha fijado la mirada en las historias de mujeres y minorías.

El término 'antropoceno' está presente en todos los textos y citas del panorama internacional

También el MoMA con su nueva presentación de la colección permanente, tras el cierre y la ampliación de su edificio, ha dado lugar a nuevos diálogos entre piezas, periodos y geografías. No son los únicos. Cada vez son más los museos que revisan la manera de contar sus fondos. El MASP de São Paulo ha dedicado tres mesas a una programación contrada en *Historias de mujeres e Historias feministas* que arrancaba en el Renacimiento. Y en Europa han coincidido varias exposiciones dedicadas a creadoras pareja de: *Dora Maar* (en el Pompidou y la Tate y viajará, después, a Los Ángeles) y *Anni Albers* (en la Tate Modern compartiendo, además, colectiva de diseño con otras cinco artistas de su tiempo en el Art Institute de Chicago), entre ellas. **Esperamos ya ansiosos la de Artemisia Gentileschi en la National Gallery de Londres**, que cogerá el testigo a la nuestra de *Sofonisba Anguissola y Lavinia Fontana en el Prado*. Así como Raphael sucederá a Leonardo, del que lo más sonado ha sido la exposición que le dedicaba el Louvre. Sin *La Gioconda*, eso sí, a la que ha habido que racionar las visitas.

A Sidney llegaron los directores de museos a debatir en el congreso del CIMAM cuál debía ser la misión del museo en el siglo XXI y su imbricación con el contexto. Kara Walker ha entrado en la Sala de Turbinas de la Tate con una fuente que pone en cuestión la noción de monumento y de historia, de nuevo. En la Haus der Kunst de Múnich el ghanés El Anatsui protagonizaba la última exposición de *Okwui Enwezor*, que nos dejaba en marzo (podremos verla en el Guggenheim de Bilbao en julio) y la pintura de Julie Mehretu sigue en el LACMA de Los Ángeles. Las voces se multiplican.



A.MUSE.ARTE

Um espaço de reflexão em torno da arte e dos museus

[Home](#)[Sobre o blogue](#)[Escritos](#)[Museus e exposições](#)[Resenções](#)[Notas](#)[Créditos](#)

2019/12/15 POR MARIA ISABEL ROQUE

Museus não precisam de ser neutros, mas devem ser independentes... e rigorosos

Nas aulas de Museologia, há três décadas, ainda ouvíamos a defesa da neutralidade do museu como o mais relevante e central objetivo do discurso museológico. Lembro-me de alguns de nós nos questionarmos acerca da (im)possibilidade de construir um discurso neutro, de nos libertarmos da subjetividade e do contexto. Discutíamos, também, se seríamos capazes de identificar e anular os preconceitos (ou pré-conceitos) que nos amarram. E, alguns de nós, defendíamos a possibilidade de enunciar uma perspectiva, a nossa perspectiva, se a fundamentássemos, isto é, se a assumíssemos como hipótese de partida, construindo o discurso museológico com o rigor da pesquisa científica na sua validação. Cada vez mais se consolidou esta ideia, ainda que alguns aspetos fossem sendo alterados e corrigidos.

Hoje, o ICOM assume uma posição idêntica. Suay Aksoy, Presidente do ICOM, no encontro anual do CIMAM "The 21st Century Art Museum: Is Context Everything?" (15-17 nov., Sydney, Museum of Contemporary Art Australia), assumiu que:

Museums have two dimensions that make them of extreme relevance regarding the profound social changes the world is currently undergoing. On one hand, they play a scientific role in regards to cultural heritage. [...] Meanwhile, on another hand, museums are not neutral. They never have, and never will. They are not separate from their social and historical context. (Aksoy, 2019)



Suay Aksoy no CIMAM 2019
Sydney, Museum of Contemporary Art Australia

Ao museu é atribuída a função de autoridade nos temas que expõe. O museu é uma instituição confiável certificadora e, como tal, definidora de conceitos e parâmetros e normalizadora de procedimentos, justificando a ligação à academia para a aquisição de conhecimento e respetiva confirmação num enquadramento teórico de base. Isto não é neutralidade, mas rigor científico.

Tal como o processo museológico se baseia num processo de seleção – a peça com maior capacidade representativa, não outra; a peça mais relevante no discurso, não outra – também o discurso enunciado assenta num processo de escolhas, ou de tomadas de posição. Como também referia Aksoy, “Choosing not to address climate [¹] change is not neutrality. Choosing not to talk about colonisation [²] is not neutrality. Choosing not to advocate for equality is not neutrality” (id., *ibid.*). Cabe aos profissionais do museu, àqueles a quem couber a criação do discurso, defender a sua independência e liberdade de expressão, como lhes cabe a responsabilidade de aceitar o contraditório e a humildade de reconhecer outras vozes e outras perspetivas. O rigor do discurso museológico passa, também, pela sua atualização e sucessivas correções em função da discussão, dos debates argumentativos e, portanto, do estado da questão relativo ao tema.

Referência:

Aksoy, S. (2019, 6 dez.). “Museums do not need to be neutral, they need to be independent”. *ICOM*. Acedido em <https://icom.museum/en/news/museums-do-not-need-to-be-neutral-they-need-to-be-independent/?fbclid=IwAR3rAOP5Yp70TZ-PBiNnxhssV532aKoVb6C8X4FEQ-Sg4IXGn52nc14uoyc>

Nota: no banner: Museum of Jewish Heritage, Nova Iorque

1. Vd. <https://amusearte.hypotheses.org/4651> [6]

2. Vd. <https://amusearte.hypotheses.org/3655> e <https://amusearte.hypotheses.org/4551> [6]

CiMAM CLIPPING 2019
MUSEUM WATCH

1	ART FORUM	https://www.artforum.com/news/museum-group-demands-release-of-turkish-activist-osman-kavala-78324	15/01/2019
2	Art Critique	https://www.art-critique.com/en/2019/03/cimam-states-their-deep-concern-over-ralf-beils-december-termination-from-the-kunstmuseum-wolfsburg/	27/03/2019
3	E-FLUX	https://conversations.e-flux.com/t/indonesian-collective-ruangrupa-selected-as-artistic-director-of-documenta-15/8817	Feb. 2019
4	ARTS NET	https://news.artnet.com/art-world/art-industry-news-march-7-2019-1482907	07/03/2019
5	HYPERALLERGIC	https://hyperallergic.com/487386/week-in-review-tehran-brexit/	08/03/2019
6	ArtAsiaPacific	http://artasiapacific.com/News/CiMAMCallsForReopeningOfAichiCensorshipExhibition	28/08/2019
7	Art and Education	https://www.artandeducation.net/news/284485/international-museum-association-calls-for-reopening-of-aichi-triennale-exhibition-following-censorship-controversy	03/09/2019
8	ARTNET	https://news.artnet.com/art-world/art-industry-news-august-28-2019-1637170	28/08/2019
9	Artforum	https://www.artforum.com/news/international-museum-association-calls-for-reopening-of-censored-aichi-triennale-exhibition-80673	29/08/2019
10	Art & Culture	https://art-culture.world/articles/intention-of-censorship-by-nagoyas-mayor-kawamura-takashi-at-the-aichi-triennale-2019/	04/08/2019
11	EDAILY KOREA	https://www.edaily.co.kr/news/read?newsId=02722406622585024&mediaCodeNo=E	07/08/2019
12	e-flux	https://conversations.e-flux.com/t/aichi-triennale-cimam-expresses-deep-concern-over-closure-of-after-freedom-of-expression/9360	27/08/2019
13	YNA KOREA	https://www.yna.co.kr/view/AKR20190830135800005	30/08/2019
14	Kafkadesk	https://kafkadesk.org/2019/12/06/polish-cultural-scene-up-in-arms-against-new-director-of-leading-warsaw-art-gallery/	06/12/2019
15	Wyborcza	https://wyborcza.pl/7,112588,25519670,glinski-jej-nie-chcial-docenilo-swiatowe-stowarzyszenie-malgorzata.html?disableRedirects=true	16/12/2019
16	Magazyn Szum	https://www.facebook.com/magazynszum/posts/1569541799850884?__tn__=-R	01/12/2019
17	YAHOO JAPAN	https://headlines.yahoo.co.jp/hl?a=20191230-00000002-btecho-cul	30/12/2019
18	u - jazdowski	https://u-jazdowski.pl/wydarzenia/malgorzata-ludwisiak-w-zarzadzie-cimam	Dec. 2019

NEWS



Osman Kavala.

January 15, 2019 at 12:46pm

MUSEUM GROUP DEMANDS RELEASE OF TURKISH ACTIVIST OSMAN KAVALA

The International Committee for Museums and Collections of Modern Art (CIMAM) published a [statement](#) calling for the release of Turkish businessman, arts patron, and philanthropist Osman Kavala, who is the chair of the cultural nonprofit Anadolu Kültür (Anatolian Culture) and has been detained in a Turkish prison for over a year. Anadolu Kültür fights for the rights of artists and marginalized communities. It also runs a small, vital

arts center in Istanbul known as Depo.

CIMAM also spoke out against the Turkish police's detainment of a group of thirteen Turkish academics and cultural workers last November. The 2018 arrest included board members and advisers of Anadolu Kültür—Asena Günel, Yigit Ekmekçi, Hakan Altınay, Meltem Aslan, and Çigdem Mater—and was seen as a continued crusade against Kavala, whom Turkish president Recep Tayyip Erdoğan has reportedly called “the red Soros of Turkey” and the mastermind behind the 2013 Gezi Park demonstrations.

“CIMAM, the international association of contemporary art museums, is deeply concerned by these events which it considers to be in violation of Turkey’s commitments to human rights and the fundamental freedoms of transparent debate and the exchange of ideas within society,” reads the statement. “CIMAM believes this situation represents systematic harassment of leading cultural professionals and we wish to express our solidarity with our colleagues in Turkey. CIMAM asks for [Osman Kavala](#) to be immediately released.”

In November 2017, counterterrorist police at Atatürk Airport in Istanbul arrested Kavala, who was returning from Gaziantep in Turkey’s Anatolia region, where he was discussing a project at the Goethe-Institut. While he remains in prison, he has still not been charged.

ALL IMAGES**SHARE**

CIMAM states their deep concern over Ralf Beil's December termination from the Kunstmuseum Wolfsburg



Kunstmuseum Wolfsburg. Courtesy Flickr Commons.

LEADING LIGHTS - Experts

By Katherine Keener Published on 27 March 2019 at 12:35 pm

Back in December, Ralf Beil, director of the Kunstmuseum Wolfsburg, was unexpectedly terminated a year before his contract was up in January of 2020. There has been much speculation as to why he was let go so abruptly and seemingly without any decent reason. Nevertheless, Beil was informed by museum lawyers on December 13th that he was released of his duties and to have his office cleared out by 2PM the next day.

Quickly, the media took hold of one obvious detail – and potential reason for the dismissal – concerning museum funding and an upcoming show curated by Beil. The show, still expected to run from September 2019 through February 2020, is called 'Beauty and Horror in the Petrol Age.' The issue? The Kunstmuseum is solely sponsored by the Volkswagen Art Foundation and is in the same city as Volkswagen's headquarters. The museum has upheld that this link had nothing to do with Beil's termination. Moreover, Beil has consistently stated that the show was not meant to be an act of activism but a way to highlight the relationship between oil and society today. Beil did state, however, that he felt the exhibition's topic did play a role in his sudden termination.

Recently, the **CIMAM**, an international museum watchdog committee, released an **open letter** condemning the actions of the museum. Founded in 1962, CIMAM's purpose is to 'foster a global network of museums and museum professionals in the field of modern and contemporary art.' One of the organizations programmes, Museum Watch, is an advocacy programme specifically designed to assist museum professionals in 'critical situations.'

The letter opened with the CIMAM stating that they are 'greatly concerned' for the manner in which the Kunstmuseum Wolfsburg (referred to as KMW by the CIMAM) handled Beil's contract and subsequent termination. The letter continued:

'This unfortunate state of affairs comes as a surprise to those that have followed the evolution of the KMW under his artistic leadership. Exhibitions such as *Never Ending Stories*, *Facing India*, *Robert Lebeck*, 1968 have made an impact in the international art world, and the accompanying publications are evidence of the broad cultural vision and social awareness defining the intellectual practice of Ralf Beil.'

The letter states that Beil, in his four years at the museum, worked to increase visitor numbers and media coverage, and improve the museum's international reputation. He was successful in all categories according to the letter. 'The fact that his contract has been terminated with no preliminary warning, with no explanation and with the instruction for him to leave the premises within 24 hours, raises serious questions about the professional ethics of the governing body of the Museum,' the letter stated.

'Institutions operating in the public realm are expected to meet the highest standards of transparent governance,' reads the letter after reiterating the museums relationship to Volkswagen. 'The stance of the governing body of KMW who have refused to address the enquiry into the matter sent by the CIMAM Museum Watch Committee, or inform CIMAM of the reasons behind its decision, is inappropriate for an institution of this nature and a source of great concern.'

The organization's closing sentiments are ones of remorse and disappointment for the museum's actions:

'CIMAM considers the situation at KMW as another manifestation of the increasing pressure being exercised by governing bodies on museum directors and curators. We bring this case to the attention of our colleagues and the wider public as an example of the threat posed to museums by the censorship of ideas and programmes by governing bodies, the very people who are supposed to encourage, promote and protect the institutions they lead. Finally, we condemn the manner with which the governing body of KMW has managed the abrupt termination of Ralf Beil's contract.'

Indonesian Collective ruangrupa Selected as Artistic Director of Documenta 15

■ Frontpage

e

e_flux ID

Feb '19



As reported on the CIMAM website, Documenta has taken a new approach with its selection of artistic director for the fifteenth installment of the exhibition, scheduled to take place from June to September 2022 in Kassel. The Documenta board has chosen the Indonesian art collective ruangrupa to head the exhibition, the first time a collective will organize the show. Here's more from CIMAM:

The Indonesian word ruangrupa loosely translates as "a space for art" or "a space form." This field of tension is already apparent from the collective's central curatorial approach. Farid Rakun and Ade Darmawan, who represented ruangrupa today in Kassel, formulated their decidedly participatory curatorial goals for the international art exhibition in 2022 as follows: "We want to create a globally oriented, cooperative, interdisciplinary art and culture platform that will have an impact beyond the 100 days of documenta 15. Our curatorial approach aims at a different community-oriented model of resource usage – economical, but also taking ideas, knowledge, programs and innovations into account. If documenta was launched in 1955 to heal war wounds, why shouldn't we focus documenta 15 on today's injuries, especially ones rooted in colonialism, capitalism, or patriarchal structures, and contrast them with partnership-based models that enable people to have a different view of the world."

The collective was founded in 2000 in Jakarta, Indonesia. ruangrupa runs an art space in South Jakarta and realizes exhibitions, festivals, publications and radio formats. The collective has participated in many cooperation and exhibition projects, including the Gwangju Biennale (2002 und 2018), the Istanbul Biennale (2005), the Asia Pacific Triennial of Contemporary Art (Brisbane, 2012), the Singapore Biennale (2011), the São Paulo Biennale (2014), the Aichi Triennale (Nagoya, 2016) and *Cosmopolis* at Centre Pompidou (Paris, 2017). In 2016, ruangrupa curated *TRANSACTION: Sonsbeek* 2016 in Arnhem, the Netherlands. In 2018, the participants founded GUDSKUL, an educational and networking project for creatives based on cooperative work.

Art World

Art Industry News: Gagosian Borrowed a Rembrandt Self-Portrait, and Roberta Smith Thinks It's 'Obscene' + Other Stories

Plus, Yemen tries to halt the trade of its looted artifacts and journalists name the most influential art critic.

Artnet News, March 7, 2019



Rembrandt van Rijn, *Self-portrait with Two Circles* (c.1665), English Heritage, The Iveagh Bequest (Kenwood, London), ©H's England Photo Library.

SHARE



Art Industry News is a daily digest of the most consequential developments coming out of the art world and art market. Here's what you need to know this Thursday, March 7.

NEED-TO-READ

Yemen Tries to Stop the Trade in Looted Artifacts – The culture minister of Yemen traveled to the New York to lobby the Trump administration to issue an emergency order that would ban the import of Yemeni artifacts lacking watertight documentation. He denounced the looting of the country's cultural heritage during the ongoing civil war. The Houthis faction has recently been accused of plundering manuscripts and Islamic relics from the historic library of Zabid. In the past, the US government has issued emergency bans on artifacts arriving from Iraq and Syria. ([New York Times](#))

Who Is the Most Influential Art Critic? – American arts journalists who took part in a Nieman Foundation survey overwhelmingly named Roberta Smith of the *New York Times* as the most influential art critic working today (her husband, Jerry Saltz, came in second). Our own Ben Davis was the top-ranked critic at a web-only publication and the one not working for a major newspaper or magazine to crack the top five. Nearly half of the survey's respondents write for web-only outlets; only a third write for a daily newspaper, marking a sharp fall over the past decade. ([Nieman Reports](#))

SHARE



How Gagosian Got Rembrandt's Self-Portrait – Gagosian is borrowing a Rembrandt self-portrait from Kenwood House in London that is usually only lent to major museum shows. How did they swing it? In return, the gallery is supporting English Heritage, the tax-funded organization that runs the historic building. Gagosian is paying for conservation of the painting's frame – and that's just the beginning. Future collaborations will include "exciting juxtapositions between our collections and the gallery's Modern and contemporary program," according to English Heritage's curatorial director, Anna Evans. Rembrandt's self-portraits will hang alongside those by by



Picasso, Bacon, Freud, and Damien Hirst at a Gagosian show opening in London next month. So far, not everyone is on board. In a tweet, critic Roberta Smith called the arrangement "obscene." ([The Art Newspaper](#))

Museum Organization Condemns Director's Firing – The international museum ethics watchdog, CIMAM, has expressed "deep concern" over the [unexplained firing of museum director Ralf Beil from the Kunstmuseum Wolfsburg](#). The museum is a private entity financed by Volkswagen, but the committee notes in an open letter that it still operates in the public realm and writes that his "abrupt" termination a year ahead of the expiration of his contract is "another manifestation of the increasing pressure being exercised by governing bodies on museum directors and curators." ([Open Letter](#))

SHARE



ART MARKET

Galerie Lelong to Represent Leonardo Drew – The Brooklyn-based artist Leonardo Drew has left New York's Sukkuma Jenkins & Co. gallery to join Galerie Lelong, of New York and Paris. The artist's Madison Square Park commission is due to be unveiled in June. ([Press release](#))

Old Masters Dealer Heads to the Venice Biennale – Jorge Coll of Colnaghi gallery is opening a show of Old Master paintings, drawings, and sculpture in Venice during the biennale. The selling show will be held in a former sabay on the Grand Canal once owned by Barbara Hutton and Gary Grant. ([JAM](#))

Investors Stung by Art-Lease Scheme – The Art Futures Group of Hong Kong offered investors a guaranteed return with its art-purchase-lease-back scheme of Chinese art. But when the lease contract expired, collectors found that their paintings were worth a fraction of the price they had paid. N.G. Lucette d'Angelique says she lost around \$25,000 on a work by Hou Qing. AFG did not respond to Bloomberg's request for comment. ([Bloomberg](#))

COMINGS & GOINGS

MoMA Names New Painting and Sculpture Curator – The museum has named Ugochukwu-Smooth C. Nzewi as the Steven and Lisa Tanenbaum Curator, a newly created role in the painting and sculpture department. He will start on July 22. Ann Temkin, the department's chief curator, says the accomplished scholar and curator of African art "will bring an important perspective as we expand our collection holdings and gallery presentations in new directions across the museum." ([Press release](#))

LACMA Acquires Major Fanzi Painting – The Los Angeles museum has bought a monumental abstract painting by Zeng Fanzhi with funds from patrons Dominic and Ellen Ng. The acquisition of the untitled work from 2018 is part of a concerted effort to add Chinese art to the museum's contemporary holdings. The work will be displayed later this month in the Ahmanson Building. ([ARTnews](#))

SHARE



FOR ART'S SAKE

Museo del Prado Airplane Takes Off – The Spanish airline Iberia has teamed up with the Prado Museum to celebrate its bicentennial by renaming a new plane, the Airbus A350-900, the "Museo del Prado." Customers on long-haul flights will be provided videos about the works of Hieronymus Bosch, Velázquez, and Goya, and the in-flight magazine will feature a long read about the national museum. ([Express Info](#))

Peruvian Graves of Sacrificed Children Found – Archaeologists made a shocking discovery in Peru when they uncovered the skeletons of around 140 children who appear to have been ritually sacrificed in the 15th century. Their hearts look to have been removed and their bodies are buried alongside more than 200 young llamas in what looks like a ritual following a heavy rain or flood. "This archaeological discovery was a surprise to all of us—we had not seen anything like this before," says anthropologist John Verano. He says the discovery opens a new chapter on the practice of child sacrifice in the ancient world. ([Independent](#))

NEWS

Week in Review: Tehran Museum Accused of Flipping Artwork, Art Institutions Prep for Brexit

Also, Hank Willis Thomas will design a MLK, Jr. memorial in Boston, Venice Biennale artists announced, and more.



Jasmine Weber March 8, 2019



*The Embrace—Hank Willis Thomas with MASS Design Group (courtesy of the Boston Art Commission)

POPULAR

- 1 In the War of Memes, Iran Is Troubling the United States
- 2 Kehinde Wiley, Wangchi Mutu, and Kara Walker Upstage the Monuments Debate
- 3 Pro-Raphaelite Women Don't Quite Get Their Due
- 4 Images of 100,000 Artworks from Paris' Museum Collections Now Freely Available to the Public
- 5 Mondrian Before Abstraction

Week in Review is a weekly collection of news, developments, and stirrings in the art world. [Subscribe](#) to receive these posts as a weekly newsletter.

Hank Willis Thomas was chosen to design an anticipated **Martin Luther King, Jr. Memorial in Boston**. "Beneath the 22-foot-high arms of Dr. King and Coretta Scott, passersby will be reminded of our shared human connection. This memorial will envelop participants, allowing them to be simultaneously vulnerable and protected," the artist, along with his collaborator **MASS Design Group**, wrote in their proposal for the artwork. "By highlighting the act of embrace, this sculpture shifts the emphasis from singular hero worship to collective action, imploring those curious enough to investigate closer." [WBUR]

A list of the **83 artists participating in the 2019 Venice Biennale** has been released. The list includes **Njideka Akunyili Crosby, Jimmie Durham, Nicole Eisenman, Julie Mehretu, Zanele Muholi, Hito Steyerl, Tavares Strachan, and Henry Taylor**. [artnet News]

Ahead of the impending **Brexit** deadline, March 29, British institutions and galleries are hastily shipping works to and from European Union (EU) nations in the case of a no-deal. The **British Council** is sending all of **Cathy Wilkes's** works to Italy "well ahead of the 29 March deadline to avoid any possible disruption," a spokeswoman told the *Art Newspaper* (TAN). Wilkes is representing the British pavilion at the **2019 Venice Biennale**. The organizers of the Irish pavilion are also rushing to send out **Eva Rothschild's** works to avoid delays. "We don't know what's going to happen after 29 March but it's not worth the risk of things getting held up at customs," the commissioner and curator of the pavilion told TAN. "The ramifications are huge." [TAN]

Artists are accusing the **Tehran Museum of Contemporary Art** (TMoCA) of flipping contemporary artworks. Artist **Rokni Haerizadeh** believes TMoCA purchased one of his paintings, “N Vel Ab 2 (2002-03),” at a reduced rate and then resold it at a premium. Haerizadeh says the painting was consigned to **Tehran Auction** in January, where it sold for 3.6 million rials (\$86,680), which is significantly more than it was originally purchased for by the museum. Artist **Barbad Golshiri** believes his work in the TMoCA collection met a similar fate. “TMoCA confirmed that my work [“Bahram Doesn’t see a Right Wing (2003)”] is indeed in the collection, yet when I ask them to say this in writing, they turn tail,” he told TAN. “I no longer have any motivation to find my work. That piece was about my own death. I consider it dead. It is as if it never existed.” **Sami Azar**, a former director of the museum, says: “The institute bought these works under the instructions of the director [myself] because we wanted to support those artists. But after five or six years, the institute decided to sell a number of works; I can understand, though, why the artists are angry.” [TAN]

Students at **Brown University** who organize under the name “**Warren Kanders Must Go**” protested at the Granoff Center for Creative Arts, which houses the Brown Arts Initiative (BAI). They dispersed flyers about Brown alum **Warren Kanders**, owner of defense manufacturing corporation **Safariland**, throughout the building. The group says, “We demand that the BAI cut all ties with Warren Kanders, CEO of Safariland, and reject all future donations. We also demand that Brown University and the BAI release a statement condemning the violence in Palestine and at the US-Mexico border.” The students say the action was inspired by **Nan Goldin’s** recent die-in at the **Guggenheim Museum**. [via email announcement]

International museum committee **CIMAM** had voiced its “deep concern at **Ralf Beil’s** termination of contract by the **Board of Kunstmuseum Wolfsburg**,” which is a member of CIMAM and owned by Volkswagen. Beil, who was the museum’s former director, was fired with solely a day’s notice following a planned exhibition about fossil fuels. CIMAM says the museum has refused to address their inquiries asking about the reason for the abrupt firing, which happened one year before the end of Beil’s contract. “We bring this case to the attention of our colleagues and the wider public as an example of the threat posed to museums by the censorship of ideas and programmes by governing bodies, the very people who are supposed to encourage, promote and protect the institutions they lead,” they explained. [CIMAM]

AUG 26 2019

JAPAN | SPAIN

CIMAM CALLS FOR REOPENING OF AICHI CENSORSHIP EXHIBITION

BY CASSIE LIU



The International Committee for Museums and Collections of Modern Art is the latest body to speak out against the Aichi Triennale's closure of "After 'Freedom of Expression?'" which attracted threats for its inclusion of **KIM SEO-KYUNG** and **KIM EUN-SUNG**'s sculpture of a comfort woman. Photo by HG Masters for *ArtAsiaPacific*.

male faces mounting pressure as its controversial decision to **shutter the** or "Freedom of Expression?" days after it opened in response to res to draw international condemnation. On August 27, the Barcelona-based Committee for Museums and Collections of Modern Art (CIMAM) released a stating their deep concern at the closure of the show.

at, CIMAM characterizes the decision as "a serious violation of freedom of al," "a result of political threats and intimidation." The Committee supports **demands** made by the Triennale's participating artists, including the reopening e statement emphasizes that the issue of the closure is "wider than" the ns, and "requires a meaningful reflection upon the curatorial premise behind and clear recognition that the freedom of expression it sought to engender is y undermined."

reedom of Expression?" was shuttered on August 3 explicitly due to the ibition had also drawn significant public ire from Japanese right-wing pundits, who targeted the display of Kim Seo-kyung and Kim Eun-sung's fort woman in particular on the grounds that it offends national feeling.

ent is reproduced below:

ancellation of the exhibition "After 'Freedom of Expression?'"

tly concerned about the 2019 Aichi Triennale's decision to cancel the er "Freedom of Expression?" The cancellation is an infringement of the i of expression, at the behest of politicians and the Mayor [sic] of Nagoya. awamura, who made a direct request for the exhibition to be closed. On xhibition was a collection of artworks that were excluded from museums in ncluded in exhibitions that were closed due to censorship or self-censorship; he exhibition itself is a serious violation of freedom of expression.

as that the demands of the great majority of artists participating in the pressed in their statement on August 6th, are met. The artists requested e immediate restoration of the Aichi Triennale 2019's autonomy from re and intimidation; the continuation of the exhibition under the assurance e staff and visitors; and the establishment of a platform for free and sion open to all, including the participating artists.

ly denounces that an exhibition has been closed as a result of political threats n. The issue is, however, wider than this and requires a meaningful e the curatorial premise behind the exhibition and clear recognition that the ession it sought to engender is now completely undermined.

CIMAM calls on the Aichi Triennale to honour the commitments it has made—namely to put in place the appropriate security arrangements for the exhibition to reopen, and to lead in facilitating the open platform for reflection and free and vigorous discussion that the artists have called for.

Cassie Liu is an editorial intern of ArtAsiaPacific.

To read more of ArtAsiaPacific's articles, visit our [Digital Library](#).

International Museum Association Calls for Reopening of Aichi Triennale Exhibition Following Censorship Controversy



Aichi Prefectural Museum of Art
Aichi Triennale 2025
Aichi Triennale 2025

NAGOYA, JAPAN—The International Committee of Museums and Collections of Modern Art (CIMAM) has added its voice to the growing backlash against the organizers of the Aichi Triennale in Japan over their decision to shutter the exhibition “After Freedom of Expression?”—a presentation of artworks that had been previously censored in the country—on August 3, days after it opened.

Staged at the Aichi Prefectural Museum of Art in Nagoya, the show had received several threats over the inclusion of a “comfort woman” statue, a tribute to the women forced into sexual slavery by the Japanese military during World War II, and endured a campaign of intimidation carried out by local politicians who threatened future funding for the triennial. Participating artists have since denounced the move, calling it censorship disguised as concern for the safety of the museum’s staff and visitors.

Two weeks ago, thirteen artists—including Tania Bruguera, Pia Camil, Minouk Lim, Pedro Reyes, Kiki Janaka, and Joana Teller—signed an open letter requesting that their works be withdrawn from the triennial until the closed exhibition was restored. “We consider it an ethical obligation to stand by the exhibiting artists’ voices and their work being exhibited,” the letter read. “Freedom of expression is an unalienable right that needs to be defended independently of any context.”

On August 27, CIMAM, a Barcelona-based organization whose membership includes more than five hundred directors of contemporary art museums and collections, independent curators, and researchers, joined the protest when it released a statement urging organizers to reopen the exhibition. It reads in part: “CIMAM calls on the Aichi Triennial to honor the commitments it has made—namely to put in place the appropriate security arrangements for the exhibition to reopen, and to lead in facilitating the open platform for reflection and free and vigorous discussion that the artists have called for.”

In response to the condemnation of the triennial, artistic director Daisuke Tsuda has issued an apology to the artists whose works were in the exhibition and for the “strong sense of indignation and disappointment” felt by the artists who pulled their works from the triennial. He also defended the decision to close the show: “When the exhibition opened, threats beyond our expectations, malicious and abusive phone calls, and warnings about inhumane acts of terrorism have been unceasingly directed against us. The closure of the exhibition was a decision to prioritize the lives of visitors and staff who were in a position of imminent danger. Our greatest respect for freedom of expression, however, has remained constant throughout.”

According to Tsuda, a panel—dubbed the Future of Aichi Triennale Review Committee—was formed on August 16 to assess the events leading up to the closure and to discuss the possibility of reopening the exhibition. Organizers are also planning to put out a joint declaration on freedom of expression.

CIMAM's full statement can be read in full below:

CIMAM is greatly concerned about the 2019 Aichi Triennale's decision to cancel the exhibition After "Freedom of Expression?" The cancellation is an infringement of the artists' freedom of expression, at the behest of politicians and the Mayor of Nagoya City, Takashi Kawamura, who made a direct request for the exhibition to be closed. On display in the exhibition was a collection of artworks that were excluded from museums in Japan or were included in exhibitions that were closed due to censorship or self-censorship. The closing of the exhibition itself is a serious violation of freedom of expression.

CIMAM requests that the demands of the great majority of artists participating in the triennial, as expressed in their statement on August 6th, are met. The artists requested three things: the immediate restoration of the Aichi Triennale 2019's autonomy from political pressure and intimidation; the continuation of the exhibition under the assurance of safety for all its staff and visitors; and the establishment of a platform for free and vigorous discussion open to all, including the participating artists.

CIMAM strongly denounces that an exhibition has been closed as a result of political threats and intimidation. The issue is, however, wider than this and requires a meaningful reflection upon the curatorial premise behind the exhibition and clear recognition that the freedom of expression it sought to engender is now completely undermined.

CIMAM calls on the Aichi Triennial to honour the commitments it has made – namely to put in place the appropriate security arrangements for the exhibition to reopen, and to lead in facilitating the open platform for reflection and free and vigorous discussion that the artists have called for.

Art World

Art Industry News: Richard Serra Is Finally Lightening Up Ahead of His Heaviest Show Ever + Other Stories

Plus, more artists join the protest against Shed board member Stephen Ross and the Sackler family offers \$12 billion to settle a wave of lawsuits.

Artnet News, August 28, 2018



CHITRE

FOR ART'S SAKE



Berlin Celebrates the Anniversary of the Fall of the Wall With Art – The German capital is planning a week-long festival to mark 30 years since the fall of the Berlin Wall. As part of the event, artist Patrick Shearn will fly some 30,000 messages above the Brandenburg Gate on November 9; each message will be written by Berlin residents or visitors about their hopes, wishes, and memories. The festival runs from November 4 to 10. [\(IAN\)](#)

International Curators Call for Aichi Show to Reopen – The International Committee for Museums and Collections of Modern Art (CIMAM) has issued a statement calling on the Aichi Triennale to reopen after it shuttered an exhibition about artistic freedom following security threats and criticism from politicians. The group, which includes leading directors and curators, called the closure of the show "a serious violation of freedom of expression" and expressed support for the participating artists who have protested the decision to close the show. CIMAM asked that safety measures be put in place to ensure the exhibition can reopen. [\(Art Asia Pacific\)](#)

Anish Kapoor Supports Arms Fair Protest Show – The world-famous artist has donated an untitled, signed print that will be displayed and sold at the upcoming Art the Arms Fair exhibition, which runs from September 3 to 13 at Maverick Projects in Peckham. The award-winning display, which explores war, conflict, and peace, is intended to offer counter-programming to London's largest arms fair, which runs around the same time. [\(Press release\)](#)

Alex Israel's Awkward Television Art Show "As It Lays" Is Back – Before "Between Two Ferns," there was artist Alex Israel's oddly fascinating video series "As It Lays." For the second season, Israel has interviewed 33 famous Los Angeles figures, including Billy Idol, Cindy Crawford, and Gwyneth Paltrow. You can watch them all here, or get a sneak peek below. [\(Instagram\)](#)



Aichi Prefectural Museum of Art. Courtesy of the Aichi Triennale in Japan.

August 29, 2019 at 5:26pm

INTERNATIONAL MUSEUM ASSOCIATION CALLS FOR REOPENING OF AICHI TRIENNALE EXHIBITION FOLLOWING CENSORSHIP CONTROVERSY

The International Committee of Museums and Collections of Modern Art (CIMAM) has added its voice to the growing backlash against the organizers of the Aichi Triennale in Japan over their decision to shutter the exhibition "After 'Freedom of Expression?'"—a presentation of artworks that had been previously censored in the country—on August 3, days after it

opened.

Staged at the Aichi Prefectural Museum of Art in Nagoya, the show had received several threats over the inclusion of a "comfort woman" statue, a tribute to the women forced into sexual slavery by the Japanese military during World War II, and endured a campaign of intimidation carried out by local politicians who threatened future funding for the triennial. Participating artists have since denounced the move, calling it censorship disguised as concern for the safety of the museum's staff and visitors.

Two weeks ago, thirteen artists—including Tania Braghetto, Fin Camil, Minouk Lim, Pedro Reyes, Koki Tanaka, and Javier Téllez—signed an open letter requesting that their works be withdrawn from the triennial until the closed exhibition was restored. "We consider it an ethical obligation to stand by the exhibiting artists' voices and their work being exhibited," the letter read. "Freedom of expression is an unalienable right that needs to be defended independently of any context."

On August 27, CIMAM, a Barcelona-based organization whose membership includes more than five hundred directors of contemporary art museums and collections, independent curators, and researchers, joined the protest when it released a statement urging organizers to reopen the exhibition. It reads in part: "CIMAM calls on the Aichi Triennial to honor the commitments it has made—namely to put in place the appropriate security arrangements for the exhibition to reopen, and to lead in facilitating the open platform for reflection and free and vigorous discussion that the artists have called for."

In response to the condemnation of the triennial, artistic director Daisuke Tsuda has issued an apology to the artists whose works were in the exhibition and for the "strong sense of indignation and disappointment" felt by the artists who pulled their works from the triennial. He also defended the decision to close the show: "When the exhibition opened, threats beyond our expectations, malicious and abusive phone calls, and warnings about inhumane acts of terrorism have been unceasingly directed against us. The closure of the exhibition was a decision to prioritize the lives of visitors and staff who were in a position of imminent danger. Our greatest respect for freedom of expression, however, has remained constant throughout."

According to Tsuda, a panel—dubbed the Future of Aichi Triennale Review Committee—was formed on August 16 to assess the events leading up to the closure and to discuss the possibility of reopening the exhibition. Organizers are also planning to put out a joint declaration on freedom of expression.

CIMAM's full statement can be read in full below:

CIMAM is greatly concerned about the 2019 Aichi Triennale's decision to cancel the exhibition "After 'Freedom of Expression?'" The cancellation is an infringement of the artists' freedom of expression, at the behest of politicians and the Mayor of Nagoya City, Takashi Kawamura, who made a direct request for the exhibition to be closed. On display in the exhibition was a collection of artworks that were excluded from museums in Japan or were included in exhibitions that were closed due to censorship or self-censorship. The closing of the exhibition itself is a serious violation of freedom of expression.

CIMAM requests that the demands of the great majority of artists participating in the triennial, as expressed in their statement on August 6th, are met. The artists requested three things: the immediate restoration of the Aichi Triennale 2019's autonomy from political pressure and intimidation; the continuation of the exhibition under the assurance of safety for all its staff and visitors; and the establishment of a platform for free and vigorous discussion open to all, including the participating artists.

CIMAM strongly denounces that an exhibition has been closed as a result of political threats and intimidation. The issue is, however, wider than this and requires a meaningful reflection upon the curatorial premise behind the exhibition and clear recognition that the freedom of expression it sought to engender is now completely undermined.

CIMAM calls on the Aichi Triennial to honour the commitments it has made – namely to put in place the appropriate security arrangements for the exhibition to reopen, and to lead in facilitating the open platform for reflection and free and vigorous discussion that the artists have called for.

ALL IMAGES

SHARE

Intention of censorship by Nagoya's Mayor KAWAMURA Takashi at the Aichi Triennale 2019

名古屋河村市長 あいちトリエンナーレ 2019の「少女像」展示中止を求める意向



愛知県と関わっている国際芸術祭で、慰安婦問題を象徴する少女像が展示されていることに関連して、名古屋市の河村市長は、「日本国民の心を踏みにじるものだ」として、実行委員会の会長を務める愛知県の大村知事に少女像の展示を中止するよう求める考えを示しました。



Nagoya Mayor KAWAMURA Takashi, today via NHK TV

Aichi Triennale 2019 just started yesterday and it seems that one work will be removed because it's too controversial for the Mayor of Nagoya, Mr. KAWAMURA Takashi. The work in question is called "Statue of a Girl of Peace", created by South Korean artists KIM Seok-kyung and KIM Eun-Sung. The artist couple executed various, similar statues with the same message to "remember the painful memory of former comfort women". In other media, like the New York Times, the word "sex slaves" instead of "comfort women" is being used. I will up-date this article from time to time, as we are handling a delicate, sensitive topic, - and actually remains top news at the NHK TV website, see the cover pic on the right side.

Compare with:

Bloomberg: South Korea Lawmaker Seeks Imperial Apology for Japan Sex Slaves

NHK: 韓国国会議員「戦時大臣が天皇陛下が『被害者』

<https://art-culture.world/articles/bloomberg-south-korea-lawmaker-seeks-imperial-apology-for-japan-sex-slaves/>

Quote by the mayor in front of the press: 「どうせでも日本国民の心を踏みにじるものだ、税金を使ってやるべきものではない」。

My rough translation, no responsibility is accepted for the accuracy of this information:

"Obviously, (this work) tramples on the feelings of the Japanese people. (This exhibition work) shouldn't be supported with taxpayer's money."



pic courtesy facebook, Mayor Kawamura looking at "Statue of a Girl of Peace"

up-date 2019/8/4 16:54

If you go to youtube in Japan, this video footage doesn't work properly.

The news shows the Nagoya Mayor KAWAMURA Takashi talking about trying to closer down the exhibition. Comments aren't allowed.

This can be interpreted as one sort of censorship.

광주비엔날레 "소녀상 전시 중단, '표현의 자유' 저지한 폭력"

광주비엔날레, 日 전시 중단에 대한 성명서 발표
IBA-CIMAM 등 국제문화예술기관에 성명서 전달

월요일 06:07 오전 1:20 (C)
주인: 178-40-11-3021 (C) (H)

生 非



그러면서 “어떤 경우에도 문화·예술적 창작이 왜곡된 정치적 의도로 정쟁의 도구가 되어서는 안 된다”며 “세계 시민의 가시(可視)권을 박탈하고 헌법을 위배한 행태에 대해 깊이 반성하고, 하루속히 전세를 재개하라”고 촉구했다.

이날 광주비엔날레는 국제문화예술기관인 세계비엔날레협회(BA)와 국제근현대미술관위원회(CIMAM)측에 성명서를 전달했다.

앞서 아이치트리엔날레 전시실행위원회 측은 "일본의 '표현의 부자유' 상황을 생각하자는 기획 의도를 주최자가 스스로 탄압하는 것은 역사적 폭거"라며 "전후 일본 최대 검열사건이 될 것"이라고 지적했다.

전시에 참여했던 박찬경, 임민욱 작가는 트리엔날레 측에 작품의 자진 철수를 요구해 6일 전시를 중단했으며, 이번 트리엔날레 참여작가 72명도 비판 성명을 낸 것으로 알려졌다.



Aichi Triennale: CIMAM Expresses “Deep Concern” Over Closure of “After ‘Freedom of Expression?’”

Frontpage

e

e_flux

Aug '19



Aug 2019

1 / 1

Aug 2019

Aug 2019

International condemnation of censorship at the Aichi Triennale continues, with the publication of an [open letter](#) from the Museum Watch Committee of CIMAM (International Committee for Museums and Collections of Modern Art). (See our previous coverage of the events at the Aichi Triennale [here](#) and [here](#).) The letter gives useful historical background to this year's Aichi Triennale and expresses “deep concern” over the decision to close a section of the exhibition devoted to showing works that have been overlooked or censored for their political significance. Check out an excerpt from the letter below, or read the [full text here](#).

The cancellation is an infringement of the artists' freedom of expression, at the behest of politicians and the Mayor of Nagoya City, Takashi Kawamura, who made a direct request for the exhibition to be closed. On display in the exhibition was a collection of artworks that were excluded from museums in Japan or were included in exhibitions that were closed due to censorship or self censorship. The closing of the exhibition itself is a serious violation of freedom of expression.

CIMAM requests that the demands of the great majority of artists participating in the triennial, as expressed in their statement on August 6th, are met. The artists requested three things: the immediate restoration of the Aichi Triennale 2019's autonomy from political pressure and intimidation; the continuation of the exhibition under the assurance of safety for all its staff and visitors; and the establishment of a platform for free and vigorous discussion open to all, including the participating artists.

Image: Kim Seo-kyung and Kim Eun-sung, Statue of a Girl of Peace, 2011. Via CIMAM.

안전 문제로 전시를 중단했다는 아이치트라엔날레 해명에 맞서, 전시 중단 책임을 일본 정치인들에게 분명하게 들은 것으로 해석된다.

성범은 "이 전시는 일본 미술관에서 매제됐거나 외부 도는 자체 검열에 의해 중단된 작품들로 기획됐다"면서 "이번 전시 중단은 그 자체로서 표현의 자유를 심각하게 침해하는 것"이라고 지적했다.

그러면서 "이번 사건은 전시기획 의도에 대한 진지한 성찰이 필요한 큰 문제"라면서 "전시"가 처음 고무하고자 한 표현의 자유가 완전히 박탈당한 것임을 명확히 인지해야 한다"고 주장했다.



마지막으로 "아이치트라엔날레는 적절한 보안 조치를 실행해 전시를 재개하라"면서 "8월 6일 참여사가 들 데다스가 성범사에서 요청한, 자유롭고 활기찬 토론과 성찰의 플랫폼을 구축하는 데 앞장설 것을 요구한다"고 강조했다.

CIMAM은 국제박물관협의회(COM) 산하기관으로 세계 각국 현대미술관 관장, 기획자들의 네트워크다.

이번 성범을 주도한 CIMAM 미술관 감시위원회 2017~2019는 김선정 관수바엔날레 대표이사를 비롯해 비트 베이, 칼린 낸, 그린 디시런스, 샤라 글레니, 아로슬라우 수한, 유진 난 등 세계 주요 기획자들로 구성됐다.

alnen@yna.co.kr

CULTURE & SOCIETY NEWS POLAND POLITICS & INTERNATIONAL

Polish cultural scene up in arms against new director of leading Warsaw art gallery

BY KAFKADESK
6 DEC 2019

COMMENTS 0



Search ...

SEARCH

KafkaTunes of the Month



"Małgosia"
MARIJA RUDOWICZ

	
1. "Małgosia" — MARIJA RUDOWICZ	4:02
2. "Krośno, ułamek" — CLYMPIC	3:52
3. "Bazant na smole" — KRZYSZTOF ŻURKA	4:08
4. "A Kąkol był świąt" — KONSTANTYNA	4:11

WARSAW, POLAND – The Polish cultural and art community is **up in arms** after the controversial nomination of a new director to head the Center for Contemporary Art (CCA), a prominent art gallery in Warsaw.

In August, CCA's previous director Małgorzata Ludwisiak was ousted from her post as the chairman of one of Poland's most important cultural institutions, and was informed by the Ministry of Culture that her directorship, due to end this month, would not be renewed.

Culture Minister Piotr Gliński, member of the ruling Law and Justice (PiS) party, later announced that the nomination of the new director will be made without the customary open call process, sparking outrage in the country's cultural circles. Anger only grew when it appeared that Piotr Bernatowicz, a controversial nominee accused of using his former curator posts to promote hate speech and misogynistic, anti-Semitic and racist artworks, would be the one replacing Ludwisiak and take the helm of the institution for the next 7 years as of January.

"An exceptionally alarming precedent"

Several petitions, both **in Polish** and **in English** on change.org, started circulating in recent weeks. "An appointment that bypasses the competition procedure despite the existence of the necessary legal framework sets an exceptionally alarming precedent", reads the petition, signed by a number of prominent museum and gallery directors as well as high-profile public figures, including Literature Nobel Prize laureate Olga Tokarczuk and Oscar-winning filmmaker Paweł Pawlikowski. "This blatant disregard for procedures suggests that the decision was politically motivated rather than based on objective criteria such as merit".

The International Committee for Museums and Collections of Modern Art (ICIMAM) has also joined growing calls to drop the nomination and launch a fair and transparent selection process.

"We want to inform that the Museum Watch Committee of the CIMAM Board expresses its concern as the new director of the Ujazdowski Castle Centre for Contemporary Art for 2020 was nominated by the Polish Minister of Culture and National Heritage, without any open competition for the nomination and without consulting nor respecting the opinion of the most esteemed art professionals, artists and the institution's team", it **said** in a statement.

Towards the legitimization of reactionary positions?

CIMAM further urged Polish cultural authorities to organize an open competition for the position and to set up a transparent jury with a mixture of Polish and international professionals to select the most qualified candidate for the position.

In an op-ed, Berlin-based Polish artist Agnieszka Polska also **slammed** the decision and examined Piotr Bernatowicz's own published program for CCA. In it, he states that "a substantial change in criteria for the selection of [exhibiting] artists will occur", "Bernatowicz redeploys the terminology of exclusion and marginalization to legitimize reactionary positions in a country with a far-right ruling part that has the support of at least 40% of Poles", Agnieszka Polska warns.

mp. 16 gnuile 2012 17:32



Differenzierung?

[illegible]

TRÓJWIĄSTO
 'Ihnie fałszywie oskarżają
 "Wyborczą" vs.
 Adamowicza. Co się kryje
 za tytułami z grafik?

Małgorzata Ludwisiak dyrektorem CSW jest od 2014 r., ale jej kadencja nie została przedłużona. W czerwcu minister kultury Piotr Gliński postanowił, że zastąpi ją **Piotrem Bernatowicz**, dyrektor Radia Poznań, który wcześniej był szefem Galerii Arsenał w Poznaniu. Bernatowicz, kurator, krytyk sztuki i historyk związany z prawicą, został przez Glińskiego nominowany na

SZ

Magazyn Szum

@magazynszum

Inici

Publicacions

Esdeveniments

Vídeos

Fotos

A propòsit

Comunitat

Crea una pàgina

M'agrada

Segueix

Comparteix

SZ Magazyn Szum

1 de desembre de 2019 · 🌐

Apel **CIMAM** (International Committee for Museums and Collections of Modern Art) w sprawie Centrum Sztuki Współczesnej Zamek Ujazdowski:



CIMAM.ORG

cimam.org

In the post-communist epoch since 1990, Poland has come to be...

👍 Tu i 18 persones més

1 comentari

2019年のアートシーンをプレイバック！（7月～12月編）

2019/12/30(月) 7:42配信

美術手帖



7月

「めいしトリニシターレ2019」の会場風景より、左からナム・ソゼゴンとナム・ウンソン《平和の少女像》（2011）、白川恵生《寄居貝朝鮮人強制連行追体験》（2015）

・青森県弘前市の古野町煉瓦倉庫を改修し、新たにオープンする現代美術の名称が「弘前れんが倉庫美術館」に決定。2020年4月11日の正式発表された。設計は建築家・田根剛が手がける。

>>館名は「弘前れんが倉庫美術館」に決定。田根剛デザインの現代美術館が2020年4月にオープン

・SFコミック『AKIRA』の原作者・大友克洋が、同作の新アニメ化プロジェクトを発表。1988年に制作されたアニメ版『AKIRA』のストーリーを補完する「完全版」的なものとなる。またあわせて、新作劇場SFアニメ『ORBITAL ERA（オービタルエラ）』のプロジェクトも明らかとなった。

>>大友克洋が『AKIRA』の新アニメ化と新作『ORBITAL ERA』プロジェクトを発表

・2016年から建て替え工事が始められてきた渋谷のランドマーク「渋谷バルコ」が11月22日、ついにオープン。バルコによる「PARCO MUSEUM TOKYO」「GALLERY X」に加えて、美術手帖初の実店舗「OIL by 美術手帖」やNADiffの新拠点「Meets by NADiff」など、アートのスポットも多数誕生した。

>>ミュージアムからウォールまで。新生「渋谷バルコ」でチェックしたいアートのスポット（前編）

>>「2G」から「ぼぼ口」まで。新生「渋谷バルコ」でチェックしたいアートのスポット（後編）

・9月、2020年から森美術館の新館長に就任することが発表された片岡真実が、アジア人として初めて国際美術館会議（CIMAM）の会長に任命された（任期は2020～22年）。

>>片岡真実が国際美術館会議（CIMAM）の新会長に任命。アジア人として史上初

・2020年3月21日にリニューアル・オープンを迎える京都市京セラ美術館（京都市美術館）の建物内部が、11月16日に公開された。今夏のリニューアルを手がけたのは、同館館長でもある建築家の青木淳。ワニブ版「美術手帖」では、青木にインタビューを行った。

>>京都市京セラ美術館の建物が公開。大規模リニューアルの注目ポイントとは？

>>建築家として、館長として。青木淳は京都市京セラ美術館をどこに導くのか？

・東京・上野の国立西洋美術館が、ゴッダール・マネ《嵐の海》（1873）を、スイスのベルン美術館から約4億円で購入したと発表。《嵐の海》はもともと同館の根幹をなす「松方コレクション」に含まれていたが、第2次世界大戦中にフランス国内で売却後に行方がわからなくなり、2014年に発見された。なお同作は、今年度中には収蔵品として常設展示室にて公開予定となっている。

>>国立西洋美術館、松方コレクションのマネ作品を約4億円でベルン美術館より購入

Małgorzata Ludwisiak wybrana do zarządu CIMAM na kadencję 2020–2022

U-jazdowski / Kalendarz wydarzeń / Małgorzata Ludwisiak wybrana do

Program Centrum Sztuki Współczesnej Zamek Ujazdowski został doceniony na świecie – jego dyrektorkę, Małgorzatę Ludwisiak, wybrano do zarządu światowego stowarzyszenia muzeów sztuki nowoczesnej i współczesnej CIMAM na kadencję 2020–2022. Jest to wyróżnienie dla instytucji i jej zespołu.

Naaz program od kilku lat śledził globalne procesy i ich konsekwencje, zapraszając do współpracy artystów i kuratorów spoza Europy, oraz promując polskich twórców w kontekście międzynarodowym. Ważną część programu stanowiły sztuki performatywne: choreografia, taniec, etyk teatru i sztuk wizualnych. To w tym obszarze doszło do ambitnych eksperymentów, takich jak prezentowana właśnie pierwsza od lat wystawa z kolekcji i archiwów U-jazdowskiego. O wiele historii za dużo, by zmieścić w tak małym pudełku.

CIMAM (International Committee for Museums and Collections of Modern Art) jest organizacją afiliowaną przy ICOM (International Council of Museums), utworzoną w 1962 roku, zrzeszającą ponad 800 członków – dyrektorów, kuratorów i badaczy – z całego świata. Do celów CIMAM należy prowadzenie debaty nad rolą i społeczną odpowiedzialnością muzeów, kolekcji i archiwów sztuki nowoczesnej i współczesnej, a także wspieranie i propagowanie dobrych praktyk instytucjonalnych oraz wysokich standardów etycznych.

Jedynymi Polakami, którzy jak dotąd zasiadali w zarządzie CIMAM byli Ryszard Stanisławski (dyrektor Muzeum Sztuki w Łodzi w latach 1966–90) i Jarosław Suchan (obecny dyrektor Muzeum Sztuki w Łodzi).

Zarząd CIMAM liczy 15 osób i zasiadają w nim, m.in. Frances Morris (dyrektorka Tate Modern w Londynie), Mami Kataoka (dyrektorka Mori Art Museum w Tokio), Eugene Tan (dyrektor National Gallery Singapore) oraz Bart de Baere (M HKA w Antwerpii).

CIMAM CLIPPING 2019
ABOUT CIMAM

1	EL CONFIDENCIAL	https://www.eldiario.es/cultura/Bartomeu-Mari-Museo-Arte-Lima_0_907459258.html	07/06/2019
2	ANDINA	https://andina.pe/agencia/noticia-bartomeu-mari-es-nuevo-director-del-museo-arte-lima-754780.aspx	07/06/2029
3	MAS DE ARTE	http://masdearte.com/bartomeu-mari-nuevo-director-del-museo-de-arte-de-lima/	14/06/2019
4	THE ART NEWSPAPER	https://www.theartnewspaper.com/news/hong-kong-s-cultural-workers-hits-streets-in-protest	02/08/2019
5	Exit Press	https://exit-express.com/entrevista-a-elizabeth-ann-macgregor/	31/10/2019
6	Finestre Sull'Arte	Do Museums Mater? PDF	30/10/2019
7	Artdependence	https://www.artdependence.com/articles/mami-kataoka-new-president-of-cimam-2020-22/	23/11/2019
8	Yahoo Japan	https://headlines.yahoo.co.jp/hl?a=20191127-00000005-btecho-cul	27/11/2019
9	Kunstforum	https://www.kunstforum.de/nachrichten/mami-kataoka-steigt-zur-museumsdirektorin-auf/	28/11/2019
10	bijutsutecho	https://bijutsutecho.com/magazine/news/headline/20976	27/11/2019
11	Artouch	https://artouch.com/news/content-11895.html	25/11/2019
12	AgCult	https://agcult.it/a/12591/2019-11-20/comitato-internazionale-per-i-musei-e-le-collezioni-d-arte-moderna-mami-kataoka-nuova-presidente	20/11/2019
13	Deutschlandfunk	https://www.deutschlandfunk.de/ueber-das-geld-die-kunst-kritisiert-ihre-privaten-geldgeber.1184.de.html?dram:article_id=461337	11/12/2019
14	e-flux	https://www.e-flux.com/announcements/279035/mami-kataoka-named-president-of-cimam-2020-2022/	28/11/2019
15	AiCA TR	http://aicaturkey.org/etkinlikler/aica--tr-ve-cimamanddan-kuresel-diyalog/3108	November 2019
16	ArtReview Asia	https://artreview.com/power_100/elizabeth_ann_macgregor/	November 2019
17	hyperallergic	https://hyperallergic.com/531761/week-in-review-tufts-ditches-sackler-name-french-museum-close-as-protests-rage/	06/12/2019
18	Artshub	https://www.artshub.com.au/festival/news-article/news/festivals/visual-arts-writer/icymi-the-weeks-top-news-in-the-arts-259385	December 2019
19	Hipermedula	http://hipermedula.org/2019/12/mami-kataoka-presidente-de-cimam-2020-2022/	December 2019
20	Artfourm	https://www.artforum.com/news/cimam-appoints-mami-kataoka-president-elects-new-board-members-81485	02/12/2019

21	Japan National Press Club	https://www.jnpc.or.jp/archive/conferences/35531/report	December 2019
22	Art and education	https://www.artandeducation.net/news/304564/cimam-appoints-mami-kataoka-president-elects-new-board-members	November 2019
23	Artguide	http://artguide.com/news/6841	03/12/2019
24	cobosocial	https://www.cobosocial.com/dossiers/hong-kong-museum-of-art-reopens-while-autumn-auctions-wrap-up/	December 2019
25	The Guardian Nigeria	https://www.pressreader.com/nigeria/the-guardian-nigeria/20191201/281805695790672	01/12/2019
26	Artdaily	http://artdaily.com/news/118804/CiMAM-appoints-Mami-Kataoka-as-the-new-President-for-the-triennial-2020-2022#.XeDQ3EVKiV4	11/12/2019
27	Muzeum Sztuki	https://msl.org.pl/muzeum-sztuki-will-host-cimam-annual-conference-in-2020/	December 2019
28	cnarts.net	http://www.cnarts.net/cweb/news/read.asp?id=447225&kind=%D2%D5%CA%F5	11/12/2019

DIRECTO Rueda de prensa posterior al Consejo de Ministros

Noticia servida automáticamente por la Agencia Efe



El español Bartomeu Marí es nombrado nuevo director del Museo de Arte de Lima

EFE | Lima

07/06/2019 - 00:58h



LFL - Lima

07/06/2019 - 00:58h



El español Bartomeu Marí es nombrado nuevo director del Museo de Arte de Lima

El filósofo y educador español Bartomeu Marí ha sido nombrado como nuevo director del Museo de Arte de Lima (MALI), una de las instituciones culturales más prestigiadas de Latinoamérica, informó este jueves el organismo.

El MALI expresó en un comunicado su complacencia por la elección de Marí, nacido en Ibiza en 1966, y destacó que es un reconocido curador internacional y conocedor de la gestión de instituciones artísticas desde hace más de 30 años.

Agregó que asumirá su cargo a inicio de julio próximo, en reemplazo de la peruana Natalia Majluf, tras haber sido director del Museo Nacional de Arte Moderno y Contemporáneo (MMCA) de Corea del Sur, entre 2015 y 2018, y del Museo de Arte Contemporáneo de Barcelona (MACBA) entre 2008 y 2015.

También fue curador en jefe de esta institución entre 2004 y 2007, y director del Centro de Arte Witte de With en Rotterdam (Holanda) entre 1996 y 2001, así como presidente del Comité Internacional para Museos y Colecciones de Arte Moderno CIMAM (2014-2016), curador de la Bienal de Taipei (2002) y del Pabellón Español de la Bienal de Venecia (2005).

Se desempeñó, además, como director del Centro Internacional de

Cultura Contemporánea en Donostia-San Sebastián, en 2002 y 2003, trabajó como curador en el Instituto Valenciano de Arte Moderno-IVAM (1994-1996) y como curador de exposiciones en la Fondation pour l'Architecture en Bruselas (Bélgica) entre 1989 y 1993.

Marí señaló, en el comunicado, que su nombramiento en el MALI "representa un reto fabuloso y la posibilidad de aportar mis competencias a una institución líder en el continente americano".

"La amplitud y riqueza de las colecciones del MALI, su equipo y su potencial nos permitirán elaborar discursos y narraciones únicas sobre la historia para entender el presente e imaginar el futuro, desde el arte peruano, hacia el mundo entero", acotó.

El presidente del MALI, Juan Carlos Verme, sostuvo, a su turno, que "la amplia experiencia y participación activa de Bartomeu en organizaciones y proyectos en todo el mundo fortalecerán las capacidades y el alcance del experimentado equipo del museo" limeño.

El Museo de Arte de Lima ocupa el antiguo Palacio de la Exposición, en el centro histórico de la capital peruana, y alberga una de las colecciones más amplias y representativas del arte en Perú, desde la época precolombina hasta la actualidad, además de realizar investigación, exhibiciones y ofrecer proyectos y programas educativos y artísticos a la ciudadanía.

Bartomeu Marí es el nuevo director del Museo de Arte de Lima



Bartomeu Marí | por MALI

07:44 | Lima, jun. 7.



El Museo de Arte de Lima (MALI) anunció que Bartomeu Marí ha sido nombrado como nuevo director de la organización y asumirá el cargo a inicios de julio.

Marí (Ibiza, 1956), licenciado en Filosofía y Ciencias de la Educación, es un curador reconocido internacionalmente y conocedor de la gestión de instituciones artísticas por más de 30 años.

Estuvo a cargo de la dirección del Museo Nacional de Arte Moderno y Contemporáneo (MMCA) de la República de Corea entre 2015 y 2018. Anteriormente se desempeñó como director del Museo de Arte Contemporáneo de Barcelona (MACBA) entre 2008 y 2015, institución de la que también fue curador en jefe entre 2004 y 2007, así como director del Centro de Arte Witte de With en Rotterdam entre 1996 y 2001.

Fue también presidente del CIMAM (2014-2016), curador de la Bienal de Taipei (2002) y del Pabellón Español de la Bienal de Venecia (2005).

Se desempeñó, asimismo, como director del Centro Internacional de Cultura Contemporánea en Donostia-San Sebastián (País Vasco) en 2002 y 2003. Previamente trabajó como curador en el Instituto Valenciano de Arte Moderno - IVAM (1994-1996) y como curador de exposiciones en la Fondation pour l'Architecture en Bruselas (Bélgica) entre 1989 y 1993.

Ha curado numerosas exposiciones de arte moderno y contemporáneo, y ha publicado ampliamente sobre el arte de los siglos XX y XXI.

Sobre su nombramiento en el MALI, Bartomeu Marí comentó que "esta oportunidad representa un reto fabuloso y la posibilidad de aportar mis competencias a una institución líder en el continente americano. La amplitud y riqueza de las colecciones del MALI, su equipo y su potencial nos permitirán elaborar discursos y narraciones únicas sobre la historia para entender el presente e imaginar el futuro, desde el arte peruano, hacia el mundo entero".

Por su parte, el presidente del MALI, Juan Carlos Verme, destacó que "la amplia experiencia y participación activa de Bartomeu en organizaciones y proyectos en todo el mundo fortalecerán las capacidades y el alcance del experimentado equipo del museo".

Bartomeu Marí Ribas ocupará el cargo que dejó Natalia Majuf en setiembre de 2018.



[masdearte.com](#) > [noticias breves](#) > Bartomeu Marí, nuevo director del museo de arte de Lima

Bartomeu Marí, nuevo director del Museo de Arte de Lima



14/06/2019

Bartomeu Marí sustituirá a Natalia Majluf como director del **Museo de Arte de Lima**, tras haber estado al frente del Museo Nacional de Arte Moderno y Contemporáneo de Corea del Sur entre 2015 y 2018 y del MACBA entre 2008 y 2015.

Marí trabajó, asimismo, como comisario jefe de ese centro barcelonés entre 2004 y 2007 y fue director del Witte de With de Rotterdam (Holanda) entre 1996 y 2001, así como presidente del Comité Internacional para Museos y Colecciones de Arte Moderno LIMAM (2014-2016), comisario de la Bienal de Taipei (2002) y del Pabellón Español de la Bienal de Venecia (2005), entre otros cargos.

El nuevo director del museo limeño, que alberga una extensa colección artística datada entre la época precolombina y la actualidad, ha señalado que su nombramiento representa *un reto fabuloso y la posibilidad de aportar mis competencias a una institución líder en el continente americano*. También ha afirmado: *que la amplitud y riqueza de las colecciones del MAL, su equipo y su potencial nos permitirán elaborar discursos y narraciones únicas sobre la historia para entender el presente e imaginar el futuro, desde el arte peruano, hacia el mundo entero*.



Hong Kong's cultural workers defy government pressure to hit streets in protest

Several thousand civil servants, including many from state-backed arts institutions, come out in support of ongoing pro-democracy protests

LISA HOVIUS

2nd August 2019 12:51 GMT

f t e MORE

One of the works of art that has appeared in Hong Kong's subway during the protests



光復香港 時代革命
Liberate Hong Kong
Revolution of our time

Today, thousands of Hong Kong's civil servants, including many from the city's state-backed and affiliated arts and cultural institutions, have staged a protest in Central Hong Kong Chater Garden, defying government pressure. It comes a day after hundreds of financial industry workers braved the category eight typhoon Wipha to stage a flash protest in the same location.

At least 2,000 of Hong Kong's usually apolitical civil servants (who number around 180,000 in total) have taken part despite an official warning issued last night warning them off, and a general strike will be held on Monday.

This week, hundreds of cultural workers also signed letters supporting Hong Kong's protests, which began in early June, using pictures of their civil service staff badges but with identifying personal details covered with post-it notes.

The Hong Kong Artists Union on 29 July called for "civil servants of LCSD [Leisure and Cultural Services Department] museums and affiliated organisations, including but not limited to the West Kowloon Cultural District, Arts Development Council and members of the nine major performing arts groups, to respond to Hong Kong people's call to participate in the city-wide strike on 5 Aug 2019, to close or suspend services at museums and art spaces, so as to allow for staffs and artists to participate should they wish."

LCSD's 17 state museums include the Hong Kong Visual Arts Centre and the Hong Kong Museum of Art, as well as the Hong Kong Arts Development Council, which promotes culture in the city. Members of the city's nine performing arts groups, including the Hong Kong Ballet and the Hong Kong Repertory Theatre, issued a poster supporting the strike.

Managers from both bodies, and the City Contemporary Dance Company director Kevin Wong, on 31 July issued an open letter setting out their concerns. "As a group of dedicated Managers (Cultural Services) of LCSD and arts administrators across a broad spectrum, we express our grave concerns over what has happened in Hong Kong lately and the way in which the SAR Government has responded," it reads. "Hong Kong is in a make-or-break juncture. The half-baked Extradition Bill and the awkward handling of the whole saga by the Government have torn the society into tatters. Despite waves of protest, Ms Carrie Lam's administration has paid no heeds to the calls from Hong Kong's community at-large to withdraw the Bill and set up an Independent Commission of Inquiry. Not only does she offer no substantial effort in ameliorating public's sentiment, but her wishy-washy rhetoric and the lack of will to solve the root causes of the problem seem further stoke the anger of the society."



The letter highlights an incident on 21 July in which armed men believed to be from triads—branches of Chinese transnational organised crime syndicates—attacked and beat protesters leaving the village of Yuen Long, condemning police passivity at the time. Its five demands are for an independent commission into that incident and separate allegations of police brutality; withdrawal of the extradition bill; retraction of the classification of the 12 June protest as a riot; cessation of criminal prosecution of protesters; and the implementation of universal suffrage.

Staff at the West Kowloon Cultural District (WKCD), which includes visual arts museum M+, and Tai Kwun—both of which are nonprofits independent of the Hong Kong government—also issued letters supporting the five demands. “It is foreseeable that we will no longer be in a safe space to voice our thoughts on artworks,” reads the letter from Tai Kwun staff. “We fight for justice and freedom—the freedom of expression for everyone, and also for the art practitioners.”

Many Hong Kong galleries and museums closed for a prior strike on 12 June, or gave staff optional days off, and Tai Kwun did not issue new tickets for the day. When asked by *The Art Newspaper* for comment, a Tai Kwun spokesperson said: “Tai Kwun is a not-for-profit and non-government organisation. Tai Kwun has well-established mechanisms in place in respect to variable manpower arrangements ensuring a safe and pleasant experience for all visitors as well as those attending scheduled programmes.”

A WKCD spokesperson replies: “WKCD Authority respects every colleague’s right to express views on various subjects. Safety of our staff members is our key concern. M+ is a member of CIMAM and as such upholds clear international museum guidelines and values on a range of issues including freedom of expression.”

A group claiming to represent a third of M+ staff today issued an updated letter supporting the strike and the five demands. “Working for M+, we firmly believe that museums have the obligation to fulfil their social responsibilities. While museums should remain unbiased in their interpretation and presentation of art and culture, they should also embrace different perspectives and voices in the society,” it says. “The HKSAR government, despite polarising views, tried to hasten the passing of the extradition bill, resulting in a series of socio-political conflicts over the past few months. Since June, it has turned a blind eye to the injustices suffered by the citizens.”

A Hong Kong government spokesman issued what he described as a “solemn statement” on Thursday night, seeking to deter the protest and strike. “Government colleagues must maintain political neutrality regardless of their personal thoughts on recent events... Any acts to undermine the principle of political neutrality of the civil service are totally unacceptable to the Government as this will damage the public’s confidence in the political neutrality of the civil service,” it reads. “The Government will, in accordance with the established mechanism, seriously follow up on any violations of regulations by civil servants.”



Museum of Contemporary Art Australia. Fotografía: Pieter Naessens

ELIZABETH ANN MACGREGOR: «NO TODOS LOS MUSEOS PUEDEN SER GLOBALES»

ANA FOLGUERA | 31 octubre, 2019



Elizabeth Ann Macgregor es directora del Museum of Contemporary Art Australia (MCA) y presidenta de CIMAM (International Committee for Museums and Collections of Modern Art). Fundada en 1962 como una organización sin ánimo de lucro y afiliada al ICOM (Consejo Internacional de Museos), CIMAM está formado por una junta de profesionales de arte contemporáneo que anualmente llevan a cabo distintas actividades. Entre ellas destacan The Museum Watch Program (un programa de observación de prácticas que afectan a la institución museística), The Travel Grant program (becas para financiar distintos desplazamientos entre profesionales) y The Annual Conference, un ciclo de conferencias anual sobre un tema de actualidad en el ámbito de los museos. La próxima edición, que se celebrará en Sydney entre los días 15 y 17 de noviembre, lleva por título: *El museo del siglo XXI: ¿Todo es el contexto?* Entrevistamos a Elizabeth Ann Macgregor con este motivo.

Ana Folguera: El tema de la próxima conferencia de CIMAM es: *¿Todo es el contexto?* Desde el llamado "cubo blanco" hemos llegado al "museo – red", que se acercaría más a un conjunto de relaciones que forman el espacio expositivo. ¿Qué piensas sobre este asunto? ¿Es el contexto todo?



Elizabeth Ann Macgregor: Ahora mismo, con el mundo en un momento tan difícil, el auge del populismo, la migración masiva, los museos amenazados por varias vías, la importancia de estos para definirse en su contexto local se vuelve aún más



Elizabeth Ann Macgregor

importante, por lo que mientras construimos redes de trabajo global, ser capaces de definirnos en relación a dónde estamos en el mundo me parece aún más relevante.

AF: En los últimos años los procesos de mediación y educación han crecido en museos e instituciones de arte. ¿Qué piensas sobre esto?

EAM: La educación ha estado en el corazón de los museos desde que se inventaron en el siglo XIX. No es tan nuevo; de hecho, la propuesta central del museo fue educar al público. Así que siempre me ha sorprendido esta idea de que de alguna manera los museos de arte son diferentes y que, como curadores, no deberíamos preocuparnos por involucrar a una audiencia con obras que pueden ser muy difíciles de entender por parte de un público general. Para mí, está claro que el papel de un curador es actuar como un puente entre el trabajo de los artistas y el público en general. Por lo tanto, hasta cierto punto la definición misma del comisario implica necesariamente la mediación y la educación.

AF: ¿Crees que es posible combinar líneas y programas curatoriales con los de mediación? ¿Crees que son compatibles? ¿Cómo?

EAM: No todos los comisarios serían buenos mediadores, por lo que en la mayoría de las instituciones es muy importante esta estrecha colaboración entre el comisario y el personal educativo. Y particularmente en relación a los artistas, donde estos están inevitablemente preocupados por la forma en que su trabajo es mediado. Creo que es muy posible construir equipos donde se tiene el mismo respeto entre los curadores y los educadores.

AF: El tema de la primera parte de las conferencias es: *Desafiando la narrativa: Perspectivas indígenas*. ¿Cómo has concebido este bloque?

EAM: Teniendo en cuenta que la conferencia se llevará a cabo en Australia y el título de la conferencia es sobre el contexto, la importancia de la relación de los museos con la cultura indígena es inevitablemente uno de los temas más importantes. A medida que miramos alrededor del mundo y vemos lo que sucedió con las culturas indígenas, los museos deberían llevar la delantera para asegurarse de que su relación con las distintas naciones sea ética y global. Para conseguir esto, tenemos una mesa redonda seguida por tres bloques distintos porque, por supuesto, dependiendo de la parte del mundo en la que se encuentre el museo, habrá diferentes formas de relacionarse con este tema tan importante.

AF: ¿Cómo afectan las narrativas a una institución?

EAM: Creo que el éxito de una institución ahora depende de tener una narrativa sólida. Poder articular su visión y asegurarse de que las personas entiendan la misión de la institución. Por lo tanto, se trata de contar historias; todos los museos giran en torno a los relatos, y cuanto mejor podamos hacer eso, mejor podremos relacionarnos con el público.

AF: En un contexto mundial que está reflexionando sobre si vale la pena acumular objetos, ¿cuál es el futuro de las colecciones? Cuéntanos sobre esta parte de las conferencias.

EAM: El tema de las colecciones es particularmente desafiante. Un director de museo me dijo recientemente: «estoy construyendo almacenes para obras de arte que nunca se mostrarán en el museo». Y tenemos que pensar muy en serio lo que coleccionamos, pero más importante aún, por qué lo coleccionamos y para quién lo hacemos. Y es un reto porque claramente la colección es el centro de todos los museos. Para un centro dedicado al arte contemporáneo es esencial apoyar a los artistas como una forma de preservar su trabajo para el futuro. Pero si continuamos en el camino actual, que va hacia construir más, con mayor almacenamiento, edificios cada vez más grandes con cada vez menos presupuesto para realmente motivar y educar a nuestro público sobre esas colecciones ... No tengo la respuesta; creo que es algo que debemos discutir más.

AF: Teniendo en cuenta que las colecciones reflejan intereses políticos, ¿qué factores debemos tener en cuenta para construir una colección en una institución pública?

EAM: Para mí, esta pregunta tiene que ver de nuevo con el contexto. Creo que todos los museos deben decidir cuál es la prioridad para ellos. No todos los museos pueden ser globales; esta idea de que todos podemos coleccionar cosas de todo el mundo tiene, creo, problemas intrínsecos. En un momento en que nos preocupa nuestra sostenibilidad, trasladar obras de arte alrededor del mundo es claramente un problema. Por lo tanto, todos debemos analizar con mucho cuidado lo que es importante para nuestra institución en particular y su relación con sus públicos y sus artistas. En este sentido, CIMAM está trabajando en una iniciativa sobre cambio climático para dar a conocer ejemplos de buenas prácticas.

AF: ¿Cómo has comisariado la selección de ponentes de las conferencias?

EAM: El proceso de selección se realizó inicialmente con el equipo de MCA (Museum of Contemporary Art Australia), que implica curadores y personal educativo, y luego con el comité de contenido de la junta del CIMAM. Lo que ha prevalecido es comenzar cada día con un discurso situado que aborde los problemas relacionados con un tema, y desarrolle las distintas perspectivas con casos de estudio presentados por alguien que realmente puede contribuir al debate, guiar la discusión y abrirlo al público. Creo que esa es una de las cosas más importantes para cualquier conferencia, asegurarnos de que no solo estimulamos la reflexión, sino que realmente permitamos que se produzcan debates.

AF: ¿Crees que las prácticas «procesuales» o las relacionales (performance, happenings, danza ...) pueden comprometer el futuro de los museos?

EAM: Respecto al arte efímero, creo que este es uno de los desafíos más interesantes para los museos contemporáneos, ya que refleja la creación actual, lo que los artistas están haciendo. Las obras efímeras, la performance, los nuevos medios, etc., siempre han representado un gran reto para los museos. Y la forma en que los convertimos en objetos o elementos que se pueden preservar para el futuro es interesante como un proceso abierto y desafiante, y absolutamente esencial. Tenemos que poder reflejar la gama completa de la práctica contemporánea.

AF: En España, el contexto artístico australiano sigue siendo bastante desconocido. ¿Podrías decirme algo al respecto?

EAM: Como alguien que visitó Australia desde Inglaterra por primera vez a mediados de los 90, lo que me llamó la atención de inmediato fue, por supuesto, el trabajo de artistas aborígenes urbanos. Trabajaban en las principales ciudades, que es lo que visité en mi primer viaje. Creo que esta es una producción particularmente importante e interesante para los curadores internacionales, porque es único, es algo muy específico sobre la historia de Australia. Pero, por supuesto, hay muchos otros aspectos dentro del arte australiano contemporáneo, y creo que lo que sorprendería a la gente sería, de alguna manera, las similitudes con el arte que encuentras en Europa y América del Norte e igual de interesante.

AF: En el contexto artístico australiano, ¿existe una gran distancia entre los museos y determinados colectivos o minorías culturales?

EAM: Creo que los museos en este país han hecho grandes esfuerzos para comprometerse con todo tipo de comunidades. Australia es uno de los países más multiculturales del mundo y, por lo tanto, esto aquí ha sido una parte importante del desarrollo de la mayoría de los museos para interactuar con esas comunidades. Y, lo que es más importante: para involucrar a personas que podrían pensar que los museos no son para ellos, para que sientan que son espacios de su cultura también. Y eso se hace bien, en general por parte de las todas las principales instituciones artísticas estatales.

AF: ¿Cuál crees que es la definición de museo hoy en día?

EAM: Creo que lo importante es que el museo es más que un depósito de objetos preservados e "interpretados" para el futuro. Claramente, en el corazón de cualquier museo está esa tarea, pero yendo más allá, el museo es el lugar para el debate, para la discusión, para atraer al público, para inspirarlo. Y me gusta pensar que en un momento en el que el mundo está tan fracturado, los museos son lugares para que las personas puedan reunirse y donde los jóvenes puedan soñar con un futuro diferente.

AF: ¿Qué desafíos afrontan los museos de hoy en día?

EAM: El auge de las redes sociales, que es algo bueno y, a veces, no tanto porque puede movilizar al público contra el museo. Nos enfrentamos a desafíos éticos en torno a la financiación y a nuestras fuentes de sostenibilidad, como vemos concretamente en Estados Unidos. También nos enfrentamos a campañas contra patrocinadores corporativos y filántropos, lo que por supuesto conduce a desafíos financieros en un mundo en constante movimiento. Así que creo que mantenernos al día con la forma en que el público desea un tipo particular de experiencia es un gran reto para nosotros.

AF: ¿Qué hay de la labor del CIMAM (International Committee for Museums and Collections of Modern Art)? ¿Qué papel desempeña en el contexto artístico actual?

EAM: Creo que para cualquier profesión las redes son esenciales. La capacidad de compartir problemas, hablar sobre conflictos, aprender de otros. CIMAM hace esto a través de su sitio web, a través de su programa *Museum Watch* y, por supuesto, a través de su conferencia anual. Por tanto, podría decir que el papel que desempeña es unir a las personas. Nunca encontraremos soluciones definitivas, pero poder aprender unos de otros para mí es lo más importante de CIMAM. Y también, para poner ejemplos de liderazgo, se comparten buenas prácticas de las que quizás algunas instituciones puedan aprender. Y algunas veces eso atañe a las grandes.

AF: ¿Cómo evalúa el trabajo de CIMAM en los últimos años?

EAM: CIMAM ha evolucionado en los últimos años. Creo que nuestra capacidad de tener personal a tiempo completo trabajando duro en la oficina nos convierte en algo más que una asociación de directores de museos. La naturaleza profesional de CIMAM es muy importante para permitirnos lanzar el tipo de campañas de las que hemos estado hablando. De lo contrario, nos convertimos en un mero programa de charlas. Para poder activar el programa *Museum Watch* y llevar a cabo una conferencia, etc., hay que tener ese "expertise" profesional trabajando en conjunto además de una junta de voluntarios del sector muy comprometida, diversa y apasionada.

Home Articles / Mami Kataoka, New President of CIMAM 2020-22

Mami Kataoka, New President of CIMAM 2020-22



Saturday, November 23, 2019



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 Mori Art Museum, Tokyo, and Board members 2020-22

Mami Kataoka, Deputy Director and Chief Curator Mori Art Museum, Tokyo, Japan. Photo by Anjae

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 Mori Art Museum, Tokyo, and Board members 2020-22.

CIMAM has held its Annual Conference from November 15 to 17 hosted by the Museum of Contemporary Art Australia in Sydney, with a successful attendance of over 200 participants and the appointment of the new President for the International Committee for Museums and Collections of Modern Art (CIMAM), in addition to the nomination of the new Board.



The outgoing Board and the new elected Board members present in Sydney appointed Mami Kataoka, Deputy Director and Chief Curator at Mori Art Museum, to be the new President of CIMAM. Suzanne Cotter, Director, Mudam Luxembourg—Musée d'Art Moderne Grand-Duc Jean, Luxembourg has been appointed Secretary-Treasurer of the organization. The outgoing President for the period of 2017-19, Elizabeth Ann Macgregor OBE, has been named Honorary Member of CIMAM in gratitude for her dedication and important contribution to CIMAM.

Mami Kataoka, to be appointed Director of Mori Art Museum from January 1, 2020, has declared: "I am thrilled to take this role of President of CIMAM as the first non-European President in its history. 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. Together with our very experienced and engaged CIMAM Board and together with all the 600 plus CIMAM members, I am excited to see how CIMAM can contribute to the museum community and the contemporary society in the next three years."

片岡真実が国際美術館会議（CIMAM）の新会長に任命。アジア人として史上初

2019/11/27(水) 19:22配信

美術手帖



片岡真実

2020年より森美術館の新館長に就任することが決まっている片岡真実が、新たな役割を担う。国際美術館会議（CIMAM）は、シドニーで行われた年次会議で、片岡を同組織の次期会長に任命したことを明らかにした。任期は2020年から22年まで。

CIMAMは、1962年に設立された国際博物館会議（ICOM）の提携組織。世界の近現代美術館が共有する制度的課題、コレクションと展覧会などについて協議し、同分野の専門家のグローバル・ネットワークの育成を目指している。

会長となる片岡に加え、2020～22年任期のCIMAM理事には、テート・モダン（ロンドン）館長のフランシス・モリスやナショナル・ギャラリー・シンガポールとシンガポール美術館館長のユージーン・タン、M+美術館（香港）館長のスパーン・ラファエルなど、計13人が就任する。

片岡は今回の新会長就任について、「CIMAMの歴史上、初めての非ヨーロッパ人の会長となることは光栄なことです。これは、CIMAMが世界中の近代・現代美術館の専門家による真にグローバルな組織であるという事実を反映したものです」とコメント。またその今後については、「経験豊富で熱心なCIMAM理事会、そして800名以上のCIMAM会員とともに、CIMAMが今後3年間で美術館のコミュニティと現代社会にどのように貢献できるのか、楽しみにしています。」としている。

近現代美術館は、多様な文化がある、非常に複雑な世界の中にいます。もしミュージアムが、私たちが生きているこの世界を反映するために変革を起こせる、アクティブな機関であるのなら、シドニーの年次総会で議論されたすべての問題——非植民地化やアートマーケットとの関係におけるコレクションの新しい意味、持続可能性、倫理と資金調達、そして壁や建物さえ越えたミュージアムの活動など——は、CIMAMのプラットフォーム上で継続的に議論されなければなりません。

理事会のメンバーは、この3年間の任期中、様々な作業部会に参加することで、「Museum Best Practices」や「Museum Watch Program」、「Travel Grant Program」、「Annual Conference Contents」などCIMAMのプログラムの実施を促進する。

【関連記事】

森美術館の館長が交代、片岡真実が新館長就任へ。「求められる森美術館像を新たに構築」

CIMAM（国際美術館会議）が「表現の不自由な山・その後」について声明文を発表。「表現の自由が完全に損なわれている」

ICOM（国際博物館会議）京都大会が開幕。「Museum」の新たな定義のゆくえはミュージアムは「文化のハブ」になれるのか？ ICOMが問い「博物館」の定義を切監督・片岡真実が語るシドニー・ビエンナーレの行方

[Mami Kataoka steigt zur Museumsdirektorin auf](#)

Mami Kataoka steigt zur Museumsdirektorin auf

20. März 2020 • [Kataoka, Mami](#)



Mami Kataoka ist ab dem 1. Januar 2020 Direktorin des Mori Art Museum in Tokyo. Dort war sie bereits seit 2002 Chefkuratorin. Auf der jüngsten Tagung von CIMAM-International Committee for Museums and Collections of Modern Art in Sydney wurde sie zur neuen Präsidentin dieser Organisation gewählt. Schatzmeisterin ist Suzanne Cotter, Direktorin des MUDAM-Museums in Luxembourg. Mami Kataoka hatte zuletzt 2018 die Biennale of Sydney kuratiert.

NEWS / HEADLINE - 2019.11.27

片岡真実が国際美術館会議（CIMAM）の新会長に任命。アジア人として史上初

2020年1月1日に森美術館の新館長に就任する片岡真実が、2020年～22年の国際美術館会議（CIMAM）新会長に就任することが発表された。同任職の理事会のメンバーには、アート・モダンやナショナル・ギャラリー・シンガポール、M+美術館などの館長やキュレーターがいる。



2020年より森美術館の新館長に就任することが決まっている片岡真実が、新たな役割を担う。国際美術館会議（CIMAM）は、シドニーで行われた年次会議で、片岡を同組織の次期会長に任命したことを明らかにした。任期は2020年から22年まで。

CIMAMは、1962年に設立された国際博物館会議（ICOM）の提携組織。世界の近現代美術館が共有する制度的課題、コレクションと展覧会などについて協議し、同分野の専門家のグローバル・ネットワークの育成を目指している。

会長となる片岡に加え、2020～22年任期のCIMAM理事には、アート・モダン（ロンドン）館長のフランシス・モリスやナショナル・ギャラリー・シンガポールとシンガポール美術館館長のユージーン・タン、M+美術館（香港）館長のスハーニャ・ラフェルなど、計13人が就任する。

片岡は今回の新会長就任について、「CIMAMの歴史上、初めての非ヨーロッパ人の会長となることは光栄なことです。これは、CIMAMが世界中の近代・現代美術館の専門家による真にグローバルな組織であるという事実を反映したものです」とコメント。またその今後については、「経験豊富で熱心なCIMAM理事会、そして600名以上のCIMAM会員とともに、CIMAMが今後3年間で美術館のコミュニティと現代社会にどのように貢献できるのか、楽しみにしています」としている。

「近現代美術館は、多様な文脈がある、非常に複雑な世界の中にいます。もしミュージアムが、私たちが生きているこの世界を反映するために変革を起こせる、アクティブな機関であるのならば、シドニーの年次総会で議論されたすべての問題——非植民地化やアートマーケットとの関係におけるコレクションの新しい意味、持続可能性、倫理と資金調達、そして壁や建物さえ越えたミュージアムの活動など——は、CIMAMのプラットフォーム上で継続的に議論されなければなりません」。

理事会のメンバーは、この3年間の任期中、様々な作業部会に参加することで、「Museum Best Practices」や「Museum Watch Program」「Travel Grant Program」「Annual Conference Contents」などCIMAMのプログラムの実施を促進する。



新聞

2019.11.25

片岡真實接任CIMAM主席，與全球200位博館專業人士舉行年度會議

文 | ARTouch編輯部

“

國際現代美術館專業委員會 (CIMAM) 於11月中在澳洲舉行年會，逾200位與會者參加。會中任命2020至2022年新主席為片岡真實 (Mami Kataoka)，亦提名15位新任董事會成員。

”

11月15至17日，國際現代美術館專業委員會 (International Committee of ICOM for Museums and Collections of Modern Art，簡稱CIMAM) 於澳洲當代藝術博物館 (Museum of Contemporary Art Australia) 舉行年度會議，逾200位與會者參加。會中接任命新主席為片岡真實 (Mami Kataoka) 出任，亦提名新任的15位董事會成員。

1985年出生的片岡真實，目前為日本森美術館 (Mori Art Museum) 副館長暨首席策展人，在日本與國際間有多項斐然成就，如擔任第九屆光州雙年展 (Gwangju Biennale) 聯合策展人，以及2018年第21屆雪梨雙年展 (Sydney Biennale) 的藝術總監，為該雙年展歷年來的首位亞洲總監。她曾與多位亞洲藝術家合作策劃個展，如艾未未、曾田誠 (Aida Makoto)、N-S·哈夏 (N. S. Harsa) 和鹽田千春 (Shiota Chiharu) 等。今年她所籌備的「鹽田千春展：魂がふるえる」，不僅吸引了85.6萬人入場參觀，成為森美術館歷年來第二賣座的展覽外，該展也將在今年12月開始在亞太地區巡迴展出。

期許的結果，與經驗豐富且積極參與的董事會及800多位成員一同努力，我察見CIMAM在未來三年為博物館界和當代社會的貢獻。」

成立於1982年的CIMAM，是國際博物館協會 (International Council of Museums，ICOM) 的附屬組織，致力於建構當代藝文領域建構全球館博專業人士的聯繫網絡，聚焦館博的發展需求與議題。在為期三天的年度會議中，新任主席、董事會和與會的200位專業館博人士，以「21世紀美術館：脈絡是一切嗎？」、「挑戰敘事：原民視角」、「收藏的未來」和「超越疆界」為題，進行多元的交流與思辯。

甫出任主席的片岡真實也針對年會總結：「圍繞著當代藝術館博的世界是非常複雜且背景多元的。若博物館是具有變革特質與能動性的機構，能夠反映出我們所生活的世界，那麼我們在CIMAM年會期間討論的所有問題，例如：去殖民化、藝術收藏市場的新定義、永續性、道德和資金，以及博物館物件與建築之外的活動等議題，都是我們必須在CIMAM平台上持續討論的。」

雜誌訂閱



CIMAM

國際現代美術館專業委員會

片岡真實

Mami Kataoka

Home / Comitato Internazionale per i Musei e le Collezioni d'Arte Moderna, Mami Kataoka nuova presidente

min 20 novembre 2019 17:49

Comitato Internazionale per i Musei e le Collezioni d'Arte Moderna, Mami Kataoka nuova presidente



Si è tenuta dal 15 al 17 novembre presso il Museum of Contemporary Art Australia a Sydney la conferenza annuale del Comitato Internazionale per i Musei e le Collezioni d'Arte Moderna (CIMAM), con una partecipazione di oltre 200 partecipanti e la nomina del nuovo Presidente e del nuovo Board. Il Consiglio uscente e i nuovi membri eletti presenti a Sydney hanno nominato **Mami Kataoka**, Vice Direttore e Curatore Capo del Mori Art Museum, nuova Presidente. **Suzanne Colter**, Direttrice di Mudam Luxembourg-Musée d'Art Moderne Grand-Duc Jean, è stata nominata Segretario-Tesoriere dell'organizzazione. La Presidente uscente, **Elizabeth Ann Macgregor Obe**, è stata nominata Membro Onorario del Cimam "per la sua dedizione e il suo importante contributo".

Mami Kataoka, che entrerà in carica dall'1 gennaio 2020, ha dichiarato: "Sono entusiasta di assumere questo ruolo di Presidente del Cimam come primo Presidente non europeo della sua storia. Questo è il riflesso e l'aspettativa del fatto che il Cimam dovrebbe essere una vera e propria organizzazione globale di professionisti dei musei d'arte moderna e contemporanea in tutto il mondo".

IL NUOVO BOARD

I membri del Consiglio di amministrazione 2020-22 sono: Agustín Pérez Rubio, (Curatore 11^a Biennale di Berlino), Ann-Sofi Noring (co-direttore, Moderna Museet, Stoccolma), Bart De Baere (Direttore, M HKA-Museum van Hedendaagse Kunst Antwerpen, Anversa), Calin Dan (Direttore, MNAC Bucarest-Museo Nazionale d'Arte Contemporanea Bucarest), Ernestine White (Direttore William Humphreys Art Gallery, Kimberley, Sudafrica), Eugene Tan (Direttore della National Gallery Singapore e del Singapore Art Museum), Frances Morria (direttrice, Tate Modern Londra), Malgorzata Ludywisiak (direttore Centro per l'arte contemporanea Varsavia), Rhana Devenport (ONZM, Direttore, Galleria d'Arte del South Australia, Adelaide, Australia), Sarah Glennie (Direttrice, National College of Art and Design Dublino), Saskia Bos (storica dell'arte e curatrice, Amsterdam, Paesi Bassi), Suhanya Raffel (direttrice del museo, M+, Hong Kong, Cina), Victoria Noorthoom (direttrice, Museo de Arte Moderno de Buenos Aires).

"Il mondo che circonda i musei d'arte moderna e contemporanea è estremamente complesso con contesti diversi", ha evidenziato Mami Kataoka al termine della riunione. "Se i musei sono un'agenzia attiva e trasformativa per riflettere questo mondo che stiamo vivendo, tutti i temi che abbiamo discusso a Sydney durante la Conferenza annuale Cimam, come la decolonizzazione, il nuovo significato della collezione in relazione al mercato dell'arte, la sostenibilità, l'etica e il finanziamento, e l'attività museale oltre l'oggetto, il muro e l'edificio, devono essere discussi continuamente sulla piattaforma Cimam".

IL CIMAM

Fondato nel 1962, il Cimam (Comitato Internazionale per i Musei e le Collezioni del Moderno) è un'organizzazione affiliata dell'ICOM (Comitato Internazionale dei Musei) che mira a promuovere una rete globale di musei e professionisti museali nel campo dell'arte moderna e contemporanea, al fine di sensibilizzare e rispondere alle esigenze in evoluzione della professione e di assumere un ruolo di leadership sui temi di interesse.

Über das Geld

Die Kunst kritisiert ihre privaten Geldgeber

Waffenhändler, Oligarchen, Ex-Banker, Konzerne mit dubiosen Geschäftsmodellen: In der zeitgenössischen Kunst gibt es immer mehr Fälle, bei denen die zweifelhafte Herkunft von Geldern zur Finanzierung von Kunst zu Protesten und Rücktritten führt. In den USA spitzt sich die Lage zu.

Von Jörg Heiser

Hören Sie unsere Beiträge
in der DLF Audiothek



Die Fotografin Nan Goldin wehrt sich hartnäckig gegen den Einfluss der Mäzenatenfamilie Sackler (Imago)

Über das Geld, Teil 3

Die Fotografin Nan Goldin wehrt sich hartnäckig gegen den Einfluss der Mäzenatenfamilie Sackler. Diese verdiente Milliarden durch den Verkauf des Schmerzmittels Oxycontin. Es gilt als Hauptursache für die Opioid-Krise in den USA, der pro Jahr Tausende Süchtige zum Opfer fallen.

Ein Blick in die Kunstgeschichte zeigt, dass Künstler seit jeher der Verführung durch Macht und Geld aus oft dubiosen Quellen ausgesetzt waren. Was lässt sich daraus lernen? Wie soll man mit dem Geld privater Mäzene und Sponsoren umgehen? Wo verläuft die rote Linie? Und was tun die Künstler, um sich zu positionieren? Beißen sie die Hand, die sie füttert?

Jörg Heiser ist Direktor des Instituts für Kunst im Kontext an der Universität der Künste in Berlin. Zuvor war er fast zwei Jahrzehnte Redakteur der britischen Kunstzeitschrift „frieze“ und schreibt unter anderem für die „Süddeutsche Zeitung“. 2018 war er Ko-Kurator der Busan-Biennale in Südkorea. 2007 erschien sein Buch „Plötzlich diese Übersicht. Was gute zeitgenössische Kunst ausmacht“, zuletzt 2016 der Band „Doppelleben. Kunst und Popmusik“.

Fall Flick – Reinwaschung durch Kunst

Erinnert sei auch an den „Fall Flick“. Friedrich Christian Flick wollte Anfang der 2000er-Jahre in Zürich ein Museum für seine Sammlung eröffnen. Die Stadt lehnte dankend ab, denn Flick hatte sich immer geweigert, in einen Entschädigungsfond für ehemalige Kriegsgefangene und KZ-Häftlinge einzuzahlen, obwohl auf deren Ausbeutung als Zwangsarbeiter Teile des Flick'schen Vermögens beruhen. Zudem hatte er öffentlich bekannt, dass es ihm auch darum gehe, mit seiner Sammlung den Familiennamen „auf eine neue und dauerhaft positive Ebene zu stellen“.

Naiver hatte sich kaum je ein Mäzen zur Reinwaschung durch Kunst bekannt.

Doch das Museum Hamburger Bahnhof in Berlin setzte sich über die schweizerischen Bedenken hinweg, trotz der Proteste aus der Kunstszene. Die Sammlung Flick ging nach Berlin. Dort ist sie bis heute.

Auch aus jüngster Zeit gibt es Beispiele für den problematischen Umgang von Wirtschaftsmacht mit Kunst. Zum Beispiel beim VW-Konzern in Bezug auf das ihm finanzierte Kunstmuseum Wolfsburg. Vielleicht liegen schlicht bei einigen der reichen und mächtigen Unternehmer die Nerven blank. Nur ist es an der Kunst und ihrer Öffentlichkeit, dies nicht unkommentiert hinzunehmen. Nicht immer muss es um Boykott gehen. Oft würde es genügen, die Zustände transparent zu machen, nichts unter den Teppich zu kehren. „Wes Brot ich ess, des Lied ich sing“, sagt zwar das Sprichwort – aber längst nicht mehr jeder in der Kunstwelt stimmt ein in dieses Lied. So lange die Superreichen ungehindert von steuerpolitischen Maßnahmen ihr Vermögen mehren, bleibt der Kunstwelt nichts anderes übrig, als rote Linien zu definieren und sich besser zu organisieren. Das Kunst-Prekariat der schlecht bezahlten Kuratoren und Künstler muss sich zusammentun. Und die Ausstellungshäuser müssen sich selbst regulieren, nach dem Vorbild etwa des Deutschen Presserats, der im Fall von Verstößen gegen den Pressekodex zumindest Missbilligungen und Rügen ausspricht. Ähnlich könnte beispielsweise der Museumsverband International Committee for Museums and Collections of Modern Art, kurz CIMAM agieren.

Doch auch die Mäzene und Sponsoren selbst stehen in der Pflicht: Wenn sie ihre Rolle kritisch reflektieren und dem gesellschaftlichen Wohl zuarbeiten wollen, dann müssen sie sich klar und deutlich von jenen neofeudalen Oligarchen distanzieren, die genau dies nicht tun. Dass die Kunstwelt nicht mehr bereit scheint, die Augen vor schmutzigen Machenschaften einiger ihrer Gönner zu verschließen, geschieht auch vor dem Hintergrund des Rechtsrucks weltweit. Er hat viele sensibilisiert und über die sozialen Medien zum Protest mobilisiert. Gewiss birgt es auch Gefahren, wenn Einzelne zu Sündenböcken für eine Gesamtentwicklung gemacht werden. Doch umso wichtiger wären für Museen und Kunsthallen geordnete Strukturen der Selbstregulierung – und eine innere Bereitschaft zur Selbstreflektion.



PAPERBACK

The 2020-22 Board members are: Agustín Pérez Rubio, Curator 11th Berlin Biennale, Berlin, Germany. Ann-Sofi Noring, Co-director, Moderna Museet, Stockholm, Sweden. Bart De Baere, Director, M HKA – Museum van Hedendaagse Kunst Antwerpen, Antwerpen, Belgium. Calin Dan, Director, MNAC Bucharest—National Museum of Contemporary Art, Bucharest, Romania. Ernestine White, Director, William Humphreys Art Gallery, Kimberley, South Africa. Eugene Tan, Director, National Gallery Singapore and Singapore Art Museum, Singapore. Frances Morris, Director, Tate Modern, London, United Kingdom. Malgorzata Ludwisiak, Director, Centre for Contemporary Art, Warsaw, Poland. Rhana Devenport ONZM, Director, Art Gallery of South Australia, Adelaide, Australia. Sarah Glennie, Director, National College of Art and Design, Dublin, Ireland. Saskia Bos, Art historian and curator, Amsterdam, Netherlands. Suhanya Raffel, Museum Director, M+ Hong Kong, China. Victoria Noorthoorn, Director, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina.

Over 200 modern and contemporary art museum professionals attended the CIMAM Annual Conference debates around the topics **The 21st Century Art Museum: Is Context Everything?**; **Challenging the Narrative: Indigenous Perspectives**; **The Future of Collections**; and **Beyond the Walls**.

Mami Kataoka gives a concluding overview on the conference: "The world surrounding museums of Modern and Contemporary Art is extremely complex with diverse context. If museums are transformative and active agency to reflect this world we are living, all of the issues we had discussed in Sydney during CIMAM Annual Conference, such as decolonization, new meaning of collection in relationship with art market, sustainability, ethics and funding, and museum activity beyond object, wall and building, must be discussed continuously on the CIMAM platform."

Join CIMAM

Membership offers several benefits but above all, you will be part of a global contemporary art community representing the interests of the museum profession. CIMAM has over 500 members from 86 different countries. Members are directors and curators working in modern and contemporary art museums, collections, and archives, as well as independent curators.

Join or renew your membership with CIMAM for 2020-22 by filling the corresponding form [here](#).

About CIMAM

Founded in 1962, CIMAM (International Committee for Museums and Collections of Modern) is an Affiliated Organization of ICOM (International Committee of Museums) that aims to foster a global network of museums and museum professionals in the field of modern and contemporary art in order to raise awareness and respond to the evolving needs of the profession, and to take a leadership role on issues of concern.

CIMAM

AICA-TR VE CIMAM'DAN KÜRESEL DİYALOG



AICA-TR VE CIMAM'DAN KÜRESEL DİYALOG

85 yıldan beri 68'den fazla üye ile 1950'den itibaren faaliyetleri ile bilinen Uluslararası Modern Koleksiyon ve Müzeler Komitesi (CIMAM), Karayayında Avustralya'da düzenlenen gençli kurulu ve yeni çağdaşlar sempozyumunda AICA-TR'nin konularını yeni ilave AICA TR Üyeleri ile CIMAM'ın yeni başkan Mami Kataoka ve üyeleriyle buluşturan bu ortak söyleşi, pek çok ortak konuyu küresel diyalogla beraber gündeme taşıdı.

Uluslararası Sanat Eleştirmenleri Derneği Türkiye Birimi (AICA - TR), geçtiğimiz günlerde Amsterdam'da yapılan toplantıda, Sidney'de yapılan zirve üzerine, yeni yönetim kadrosu ile çalışma devam kararı veren CIMAM ile ortak bir söyleşi gerçekleştirdi. 1962 yılında 'Uluslararası Modern Koleksiyon ve Müzeler Komitesi' olarak ile kurulan genç, modern ve güncel sanat alanında küresel bir ağ oluşturmak ve bu ağla ilgili gerçekleştirdiği her türlü sorunu çözümler ve farkındalığı hayata geçirerek, ilgili meseleleri üzerine inen bir rol ortaya koymak için faaliyet gösteren AICA-TR'nin ortak e-posta iletişim grubu üzerinden yapılan Üyelere açık çağrı üzerine toplanan söyleşiye, sanatçıyla (k)haberlik (aka ile) Evrim Altuğ, Gökçe Barışoğlu Okandan, Ece Balcıoğlu ve Çiğdem Zeytin destek verdiler.

Ayrıca bu söyleşiyi izlemek isteyenler



Evrim ALTUĞ (AICA - TR Yönetim Kurulu Üyesi): Alanındaki en önemli kültür ve sanat girişimcilerinden, hayırsever - yatırımcı iş insanı Osman Kayala, halen hakkında birer bir suçlara söz konusu edilmektedir. İki yıla yakındır cezaevinde tutuluyor. Bu vesile ile kendisine ve onun nezdinde Türkiye'de hapsede tutulan öteki aydın ve gazetecilere bir kez daha seslenmek ister misiniz ?

Elizabeth Ann Macgregor (CBE), Sidney Güncel Sanat Müzesi Direktörü, 2017-2019 CİAMM Başkanı, Avustralya:

Ocak 2019'da, CİHAM'ın "Kültür İzleme Programı" Derhan Kavala ve Türkiye'deki kültür profesyonelleri hakkında bir anketle yapıldı. CİHAM, Derhan Kavala'ya istinaden kendisinin genel olarak etnik kimliğini ve hakkındaki deneyat yaşamının kaldırılmasını talep ederek, ilgili açıklama aradı. İki ay sonra hakkındaki soruların anket anısı doğrultusunda diye getirildi. İlgili CİHAM açıklaması, burada da okunabilir:

<http://www.kultur-professionals.de>



Mami KATAOKA, Mori Sanat Müzesi Yardımcı Direktörü ve Şef Küratörü, CIMAM 2020-2022 dönemi Yeni Başkanı:

Kendi içindeki her bölgesel konuyu üzerinden, güncel sanatın dünyadaki politik, ekonomik ve sosyal, tarihsel değişimlere yönelik tepkisi göz önünde bulundurulduğunda, güncel sanat müzelerinin çok katmanlı Dünya ile ilgili yegâne tartışmaları - sürdürebilecek farklı perspektiflere bir platform olması ve böyle de kalması, zorunlu hale geliyor.

İlginçtir ki, ICOM'un 'Müzenin Yeni Tanımı' ile ilgili önermesi, hali hazırda müze yönetim ve işletmesi ile ilgili bu konunun da bir parçası durumunda. Bu konuda FYIOT 2019'da Kyoto'da yapılan Yıllık ICOM Konferansı'nda, ilgili önerme tam anlamıyla kabul görmüş değildi. Ve bunun beraberinde getirdiği tartışma da gelecek seneye devredilmiş gibi. Bu da günümüz müzelerinin yüzleştikleri karmaşalar ve zorlukların bir yansıması olarak ele alınabilir.

CIMAM ve Üyelerinin, bu konu hakkındaki tartışmayı ICOM ile de sürdürebileceklerini öngörmekteyiz. Küresel iklim değişikliği, mevcut politik koşullar karşısında müze eliği gibi konuların, öncelikli seviyede ICOM ile de birlikte ele alınması mümkün görünüyor.

Bu anlamda müzeler ve sanat eleştirmenleri ve gazetecilerini küresel bağlamda buluşturmayı öngören kimi misafir programları - rezidansları tasarlamaya meyilli misiniz ?

AICA (sanat eleştirmenleri-gazeteciler) ile tam anlamıyla işbirliğine açığız; bununla beraber güncel sanat profesyonellerinin AICA Üyeleriyle kuracakları diyalogun çok büyük bir ilgi kaynağı olduğu da ortada. Bunu, CIMAM Yönetim Kurulu Üyelerine taşımak ve imkânına dair olasılıkları tartışmayı kesinlikle düşünüyorum.

Gökçe Dervişoğlu OKANDAN (AICA-TR Üyesi, İstanbul Bilgi Üniversitesi, Akademisyen):

Son dönemde 'ortaklaşa çalışma'ya odaklanan mekânlar üzerine ilgileniyorum. Bunlar, 'Yeni' kamusal alan üzerine tanım üretebilmek adına bir yaratıcı kaynak da sağlıyor. Sanırım birkaç sene evvel, ENCATEC'nin Lecce'de düzenlediği bir toplantı olmuştu ve şehrin girişinde tecrübe edilen 'Fab-Lab' isimli bir model söz konusuydu. Belediye yönetimine bu çalışmayı niçin yürürlüğe koyduklarını sorduğunda, şehrin çok az sayıda ziyaretçisi bulunduğunu ve bunu artırmaya niyetli olduklarını, bu yüzden de bu projeye giriştiklerini söylemişti. Buna benzer bir modeli İstanbul, Türkiye'de de (www.saltonline.org) gözlemliyorum ve bunların kimi servislerini biletler ile sağlarken, kimi ise üyelik metodunu gözetiyordu. Daha farklı olanlar ise, bu türlü boş ve büyük alanları 'ücretsiz' sunuyordu. Dolayısıyla sorum şu olacak, 'Centre Pompidou'dan sonra, bugün neredeyiz ?

Mami KATAOKA, Mori Sanat Müzesi Yardımcı Direktörü ve Şef Küratörü, CIMAM 2020-2022 Dönemi Yeni Başkanı:

Güncel Sanat Müzesi' bugün bir sistem olarak dünyanın her yanında varlığını sürdürüyor; buna mukabil bölgeden bölgeye değişen ve kendi fonlama ve işlev biçimiyle de birbirinden ayrılan bir özellik gösteriyor. Müzelerin operasyonel ve fonlama adına ortaya koydukları iç yapı da, elbette birbirinden farklılık arz edebiliyor. Müze fikri, 'kamusal' ve 'kâr amacı gütmeyen' biçim ile ilişkili olduğu ölçüde, bunun da farklı yaklaşım ve müdahaleler ile, piyasa ve sponsorluğun mevcut karmaşıklığı üzerinden tekrar incelenmesi zorunlu görünüyor. Müze için mükemmel bir model yok ve vaktiyle başarılı olan model de, sonuza dek başarılı olamayabiliyor. Müze profesyonellerinin, kendi bilgeliklerini bir araya getirebilmesi ve sürdürülebilir, farklı modelleri bulabilmek için, karşılıklı saygıya dayalı bir çerçeve içerisinde birlikte deneyimde bulunması gerekiyor. Tapkı, CIMAM gibi bir organizasyonun bunun için gayet yapıcı bir platform oluşu gibi...

Ece BALCIOĞLU, (Direktör, Evin Sanat Galerisi, AICA TR Üyesi):

Arşivler, müzeler adına tayin edici bir ağırlığa sahipler. Bu yönden ele alırsak, arşivlerin koleksiyon dahilindeki çalışmaların kalıcılığına dair planlarınız nedir ? Giderek genişleyen koleksiyonların karşısında, eserleri korumak adına ne gibi metotlara sahipsiniz ? Yakın zamanda müzeler ile özel sektörün giderek artan iş birliğini nasıl yorumluyorsunuz ? Bu bağlamda, ilgili kurumların düzenledikleri atölye çalışmaları, seminer ve söyleşilerin, sanatın kamusal alanla ilişkisi ve etkileşimli düzenlemeler adına ne gibi bir etkisi olabileceğini değerlendirirdiniz?

Frances MORRIS, Direktör, Tate Modern, Londra, Birleşik Krallık:

Koleksiyonların ve arşivlerin birbiriyle uyumluluğu, CIMAM üyelerinin araştırmacı yükümlülükleri arasında geliyor. Bir organizasyon olarak, müze tanımına uyumluluk bağlamında, koleksiyonlarda tutulan sanat eserleri ve arşivlerin gözele çıkarılmasını anımsıyoruz. Müzeler, kendi koleksiyonlarının oluşumu bağlamında aşırı bütçeyle anlaşıyor olabilir, koruma ve kalıcılık gibi konular adına akılcı davranabilmelidir.



Bu söyleşinin gerçekleşmesinde emek veren CIMAM İletişim Birimi Sorumlusu Sn. Kireia Azuara'ya AICA-TR adına özel teşekkürlerimizi sunarız.

Ayrıntılı bilgi ve güncel linkler:

<http://cimam.org/news-archive/nani-kataoka-new-president-of-cimam-20202022/>

<http://cimam.org/general-information/board-members-2020-22/>

<http://cimam.org/news-archive/harry-questions-prick-compliance-conference-tackles-museum-practice/>

INTERVIEW FROM AICA TO CIMAM,

by Elizabeth Ann Macgregor OBE

Director of the Museum of Contemporary Art Australia

Evrin ALTUĞ (Member of AICA Directional Board): One of the most important philanthropists in Turkey is still in prison without any specific guilty, for almost 2 yrs. He founded Anadolu Kultur organization, Mr. Osman Kavala. Do you want to send a message of solidarity to him and other academics -intellects facing prison in here?

In January 2019, CIMAM's Museum Watch Program released a statement about Osman Kavala and the Turkish cultural professionals. CIMAM asked for Osman Kavala to be immediately released and for a lifting of the travel bans and an immediate resolution of the cases against the individuals listed in the statement. CIMAM statement can be read following this link:

<http://cimam.org/museum-watch/museum-watch-actions/cimam-statement-about-osman-kavala-and-turkish-cultural-professionals/>

Would you like to make a CIMAM summit in Turkey, and why + which possible program and topic?

CIMAM 2019 Annual Conference was held in Istanbul hosted by SALT. Titled "Museums Beyond the Crises" the meeting gathered 218 delegates from 58 different countries. The conference program included visits to Arter, Depo, Galerist, Istanbul Modern, The First Istanbul Design Biennial, Rampa, SALT Galata, and SALT Beyoğlu. Every two years, CIMAM runs an open call for members to submit a candidature to host the next Annual Conference in their institutions.

Let's re-visit the motto of ICOM, here it is says, 'Museums have *no borders*, they have a network.' So in order to looking to this; what are the possible some most urgent problems, that today's institutions are facing with?

One of the current key issues is how museums respond to the challenging political circumstances around the world and the rise of activism using social media. For example, in the US and UK museums have become the target of activists seeking to enforce censorship of certain kinds of work, as in the case of the Guggenheim's Chinese exhibition last year, or to highlight issues with sponsors and trustees whose activities are antithetical to many artists. Social media has become an effective weapon for groups to attack institutions. As many museums are also facing a reduction in public funding which requires more engagement with the private sector, how to negotiate these difficult situations is a major concern for directors and boards. Being part of a network where these difficult issues can be discussed among colleagues highlights the importance of CIMAM.

Perhaps you know, there was a dystopian movie, Children of Men and on that movie, a wealthy man tries to save all the cultural goodies in order to escape from Earth's chaotic, anarchic and war-zone insecure climate.... So, what do you think when you gather these two subjects: "Climate Change and Museums"?

In January 2019, CIMAM's Museum Watch Program released a statement about Osman Kavala and the Turkish cultural professionals. CIMAM asked for Osman Kavala to be immediately released and for a lifting of the travel bans and an immediate resolution of the cases against the individuals listed in the statement. CIMAM statement can be read following this link:

<http://cimam.org/museum-watch/museum-watch-actions/cimam-statement-about-osman-kavala-and-turkish-cultural-professionals/>

Would you like to make a CIMAM summit in Turkey, and why + which possible program and topic?

CIMAM 2019 Annual Conference was held in Istanbul hosted by SALT. Titled "Museums Beyond the Crises" the meeting gathered 218 delegates from 58 different countries. The conference program included visits to Arter, Depo, Galerist, Istanbul Modern, The First Istanbul Design Biennial, Rampa, SALT Galata, and SALT Beyoglu. Every two years, CIMAM runs an open call for members to submit a candidature to host the next Annual Conference in their institutions.

Let's re-visit the motto of ICOM, here it is says, 'Museums have *no borders*, they have a *network*.' So in order to looking to this; what are the possible some most urgent problems, that today's institutions are facing with?

One of the current key issues is how museums respond to the challenging political circumstances around the world and the rise of activism using social media. For example, in the US and UK museums have become the target of activists seeking to enforce censorship of certain kinds of work, as in the case of the Guggenheim's Chinese exhibition last year, or to highlight issues with sponsors and trustees whose activities are antithetical to many artists. Social media has become an effective weapon for groups to attack institutions. As many museums are also facing a reduction in public funding which requires more engagement with the private sector, how to negotiate these difficult situations is a major concern for directors and boards. Being part of a network where these difficult issues can be discussed among colleagues highlights the importance of CIMAM.

Perhaps you know, there was a dystopian movie, Children of Men and on that movie, a wealthy man tries to save all the cultural goodies in order to escape from Earth's chaotic, anarchic and war-zone unsecure climate.... So, what do you think when you gather these two subjects: "Climate Change and Museums"?

Are you willing to design any residency programs; to collaborate the museums and art critics - journalists globally?

We have yet to fully discuss collaboration with AICA (art critics / journalists), however, it will be of great interest if contemporary art professionals could have dialogues with AICA members. I would certainly take it up to the CIMAM Board members and discuss the possibility with them.

From: Gökçe Dervisoğlu UKANDAN, Istanbul Bilgi University, Academician).

Lately, I'm on the interest about 'co-working' spaces, which can create some 'creative hub's that re-define a 'new' public space; I think several years ago when I was at a meeting, there was a meeting at Lecce by ENCATEC and on the entrance of the city, there was a 'Fab - Lab' model was experienced. When I had asked to the official at the municipal board, and person replies me that they are doing this method because of the city's museum has so less visitors; because the need of increasing it they are made this one. I'm witnessing a similar model at Istanbul Turkey, (www.saltforonline.org) and some of them are giving the service by tickets, but other some doing by membership, and different ones are using these kind of big and 'empty' areas free. So my question is, after 'Centre Pompidou', where are we now ?

Contemporary Art Museum as a system exist all around the world, however, its business model differs by regions and its purpose of founding. Infrastructure for funding and operating museums can be also very different from one to the other. While the idea of museum is always associated with the concept of Non-Profit and Public, this needs to be re-examined in different interpretations in recent complexities of market, sponsorship and all other factors. There is no perfect model for the museum, and even once-successful model is not successful forever. Museum professionals must bring their wisdom and experience together to find different sustainable models within respective context, and an organization like CIMAM is a very productive platform for this.

by FRANCES MORRIS

Director, Tate Modern, London, United Kingdom

From: Ece BALCIOĞLU, (Director, Evin Art Gallery, Istanbul TR).

Archives have significant weight for museums. In this direction how do you plan to ensure the permanence of the archives of the works and publications included in the collection?

What methods you have for the future in terms of preserving the works in the expanding collections?

How do you evaluate the increase of the collaboration of private sector with museums in recent years and alternatives such as the use of these venues in interactive arrangements such as workshops, seminar and interviews which have an important role in the communication of art with public?

Ensuring the integrity of collections and archives is a key commitment for CIMAM members. As an organisation we do not endorse deaccessioning and see collecting works of art and archives as integral to the very definition of the museum. Museums need to be extremely discerning in their collecting, mindful of issues of sustainability and conservation.

Many of us depend on the generosity of private individuals in building our collections through gifts of cash and works of art and we encourage museums to take full ethical concerns into account when collaborating with the private sector. Unfortunately museums are more and more reliant on external and private funding as government support diminishes. We are fully aware of the potential conflicts of interest that arise in public/private partnerships and the need for transparency and clear governance.

CIMAM **INTERNATIONAL** **AND COLLECTIONS**
COMMITTEE FOR **OF MODERN ART**
MUSEUMS

association
internationale des
critiques d'art, turquie
international association
of art critics, turkey
uluslararası
eleştirmenler derneği
türkiye

AICA
TR

Elizabeth Ann Macgregor



Twitter

Countdown

61

Following
British

Following
Museum Director



SINGAPORE



Dynamic director of Australia's leading contemporary art museum

Macgregor's first job in the arts was driving a bus, packed into which was an exhibition, to remote communities in Scotland. The visitor figures for that could probably be counted on two hands, which makes it even more remarkable that as director of Sydney's Museum of Contemporary Art Australia (MCA) she now attracts more than a million people a year to her shows. Visitors this year (including those attending the museum's under-18s-only evenings) enjoyed a six-decade survey of South African photographer David Goldblatt's career and *The National: New Australian Art*, a six-year collaboration with two other Sydney institutions. Macgregor, whose term as president of CIMAM ends this year, is a member of the NSW Australia Day Advisory Council, as well as numerous other quangos. She has also made strides to address Australia's colonial legacy: visitors to the institution's website are informed that the MCA stands on land and water traditionally owned by the Gadigal people of the Eora Nation.

NEWS

Week in Review: Tufts Ditches Sackler Name, French Museum Close as Protests Rage

Also, fired Marciano Art Foundation employees protested Guess stores on Black Friday, a stolen Willem de Kooning painting worth an estimated \$100,000,000 has been recovered, and more.



Jasmine Weber December 6, 2019



Removal of the Sackler name from the Tufts University School of Medicine (photo by and courtesy of Alejandra Ramirez-Gonzalez, Tufts University)

POPULAR

- 1 In the War of Memes, Tran Is Trouncing the United States
- 2 Kehinde Wiley, Wangechi Mutu, and Kara Walker Upstage the Monuments Debate
- 3 Pre-Raphaelite Women Don't Quite Get Their Due
- 4 Images of 100,000 Artworks From Paris Museum Collections Now Freely Available to the Public
- 5 Mondrian Before Abstraction

Week in Review is a weekly collection of news, developments, and stirrings in the art world. [Subscribe](#) to receive these posts as a weekly newsletter.

This week brought two wins for the drug policy advocates and pharma activists campaigning for the removal of the name of the Sackler family, owners of the opioid manufacturer Purdue Pharma, from the buildings of art and cultural institutions. Tufts University in Boston announced that it removed the Sackler name from five of its facilities and programs, and the Smithsonian in Washington, DC said it “rebranded” its Asian Arts galleries, the Freer Gallery of Art and the Arthur M. Sackler Gallery, as the National Museum of Asian Art.

Throughout France, demonstrators are taking to the streets in protest against President Emmanuel Macron’s proposed retirement reforms. As with other sectors of French society, the protests have affected the country’s many museums and cultural institutions, which are temporarily closing or cordoning off some of their galleries.

This Week in the Art World

The **Andy Warhol Foundation** has announced the recipients of its 2019 Arts Writers Grant Program. Hyperallergic staff writer **Hakim Bishara** was awarded a grant for short-form writing.

Christopher Breward was named director of the **National Museums of Scotland**. | [Scotsman](#)

The **Fralin Museum of Art** at the University of Virginia has appointed **Laura Minton** as curator of exhibitions. **Hannah Cattarin** was promoted to assistant curator. | via email announcement

Stamatina Gregory was appointed director of curatorial programs at the **Leslie-Lohman Museum**.

Hamilton Artists Inc. was awarded the **Lacey Prize** for artist-run organizations in Canada. | via email announcement

The **International Committee for Museums and Collections of Modern Art (CIMAM)** appointed **Mami Kataoka** as president. **Suzanne Gotter** was named secretary-treasurer.

Andrés Jaque was appointed chief curator of the **13th Shanghai Biennale**.

Byron Kim was awarded the 2019 **Robert De Niro, Sr. Prize**. | [ARTnews](#)

The winners of the **Knights Arts Challenge** have been announced. | [Artforum](#)

Jewyo Rhii was awarded the **2019 Korea Artist Prize**. | [Artforum](#)

Jennifer Tipton has received the **Baryshnikov Arts Center's 2019–20** Cage Cunningham Fellowship. | via email announcement

Monetta White was named executive director at **Museum of the African Diaspora** in San Francisco. | [Datebook](#)

ICYMI: The week's top news in the arts

PREMIUM CONTENT

Inaugural PHOTO 2020 Festival announced, All About Women line-up revealed, Lock out laws reversed in Sydney, celebrating Flesh after Five – and more arts news.

NOTICIAS

Mami Kataoka presidente de CIMAM 2020–2022

 [Twitter](#)  [Facebook](#)  [Compartir](#)  [Pocket](#)  [Compartir](#)  [Save](#)

Sydney, Australia. 15 al 17 de noviembre 2019.

Mami Kataoka nueva presidente de CIMAM 2020–2022

Conferencia Anual 2019

Comité Internacional de Museos y Colecciones de Arte Moderno (CIMAM)

CIMAM

Fabra i Coats C/ Sant Adrià, 20 08030 Barcelona

info@cimam.org

<http://cimam.org>



CIMAM celebra el éxito de su Conferencia Anual 2019 en Sydney y el nombramiento de su nueva Presidente, Mami Kataoka, Subdirectora y Curadora en Jefe en el Museo de Arte Mori, Tokio, y miembros de la Junta 2020–22

CIMAM ha celebrado su Conferencia Anual del 15 al 17 de noviembre 2019 organizada por el **Museo de Arte Contemporáneo de Australia** en Sydney, con una asistencia exitosa de más de 200 participantes y el nombramiento del nuevo Presidente para el **Comité Internacional de Museos y Colecciones de Arte Moderno (CIMAM)**, además de la nominación de la nueva Junta.

La Junta saliente y los nuevos miembros elegidos de la Junta presentes en Sydney nombraron a **Mami Kataoka**, Subdirectora y Curadora en jefe en el **Museo de Arte Mori**, como la nueva Presidenta de CIMAM.

Suzanne Cotter, Directora, Mudam Luxemburgo — **Musée d'Art Moderne Grand-Duc Jean**, Luxemburgo ha sido nombrada Secretaria-Tesorera de la organización.

La presidenta saliente para el período de 2017-1919, Elizabeth Ann Macgregor OBE, fue nombrada miembro honorario de CIMAM en agradecimiento por su dedicación y su importante contribución a CIMAM.

Mami Kataoka, nombrada directora del Museo de Arte Mori desde el 1 de enero de 2020, ha declarado: "Estoy encantada de asumir este papel de presidente de CIMAM como el primer presidente no europeo de su historia. Esto es un reflejo y una expectativa del hecho de que CIMAM debería ser una organización verdaderamente global de profesionales de museos de arte moderno y contemporáneo en todo el mundo. Junto con nuestra Junta de CIMAM muy experimentada y comprometida y junto con los más de 600 miembros de CIMAM, estoy emocionado de ver cómo CIMAM puede contribuir a la comunidad del museo y la sociedad contemporánea en los próximos tres años «.

Los miembros de la Junta 2020-22 son: Agustín Pérez Rubio, curador de la 11ª Bienal de Berlín, Berlín, Alemania. Ann-Sofi Norring, codirectora, Moderna Museet, Estocolmo, Suecia. Bart De Baere, Director, M HKA — Museum van Hedendaagse Kunst Antwerpen, Antwerpen, Bélgica. Calin Dan, Director, MNAC Bucarest — Museo Nacional de Arte Contemporáneo, Bucarest, Rumanía. Ernestine White, Directora, Galería de Arte William Humphreys, Kimberley, Sudáfrica. Eugene Tan, Director, Galería Nacional de Singapur y Museo de Arte de Singapur, Singapur. Frances Morris, Directora, Tate Modern, Londres, Reino Unido. Malgorzata Ludwisiak, Directora, Centro de Arte Contemporáneo, Varsovia, Polonia. Rhana Devenport ONZM, Directora, Galería de Arte de Australia del Sur, Adelaida, Australia. Sarah Glennie, Directora, Colegio Nacional de Arte y Diseño, Dublín, Irlanda. Saskia Bos, historiadora de arte y curadora, Amsterdam, Holanda. Suhanya Raffel, directora del museo, M +, Hong Kong, China. Victoria Noorthoorn, Directora, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina.

Los miembros de la junta se unen a diferentes grupos de trabajo a lo largo de su mandato de tres años. Trabajar en subcomités facilita la implementación de los programas de CIMAM, tales como las mejores prácticas del museo, el programa Museum Watch, el programa de becas de viaje, el premio CIMAM Outstanding Museum Practice, la sostenibilidad y la ecología en la práctica del museo, la participación del ICOM, la recaudación de fondos y La Conferencia Anual. Contenidos.

Más de 200 profesionales de museos de arte moderno y contemporáneo asistieron a los debates de la Conferencia Anual del CIMAM sobre los temas El Museo de Arte del Siglo 21: ¿Es el contexto todo? Desafiando la narrativa: Perspectivas indígenas; El futuro de las colecciones; y más allá de los muros.

Mami Kataoka ofrece una descripción final de la conferencia: *"El mundo que rodea los museos de arte moderno y contemporáneo es extremadamente complejo con un contexto diverso. Si los museos son una agencia transformadora y activa para reflejar el mundo en el que vivimos, todos los temas que discutimos en Sydney durante la Conferencia Anual del CIMAM, como la descolonización, el nuevo significado de la colección en relación con el mercado del arte, la sostenibilidad, la ética y la financiación, y la actividad del museo más allá del objeto, la pared y el edificio, debe discutirse continuamente en la plataforma CIMAM «.*

Únete a CIMAM

La membresía ofrece varios beneficios pero, sobre todo, serás parte de una comunidad global de arte contemporáneo que representa los intereses de la profesión del museo. CIMAM tiene más de 600 miembros de 86 países diferentes. Los miembros son directores y curadores que trabajan en museos de arte moderno y contemporáneo, colecciones y archivos, así como curadores independientes.

Sobre CIMAM

Fundado en 1962, el CIMAM (Comité Internacional de Museos y Colecciones de Arte Moderno) es una organización afiliada del ICOM (Comité Internacional de Museos) que tiene como objetivo fomentar una red global de museos y profesionales de museos en el campo del arte moderno y contemporáneo para crear conciencia y responder a las necesidades cambiantes de la profesión, y asumir un papel de liderazgo en temas de interés.

+ info <http://cimam.org>

NEWS



Mami Kataoka. Photo: Ito Akinori. Courtesy of CIMAM.

December 02, 2019 at 9:49am

CIMAM APPOINTS MAMI KATAOKA PRESIDENT, ELECTS NEW BOARD MEMBERS

The International Committee for Museums and Collections of Modern Art (CIMAM) has named Mami Kataoka, deputy director and chief curator of the Mori Art Museum in Tokyo, as its new president and Suzanne Cotton, director of the Musée d'Art Moderne Grand-Duc Jean, Luxembourg, as secretary-treasurer. The announcement was made during the organization's annual conference, which was held at the Museum of Contemporary Art Australia in Sydney from November 13 to November 17. CIMAM also revealed the nomination of its new board.

"I am thrilled to take this role of president of CIMAM as the first non-European president in its history," Kataoka said in a statement. "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. Together with our very experienced and engaged CIMAM board and together with all the six hundred plus CIMAM members, I am excited to see how CIMAM can contribute to the museum community and the contemporary society in the next three years."

Among the new 2020–22 board members are Agustín Pérez Rubio, curator of the eleventh Berlin Biennale; Ann-Sofi Noring, codirector of Moderna Museet, Stockholm; Calin Dan, director of the National Museum of Contemporary Art, Bucharest; Frances Morris, director of Tate Modern, London; Malgorzata Ludwisiak, director of the Centre for Contemporary Art, Warsaw; and Suhanya Raffel, director of the M+ museum in Hong Kong.

ALL IMAGES

SHARE



会見レポート

📌 イベント

📄 シート

2020年01月08日 13:30～14:30 10階ホール
片岡真実・森美術館館長 会見



会員メモ

2020年1月1日付で森美術館3代目館長に就任した片岡真実さんが世界の現代アートシーンと日本の現状や課題、就任にあたっての抱負を語った。

片岡さんは2003年の森美術館開館時からキュレーターとして活躍。18年に副館長になった。

片岡さんが企画した「塩田千春展：魂がふるえる」（19年6～10月）には66万人超が来場、同館歴代2位を記録した。

海外では18年のシドニー・ビエンナーレでアジア人初の芸術監督を務めたほか、がヨーロッパ圏として初めてCIMAM（国際美術館会議）会長に就任した。

司会 小川紀代子 日本記者クラブ企画委員（産経新聞）

会見レポート

現代アートは「世界の縮図」 日本の存在は希薄

小川 紀代子（企画委員 産経新聞社編集局ウェブ編集長兼編集委員）

村上隆、奈良美智…。アートに詳しくなくても、作品の知名度を含めて彼らの名前を知っている。だから日本のアートはいい輪なのかなと思っていた。ところが、昨年6万人を集めた「金田千春展」など数々の人気展を手がけた名キュレーターは「香港やシンガポールでは近現代美術館やビエンナーレ、アートフェアが盛ん。日本の存在感相対的に希薄になっている」と断じる。

1月1日から森美術館の館長に就任、国際美術館会議（CIMAM）の会長にも非ヨーロッパ圏から初めて選ばれた国際派。だから、世界における日本の現状も客観的に認識している。会見には美術担当記者も多く集まり、終了後も出まわっていた。

マルセル・デュシャンが男性の小便器をアートとして発表した衝撃作「泉」から100年以上経っても、日本では「アートは美しい、が褒められない」という。

現代アートとは政治、社会、経済、文化などの背景を踏まえて理解される「世界の縮図」。意味を考えさせるものであり、美しいだけではない、というのだ。

さらに、現代アートの市場規模は数兆円となっている。もはや芸術のみならず国家経済の公器だ。国は、遅ればせながら2014年度に初めて現代アートに対して文化予算を計上したという。今後は、片岡氏は日本現代アート委員会会長として国際的な情報発信などに努めていく。

会話は「八木中道（はっぴちゅうどう）」と書いた。インド産の言葉で、とらわれないモノの見方をいう。縮図が収容する世界を見据えるのがろう。「愚とされてきたことが見直される時代。前進し、立ち位置を振り回したい」と説明した。

会見では客えづらぬ質問にもユーモアを交え、柔らかく受け答える様子が印象的だった。この柔軟性とバランス感覚は、世界に日本をアピールする上で大きな武器になる。

ゲスト / Guest

片岡真実 / Mamiko Katagawa

日本 / Japan

森美術館館長 / Director, Art Museum

CIMAM Appoints Mami Kataoka President, Elects New Board Members



Above: Mami Kataoka. Photo: Ito Akinori. Courtesy of CIMAM.

DECEMBER 3, 2019

SYDNEY, AUSTRALIA—The International Committee for Museums and Collections of Modern Art (CIMAM) has named Mami Kataoka, deputy director and chief curator of the Mori Art Museum in Tokyo, as its new president and Suzanne Cutter, director of the Musée d'Art Moderne Grand-Duc Jean, Luxembourg, as secretary-treasurer. The announcement was made during the organization's annual conference, which was held at the Museum of Contemporary Art Australia in Sydney from November 15 to 17. CIMAM also revealed the nomination of its new board.

"I am thrilled to take this role of president of CIMAM as the first non-European president in its history," Kataoka said in a statement. "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. Together with our very experienced and engaged CIMAM board and together with all the six hundred plus CIMAM members, I am excited to see how CIMAM can contribute to the museum community and the contemporary society in the next three years."

Among the new 2020–22 board members are Agustín Pérez Rubio, curator of the eleventh Berlin Biennale; Ann-Sofi Norling, co-director of Moderna Museet, Stockholm; Calin Dan, director of the National Museum of Contemporary Art, Bucharest; Frances Morris, director of Tate Modern, London; Malgorzata Ludwisiak, director of the Centre for Contemporary Art, Warsaw; and Suhanya Raffel, director of the M+ museum in Hong Kong.

07.12.2019 48 332 00

Мами Катаока избрана президентом CIMAM

Секретарем-казначеем организации назначена Сюзанне Коттер.



Mami Kataoka (фото: © Akinu) / Сити-РСМД/АК

Мами Катаока избрана президентом CIMAM — Международного комитета музеев и коллекций современного искусства. Катаока в настоящее время является заместителем директора и главным куратором музея Мори в Токио. Секретарем-казначеем организации назначена Сюзанне Коттер, директор люксембургского Музея современного искусства великого герцога Жана. Катаока стала первым неевропейским президентом организации. По ее словам, это стало «отражением того факта, что CIMAM должна стать действительно глобальной организацией профессионалов музеев современного и актуального искусства во всем мире». Среди новых членов совета директоров, избранных на 2020–2022 годы, — Агустин Перес Рубио, куратор 11-й Берлинской биеннале; Анн-Софи Норинг, содиректор Модрена Мусет, Стокгольм; Калин Дан, директор Национального музея современного искусства, Бухарест; Франсес Моррис, директор Тейт Модерн, Лондон; Малгожата Людвисяк, директор Центра современного искусства, Варшава; Сухания Раффель, директор музея М+ в Гонконге.



DOSSIERS AFICIONADOS ARTIST BLOG WHAT'S ON @COBO SALON Q



Mami Kataoka, Deputy Director and Chief Curator at Mori Art Museum, Tokyo, Japan. Photo: Ito Akinori.
Image courtesy of Mami Kataoka and CIMAM.

Not to be outdone, the International Committee for Museums and Collections of Modern Art (CIMAM) announced its first non-European president this week—Mami Kataoka, Deputy Director and Chief Curator at Mori Art Museum. Kataoka will also be stepping into her new role as Director of Mori Art Museum in January 2020.

National Gallery Celebrates Carver Of FESTAC '77 Mask, Pa Joseph Alufa

1 dic. 2019 By Gregory Austin Nwakunor, Arts and Culture Editor

SOCIAL media and smartphones have had significant impact on art world. Digital has put power in the hands of collectors and aficionados to search at will for information, as well as to choose among a myriad of means in order to acquire art.

Twelve years after former Director-general, Chief Joe Musa, initiated plans to build a befitting edifice for National Gallery of Art (NGA) in Lagos or Abuja, not much has been achieved in this regard at the 26-year-old federal agency.

Beyond documenting through exhibitions and book publications, there is no edifice in Abuja, which suggests the height of the gallery's activities.

DirectorGeneral, has assured of a renewed determination to realise the goal.

Ikpakronyi, a seminal figure in Nigerian art, believes that the facility is not only a homage to the country's strength as a major player in the contemporary art scene, but equally canonised the profundity of Nigeria's artists. He notes that without a gallery edifice where NGA could hold its events, the government and the people will not acknowledge or appreciate its functions.

"These facilities, the world over, stand out for their impressive artwork and immense size — If you are a huge art fan and want to fully

surprise you based on their size and gorgeous paintings. When visiting these facilities you can see some of the well known paintings in history and gain a greater love for art.

According to him, if NGA has an edifice it will host exhibitions of its works that are rotten away in stores. "Such exhibitions will be opened to Nigerians and foreigners to appreciate the quality of artworks by Nigerian artists, living or dead. This is my major concern and direction."

Ikpakronyi laments, "periodically, artworks in our collections would have been exhibited for months and later returned to the store for

conditions and space that enhance their preservation or conservation. As we speak, we cannot guarantee such appropriate conditions and spaces where the works are now. We have over 3000 artworks by the masters in our collection. By cramming them together we are denying the artworks life."

The DG, who spoke on his six months in office, described the lack of such facility as a huge setback to the growth of Nigerian art and artists, adding that the poor conditions of some artworks in the stores would not have arisen if NGA had its edifice designed to host its shows.

He continues, "during my defence



Ikpakronyi, acting Director-general, National Gallery of Art

that my dream and direction is for NGA to have a befitting gallery. The good news is that the two commit-

tees (House and Senate) on culture and NGA are on the same page on this matter."

He adds, "NGA has been at the Federal Secretariat Complex, Abuja for some years now. And you cannot find any identification to show NGA exists there. Yet, we have about 26 outstations across the country. We may adopt Public-private partnership arrangement to raise funds for the project. I know for sure that building such an edifice is not a day's work, but we can start from somewhere. And it will grow from there."

Ikpakronyi's personal history and artistic oeuvre is quite commendable. He holds a master's degree and PH.D in Art History from the University of Nigeria, Nsukka. He equally has a Master of Philosophy (M.phil.) and Master of Arts (M.A.) degrees in Visual Arts: Art History (African Studies) from the University of Ibadan.

He had also obtained a Bachelor degree (B.A.) from Ahmadu Bello University, Zaria, in the same discipline, and a Certificate in Policy, Strategy and Leadership from the National Institute of Policy and Strategic Studies (NIPSS), Jos.

At the time of his going to NGA, there was ideological privileged of politics, histories and cultures, which made him seek a path that engages the predatory longing of the young graduate: the desire to conquer and appropriate the intellectual material to advance the African society.

Ikpakronyi reveals that he has been part of the NGA journey and now is the opportunity to make a difference.

On December 12, 2019, NGA will be celebrating the producer of FESTAC mask, Pa Joseph Igbinovia Alufa.

NGA will hold an exhibition of the artist's works and images in Benin City. Already, a documentary is being done on him, "because up till now, very little has been written about him. Remember that Pa Alufa rescued the Black race from British embarrassment when Britain refused to return the original Queen Idia mask that was used for FESTAC 77 symbol."

He continues, "we decided to put a search light on him and project his

works to the world. The exhibition will be accompanied with a book "

Before now, NGA had staged major art shows featuring the works of Nigeria's revered artist and scholar, Prof. Jimo Akolo titled, Jimo Akolo: Eminent Scholar and Painter. A comprehensive book publication documenting the life and works of the Professor emerged from the programme.

Another exhibition held between July 26 and 28, at the same Exhibition Pavilion, Radio House, Abuja. This time, it was in honour of Demas Nwoko titled, Demas Nwoko: Renowned Artist and Outstanding Architect.

A book showcasing and documenting the works of the iconic artist and architect was equally produced.

"These people are old and we need to document the now," he confesses.

At the last National Festival of Arts and Culture (NAFEST 2019), from August 22 to 24, NGA was in Benin

at the Conference Hall, Protea Hotel, staging another major exhibition tagged, Art of Benin Kingdom: Complementing

Coronation and Igwe Festival. A rich publication on Benin art was equally presented at the occasion.

On July 8, at Cyprian Ekwensi Centre for Arts & Culture, Abuja, NGA held a programme tagged, Rainbow art: Unlocking creativity designed to tap the hidden creative genius of children and youth to the admiration of the culture community.

On August 30, NGA was at Igbo-ukwu, Anambra State where it had a successful and colourful art exhibition to mark this year's New Yam Festival. The show was received with applause by the indigenes and visitors.

"Truly, NGA has been doing some of its programmes but in few months these will be forgotten. However, we will still do the major ones, but we have not been able to hold major ones, such as ARESUVA, that we transformed to Biennale. This is worrisome. In fact, we need

to resuscitate these programmes and possibly trim them," he says.

"As for the Aina Onabolu Complex in Lagos, it is unfortunate that as at today, it is the only property NGA has. Yet, we have not given it adequate attention. But it is going to be of priority to us now. We will soon be in Lagos for a Christmas exhibition featuring works from our collection. Hopefully, we will turn the complex around."

He says: "I came in at a time programmes of NGA were no longer coming up as regularly as before due to paucity of funds. Even though the Gallery account was almost empty at the time, I was convinced that we could bring NGA back to reckoning again."

For him, "programmes are the soul of any government organisation. There are no excuses for not executing them on a regular basis. As a foundation staff, I looked back to NGA's glorious past and I was poised to turn the table, money or no money. Hence, I rolled up my sleeves and dared management and staff of NGA to think outside the

box and bring back that glory."

According to Ikpakronyi, "it is a huge challenge running a parastatal like NGA. Till date, many top government officials cannot differentiate the functions of National Commission for Museums and Monuments from that of NGA and National Council for Arts and Culture (NCAC)."

To this end, "we are planning to host members of the two National Assembly committees on culture to rub minds on these key agencies' needs and mandates including having edifice that represent the quality and quantity of works Nigeria has. Again agency like Centre for Black and African Arts and Civilisation (CBAAC) deserves same edifice that will house its collections, which maybe in poor state like those of NGA and NCAC."

A foundation staff of NGA, Ikpakronyi worked closely with three Director Generals in the agency and has curated several art exhibitions. He has also written extensively on modern African Art, particularly, the Nigerian art.

Before his elevation, he was the Director, Planning and Research, NGA. He had earlier served as Director, Planning and Documentation as well as the Director, Educational Services.

Some of his seminal publications include, Timothy Adebajo Fasuyi: The Doyen of Zaria Art

School in Timothy Adebajo Fasuyi: A Renowned Artist and Educationist; Ben Enwonwu: One of the Two Pillars of Nigerian Modern Art in Ben Enwonwu: Life and Times; Yusuf Grillo and His Contemporaries in the Growth of Nigerian Art in Yusuf Grillo: His Life and Works; Uche Okeke: Exponent of Drawing in Modern Nigerian Visual Art in Nku Di Na Mba: Uche Okeke and Modern Nigerian Art; The Zaria Art Society: Insight in the Zaria Art Society: A New Consciousness; Kolade Osinowo's Biography and Interest in Painting in Osinowo, Modern Art of Benin Kingdom: Their Classifications and Cultural Relevance in The Coronation: Art of Benin Kingdom among others.

The Acting DG is a member of such

international associations as the Art Council of African Studies Association (ACASA); International Committee of Museums and Collections of Modern Art (CIMAM) and International Council of Museums & Art Council or Movements and Sites (ICOM/ICOMS).

He also belongs to Art Historical Association of Nigeria (AHAN); Nigerian Curators' Guild (NCG); Nigerian Art Studies Association (NASA); Museum Association of Nigeria (MAN) and Pan African Circle of Artists (PACA).

Escribe un comentario

Compartir Comentar Guardar Más

A favor en contra

CIMAM appoints Mami Kataoka as the new President for the triennial 2020-2022



Mami Kataoka, President of CIMAM and Deputy Director and Chief Curator, Mori Art Museum, Tokyo, Japan. Photo: Ito Akinori.



SYDNEY. CIMAM has held its Annual Conference from November 15 to 17 hosted by the Museum of Contemporary Art Australia in Sydney, with a successful attendance of over 200 participants and the appointment of the new President for the International Committee for Museums and Collections of Modern Art (CIMAM), in addition to the nomination of the new Board.

The outgoing Board and the new elected Board members present in Sydney appointed Mami Kataoka, Deputy Director and Chief Curator at Mori Art Museum, to be the new President of CIMAM. Suzanne Cotter, Director, Mudam Luxembourg—Musée d'Art Moderne Grand-Duc Jean, Luxembourg has been appointed Secretary-Treasurer of the organization. The outgoing President for the period of 2017–19, Elizabeth Ann Macgregor DBL, has been named Honorary Member of CIMAM in gratitude for her dedication and important contribution to CIMAM.

Mami Kataoka, to be appointed Director of Mori Art Museum from January 1, 2020, has declared: "I am thrilled to take this role of President of CIMAM as the first non-European President in its history. 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. Together with our very experienced and engaged CIMAM Board and together with all the 600 plus CIMAM members, I am excited to see how CIMAM can contribute to the museum community and the contemporary society in the next three years."

The 2020–22 Board members are: Agustín Pérez Rubio, Curator 11th Berlin Biennale, Berlin, Germany; Ann-Sofi Noring, Co-director, Moderna Museet, Stockholm, Sweden; Bart De Baere, Director, M HKA—Museum van Hedendaagse Kunst Antwerpen, Antwerpen, Belgium; Calin Dan, Director, MNAC Bucharest—National Museum of Contemporary Art, Bucharest, Romania; Ernestine White, Director, William Humphreys Art Gallery, Kimberley, South Africa; Eugene Tan, Director, National Gallery Singapore and Singapore Art Museum, Singapore; Frances Morris, Director, Tate Modern, London, United Kingdom; Malgorzata Lucwisiak, Director, Centre for Contemporary Art, Warsaw, Poland; Rhana Devenport ONZM, Director, Art Gallery of South Australia, Adelaide, Australia; Sarah Glennie, Director, National College of Art and Design, Dublin, Ireland; Saskia Bos, Art historian and curator, Amsterdam, Netherlands; Suhanya Raffel, Museum Director, M+ Hong Kong, China; Victoria Noorthoorn, Director, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina.

Over 200 modern and contemporary art museum professionals attended the CIMAM Annual Conference debates around the topics: The 21st Century Art Museum: Is Context Everything?; Challenging the Narrative: Indigenous Perspectives; The Future of Collections; and Beyond the Walls.

Mami Kataoka gives a concluding overview on the conference: "The world surrounding museums of Modern and Contemporary Art is extremely complex with diverse context. If museums are transformative and active agency to reflect this world we are living, all of the issues we had discussed in Sydney during CIMAM Annual Conference, such as decolonization, new meaning of collection in relationship with art market, sustainability, ethics and funding, and museum activity beyond object, wall and building, must be discussed continuously on the CIMAM platform."

[← Home](#) [events](#)

Muzeum Sztuki will host CIMAM Annual Conference in 2020

At the initiative of Muzeum Sztuki in Łódź, acting in cooperation with **NOMUS New Art Museum in Gdańsk**, the most important global meeting of museum professionals in the field of modern and contemporary art, the Annual Conference of the International Committee for Museums and Collections of Modern Art (CIMAM) will be held in Łódź and Gdańsk.

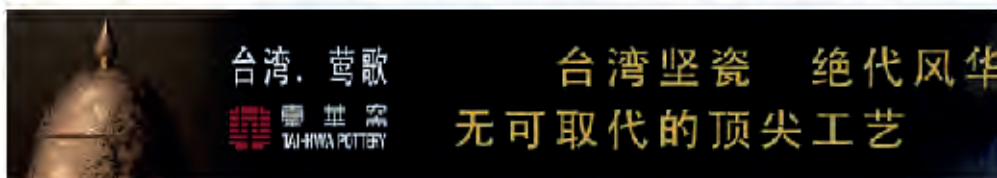
CIMAM (International Committee for Museums and Collections of Modern Art) is a respectable and prestigious international organization bringing together art museum professionals from all over the world. Active engagement of Jacek Łachon, the Director of Muzeum Sztuki in Łódź, in the work of CIMAM has intensified contacts with museums and art museum professionals across the world and, at the same time, paved the way for the Muzeum Sztuki achievements to the global art scene. One of its visible outcomes of this expanding collaboration network is, among others, the organization of the Annual Conference of CIMAM in 2020 in Poland.

For more about CIMAM [→ SEE](#)



SHARE





片冈真実任国际现代美术馆及收藏委员会主席

时间: 2019-12-11 10:53:24 来源: artforum

国际现代美术馆及收藏委员会(CIMAMA)任命东京森美术馆副馆长兼首席策展人片冈真実(Mami Katagaki)为新任主席, 巴黎现代美术馆馆长苏珊娜·科特(Suzanne Cottet)为秘书兼财务总监。CIMAMA还公布了新董事会任命。

“我很高兴能够担任CIMAMA主席一职, 成为其历史上首位非欧洲籍主席。”片冈真实在一份声明中表示。“这是对CIMAMA应成为一个真正的全球性现代美术馆专家组织的反映和期望。”

新任命的2020至22年的董事会成员包括第十一届柏林双年展策展人阿古斯丁·佩雷斯·鲁比奥(Agustín Pérez Rubio), 斯德哥尔摩当代美术馆联合馆长安·索菲·诺灵(Ann-Sofi Norring), 伦敦泰特现代美术馆馆长弗朗西斯·莫里斯(Frances Morris)以及香港M+博物馆馆长华安雅(Suhanya Raffel)等。

版权与免责声明:

【声明】本文转载自其它网络媒体, 版权归原网站及作者所有。转载目的在于传递更多信息, 并不代表本网赞同其观点和对其真实性负责。如果发现本站有涉嫌抄袭或不良信息内容, 请报告知(电话: 021-53520903, QQ: 476944718, 邮件: 476944718@qq.com), 本站会在第一时间删除。

版权与免责声明:

【声明】本文转载自其它网络媒体, 版权归原网站及作者所有; 转载目的在于传递更多信息, 并不代表本网赞同其观点和对其真实性负责。如果发现本站有涉嫌抄袭或不良信息内容, 请您告知(电话: 021-53520903, QQ: 476944718, 邮件: 476944718@qq.com), 本站会在第一时间删除。

相关新闻

- 【上海油画雕院 | 展览】“春之华彩——上海油画雕塑院典藏作品展”将于1月21日开展
- 《速写教学》II 速写艺术——肖谷
- “融合与流变”犍陀罗的造像艺术(图)
- 道光瓷器的收藏与价值(图)
- 文物保护专家的“蒲甘情缘”
- 在成都博物馆一览南朝造像的秀骨清像(图)

ne, la riduzione delle ineguaglianze e promuovere la crescita economica tenendo presente e combattendo il cambio climatico e l'impegno per conservare oceani e foreste. Ma non si tratta solo di "questioni globali" e cose da musei scientifici. In una recente Guida per governi locali e musei realizzata da ICOM e OCSE è emerso che i musei: generano posti di lavoro e ricavi; aumentano l'attrattiva dei luoghi per talenti e imprese; sono al centro di strategie di rigenerazione urbana che insieme ai governi locali imprime nuova vita ai luoghi e creano nuove identità territoriali; sono una fonte di innovazione e creatività; mirano ad aumentare il livello di conoscenza della popolazione; sostengono l'inclusione e anche fornire piattaforme per dialoghi interculturali e promuovere l'integrazione delle popolazioni migranti; si adoperano per aumentare benessere e salute. Tutto questo insieme si traduce in un interessante nuovo scenario di riferimento per i musei. Per tutti i musei vale l'*act locally*, perché tutti hanno operato nell'ambito di una specificità locale, così come vale il *think globally*, perché tutti i musei hanno una comune responsabilità per l'umanità nella sua interezza.



ELIZABETH ANN MACGREGOR

DIRETTRICE, MUSEUM OF CONTEMPORARY ART AUSTRALIA, SYDNEY; GIÀ PRESIDENTE DEL CIMAM - INTERNATIONAL COMMITTEE FOR MUSEUMS AND COLLECTIONS OF MODERN ART

I musei contano? Tra il 15 e il 17 novembre 2019, più di duecento professionisti museali da tutto il mondo si sono riuniti a Sydney per l'assemblea

annuale del CIMAM, organizzazione affiliata all'ICOM. I rapidi cambiamenti nella tecnologia e nelle modalità di comunicazione, la crisi ambientale e le sfide delle migrazioni di massa che caratterizzano il XXI secolo, assieme alla richiesta, da parte dei musei, di non essere solo reattivi e impegnati nei confronti della società, ma di essere anche effettivi agenti culturali ed economici nei loro contesti, offrono il quadro per una riconsiderazione del ruolo del museo. L'attuale definizione dell'ICOM che parla del museo come un istituto senza scopo di lucro "che effettua ricerche sulle testimonianze materiali ed immateriali dell'uomo e del suo ambiente, le acquisisce, le conserva, e le comunica e specificatamente le espone per scopi di studio, educazione e diletto", rimanda ai giorni in cui i musei erano prima di tutto e soprattutto collezioni di oggetti culturali, mostrati per l'educazione (e l'edificazione) del pubblico. I musei oggi sono irrinconoscibili rispetto alle loro controparti del XIX secolo e una nuova definizione ICOM è necessaria. Il dibattito su che cosa (o piuttosto su "chi") devono essere i musei ha conosciuto un'accelerazione negli anni Novanta in risposta agli attacchi sull'elitismo dell'arte. Le questioni di genere, la diversità culturale e la globalizzazione sono diventati argomenti di preoccupazione per i musei, e hanno sfidato i loro ristretti punti di vista. L'opportunità di offrire una maggiore inclusione ha portato a un ripensamento delle relazioni dei musei col pubblico. L'altra sfida affrontata dai musei in tutto il mondo è la diminuzione dei fondi pubblici e la necessità di aumentare le entrate attraverso attività commerciali, filantropia e sponsorizzazioni. È difficile, oggi, capire le proteste sollevate dal poster del Victoria & Albert Museum del 1988, che descriveva l'istituto come "uno straordinario caffè, con un bel museo attaccato". Oggi nessun museo è completo senza uno spazio per la ristorazione. La crescita della filantropia (niente di nuovo negli Stati Uniti, dove i musei sono sempre stati dipendenti dal settore privato, ma terra da esplorare in gran parte del continente europeo) e le sponsorizzazioni hanno sollevato preoccupazioni di natura etica. La novità per tutti i musei sta nel ruolo dei *social media* e nell'abilità, da parte degli attivisti, d'indirizzare efficaci campagne contro fonti di finanziamento ritenute sgradevoli e in grado di portare a situa-

zioni potenzialmente complicate nel momento in cui i musei si arrabbattono per assicurare che non soltanto i loro *sponsor*, ma anche i membri dei loro consigli d'amministrazione, non possano essere associati a denaro cosiddetto "sporco". Ancora, i *social media* stanno giocando un ruolo importante nell'ambito delle crescenti richieste di censurare certi tipi di opere. I musei devono attirare nuovi pubblici, soprattutto tra i più giovani, con differenti aspettative. Oggi i visitatori sono molto più partecipanti attivi che consumatori passivi. Tutti i musei devono affrontare la sfida di rimanere rilevanti. La proposta per una nuova definizione ICOM descrive i musei come "spazi democratizzati, inclusivi e polifonici per il dialogo critico sui passati e sui futuri", e aggiunge che "riconoscendo e affrontando i conflitti e le sfide del presente, conservano reperti ed esemplari in custodia per la società, salvaguardano diversi ricordi per le generazioni future e garantiscono pari diritti e pari accesso al patrimonio per tutte le persone". Per alcuni, tutto ciò si allontana troppo dallo scopo originario dei musei e non riflette in maniera adeguata il loro ruolo unico, favoreggiando una nuova epoca di attivismo che allontanerà tante persone quante ne attirerà. Ma come può un museo riflettere i problemi del presente? Per i musei d'arte, la risposta è facile, dal momento che i lavori degli artisti inevitabilmente includono opere che affrontano le più pressanti questioni dei nostri tempi, a cominciare dai cambiamenti climatici. Ma la diversità e l'equilibrio nell'acquisire ed esporre opere d'arte sono essenziali. Per i musei che invece espongono oggetti storici, la sfida è come gestire oggetti acquisiti in epoche diverse ma che sono comunque di grande importanza culturale. La nuova definizione ICOM potrebbe forse essere troppo lontana, ma la sensazione che i musei siano luoghi di dibattito e discussione attorno a temi complessi è sicuramente più appropriata di una definizione che identifica i musei come luoghi in cui vengono venerati degli oggetti. Il dibattito che si è tenuto all'assemblea CIMAM di Sydney ha offerto un contributo al dibattito nato in seno all'ICOM fornendo il punto di vista dei musei d'arte mo-

derna e contemporanea. Una cosa è certa: i musei devono coinvolgere le loro comunità in tutti i modi possibili, ispirando e allo stesso tempo provocando. In questo mondo frantumato dove spesso l'ottimismo è difficile da trovare, i musei sicuramente hanno un ruolo sempre più importante nell'unire le persone, incoraggiare i diversi punti di vista, creare spazi nei quali i visitatori possano imparare, dare al pubblico l'opportunità di immaginare un futuro migliore per tutti. I musei contano.



FRANÇOIS MAIRESSE

ORDINARIO DI MUSEOLOGIA, UNIVERSITÀ DI
PARIGI-SORBONNE NOUVELLE; PRESIDENTE,
COMITATO INTERNAZIONALE PER LA
MUSEOLOGIA DELL'ICOM

L'evoluzione dei musei negli ultimi cinquant'anni non è stata lineare. L'epoca nella quale ci troviamo ricorda l'inizio degli anni Settanta, momento di crisi per i musei. Questi ultimi furono criticati da molti, tanto in Europa quanto in America del Nord, per il carattere ipertrofico della loro autorità, per il loro elitismo e per la loro aura un po' mortifera, dovuta al loro legame con la conservazione delle collezioni. Lo sviluppo di politiche favorevoli al pubblico, cominciato all'inizio del XX secolo, era ancora relativamente limitato, e molti giovani professionisti volevano che gli istituti mostrassero un maggior impegno, soprattutto sul piano politico. In un articolo pubblicato nel 1971 e intitolato *Il museo: un tempio o un foro*, il museologo

CiMAM — International Committee of Museums and Collections of Modern Art

Fabra i Coats
C/ Sant Adrià, 20
08030 Barcelona, Spain
info@cimam.org
cimam.org

CiMAM's office at Fabra i Coats is generously supported by The City Council of Barcelona.

© 2019 CiMAM International Committee of Museums and Collections of Modern.