

NOMINEE DETAILS

Zdenka Badovinac

Director

Moderna galerija

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

As most of Badovinac's professional work has been focused on Eastern European art and the role of its institutions, she has been bringing to CIMAM her knowledge on that region.

Also in the future she can contribute to the discussions her own experience of how a new institution can foster the democratization of public sphere; this includes the anti-hegemonic model of international collaboration between museums. She can also engage in discussions on the role of museum curators and their closer engagement with institutions and communities, which is disappearing in the neo-liberal context.

SHORT BIOGRAPHY

Director of Moderna galerija/the Museum of Modern Art, Ljubljana since 1993. Curated numerous exhibitions presenting both Slovenian and international artists. She initiated the first collection of Eastern European art, Moderna galerija's 2000+ Arteast Collection. She has been systematically dealing with the processes of redefining history and with the questions of different avant-garde traditions of contemporary art, first with the exhibition *Body and the East – From the 1960s to the Present*, staged in 1998 at Moderna galerija, Ljubljana, and travelling to Exit Art, New York in 2001. She continued in 2000 with the first public displaying of the 2000+ Arteast Collection: *2000+ Arteast Collection: The Art of Eastern Europe in Dialogue with the West* at Moderna galerija, (2000); and then with a series of Arteast Exhibitions, mostly at Moderna galerija: *Form-Specific* (2003); *7 Sins: Ljubljana-Moscow* (2004; co-curated with Victor Misiano and Igor Zabel); *Interrupted Histories* (2006); *Arteast Collection 2000+23* (2006); *The Schengen Women* (2008), Galerija Škuc, Ljubljana, part of the *Hosting Moderna galerija!* project.

Her other major projects include *unlimited.nl-3*, DeAppel, Amsterdam (2000), *(un)gemalt*, Sammlung Essl, Kunst der Gegenwart, Klosterneuburg/Vienna (2002), *ev+a 2004*, *Imagine Limerick*, *Open&Invited*, different exhibition venues, Limerick; 2004;*Democracies/the Tirana Biennale*, Tirana, 2005

Slovenian Commissioner at the Venice Biennale (1993–1997, 2005)

Austrian Commissioner at the Sao Paulo Biennial (2002)

NOMINEE DETAILS

Sabine Breitwieser

Chief Curator of the Department of Media and Performance Art

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

I am active as a board member of CIMAM since 2004 and as Secretary and Treasurer since 2007. I would like to continue my active work for CIMAM for a third and last term: (1) to continue to give impact and help organizing the annual conferences; (2) to work on the contacts to institutions and colleagues in Central Europe; now, with my new post at MoMA, I can also help communicating the ideas of CIMAM in the United States.

SHORT BIOGRAPHY

Sabine Breitwieser is currently an independent curator, author and lecturer based in Vienna. In October 2010 she will start her newly appointed post as Chief Curator of Media and Performance Art at the Museum of Modern Art in New York. From 1988 - 2007 she was the (Founding) Director and Curator of the Generali Foundation in Vienna for which she built the institution, the program and an important collection. Breitwieser has curated numerous projects and edited as many publications, retrospectives and monographic books of artists such as Dan Graham, Hans Haacke, Theresa Hak Kyung Cha, Andrea Fraser, Mary Kelly, Edward Krasinski, Gordon Matta-Clark, Gustav Metzger, Adrian Piper, Martha Rosler, Allan Sekula, and thematic projects such as *Designs for the Real World*, *double life*, *RE-PLAY*, *vivencias/life experience* or *White Cube/Black Box*. Recent projects are the thematic exhibition *Modernologies* shown at MACBA in Barcelona and later at MoMA in Warsaw. Currently she is also working on *Utopia and Monument*, a two part exhibition (2009-2010) for the public space and the steirische herbst festival in Graz, Austria.

NOMINEE DETAILS

Penelope Curtis

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

Having started in my new post as Director of Tate Britain in April 2010 I could bring to CIMAM my engagement with a major metropolitan museum of both historic and modern art with a re-alignment of its priorities in tandem with a building project. I bring with me a career based outside the capital, working in particular with research – based projects across a range of periods and media.

At Tate Britain I am concerned with broadening definitions of both national ‘schools’ and the discipline itself, partly by deploying the collections themselves to work across standard categories and periodication.

SHORT BIOGRAPHY

In 1988 Penelope Curtis joined the new Tate Gallery Liverpool as Exhibitions Curator. In 1994 she moved to the Henry Moore Institute in Leeds, where as Curator, she was responsible for a programme of historical and contemporary sculpture exhibitions, collections building in sculpture and archive, and research activity including events, fellowships and publications. She has written widely on 20th-century British sculpture, on European art and architecture of the inter-war years, and on many contemporary sculptors including Thomas Schütte, Gerard Byrne and Isa Genzken. She is author of *Sculpture 1900-1945: After Rodin* (OUP, 1999) and *Patio and Pavilion: The place of sculpture in Modern Architecture* (Ridinghouse, 2007). From April 2010, Penelope is Director of Tate Britain.

NOMINEE DETAILS

Chris Dercon

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Tate Modern (from 04/11)

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

Over the past 20 years, I have increasingly taken on a leading role in overseeing the development and direction of major cultural institutions, both of art galleries and art museums. I am a member of various boards and committees - in the position of an advisor or assessor - dealing with collections as well as with the institution, the infrastructure and the design of new cultural spaces and museums. My vision about art institutions has been nurtured through a longstanding and direct involvement with other disciplines as well as other cultures. I have an extensive network of working relationships across the art world, academies and institutions of cultural policy making in Europe and elsewhere. My experience as a cultural producer has enabled me to approach and work with these bodies in a way that involves shaping, rather than reflecting, our culture. A recent example thereof is my essay "Indiana Jones and the Ruin of the Private Museum".

I am interested in the particular challenges of creating a new type of cultural institution that should be the public museum of tomorrow. The new museum should be based on both, the conjunction of the institutions' reality - a museum is a place for works of art - as well as the constant transformation it is undergoing: in terms of connecting the experiences of diversity and fast changing communities - a museum as a place for cultures. Indeed, a great challenge regarding the future of the museum is the re-negotiation of the relationship between the museum and its visitors. We now witness how the entire museum system per se is hailed as a genius, yet the museum is a place where several interests are in constant conflict and negotiation. As such one needs to make major statements about which future we want our museums to be part of. It will be necessary then to add to the question "what is a museum?" yet another, even more burning question namely "when is a museum?".

SHORT BIOGRAPHY

Chris Dercon is an art historian, documentary filmmaker and cultural producer. He was at the end of the 80's a program director of PS1 Museum in New York where he showed the work of Helio Oiticica as well as other Brazilian art pioneers, Andre Cadere, Franz West, and David Medalla. In 1990 he became director of Witte de With, Center for Contemporary Art in Rotterdam, known for seminal exhibitions of amongst others Helio Oiticica, Eugenio Dittborn, Allan Sekula and Paul Thek, as well as a board member of INIVA in London. From 1996 until 2003 he was the director of the Museum Boijmans Van Beuningen in Rotterdam, where he showed exhibition projects by Hans Haacke, Hubert Damisch, Richard Hamilton, and - much against the grain of the local populist politics - Maurizio Cattelan followed by "Unpacking Europe". Dercon curated exhibitions for the Biennale of Venice and the Centre Georges Pompidou (Face a l'Histoire). After being an artistic consultant for several Frac divisions in France, Dercon advised the Generali Foundation in Vienna and Macba in Barcelona on

acquisitions. In 2003 Dercon became director of the Haus der Kunst in Munich, which was the former Haus der Deutsche Kunst initiated in 1937 by Hitler and the Nazi party. The Haus der Kunst showed amongst other exhibitions the collections of Ydessa Hendeles, Generali Foundation, Herman and Nicole Daled and is cooperating since recently on a continual basis with the Sammlung Goetz. The Primitive project by Apichatpong Weerasethakul won last Spring the Golden Palm in Cannes. The Haus der Kunst will open next September an exhibition of Arab modern and contemporary art. In April 2011 Dercon will join the team of Tate Modern in London.

NOMINEE DETAILS

Mohammed Djehiche

Director

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

My activities within the CIMAM will consist in creating a link between the Museums in the developed countries and the emerging countries (mainly in the Arab world and Africa). The information on the modern and contemporary art moves faster and faster from the west towards Africa or even the Arab world; it is not the case in the inverse sense. So the transfer of abilities, in the fields of the cultural management, the management of collections and writing of the art history, in a spirit of sharing and collaboration, is my biggest concern.

SHORT BIOGRAPHY

Etudes :

1982 : Master of Arts en Histoire de l'art et en Espéranto à l'Université des Lettres et des Sciences Humaines « Eötvös Loránd » de Budapest (Hongrie).

1984 : Stage sur la conservation des monuments arabo-islamiques à Louvain (Belgique) sous la direction du Professeur Lemaire de l'Université catholique de Louvain.

2000 : Stage de management culturel à la Maison des Cultures du Monde à Paris.

Carrière muséale :

1983 : Conservateur chargé de recherches au Musée National des Beaux-Arts d'Alger.

1983 : Responsable avec Mme Amamra Aziza de la conception et de l'aménagement des collections du nouveau Musée National de Sétif.

1984-1992 : Rédacteur en chef de la Revue du Musée National des Beaux-Arts d'Alger.

1985-1987 : Adjoint au chef du Département Conservation et Recherche au Musée Central de l'Armée dans le cadre du Service National.

1988 : Chef de département Conservation et Recherche au Musée National des Beaux-Arts d'Alger.

1988 : Membre de la délégation algérienne à la réunion des experts des Musées des Pays Non-alignés au Monténégro (Yougoslavie).

1995-1997 : Secrétaire Général de l'Icom – Algérie.

2000-2002 : Conseiller scientifique auprès de la Galerie Esma en matière de muséologie.

2008- à ce jour : Directeur du Musée national d'art moderne et contemporain.

Expositions et Conférences :

1983-1992 : Organisateur de plusieurs expositions au Musée National des Beaux-Arts d'Alger.

1987 : Membre du comité d'organisation d' « Alger, Carrefour des Civilisations du Monde ».

1987 : Commissaire de l'exposition la « Peinture algérienne » à Madagascar.

1992 : Organisateur du 1^{er} Séminaire sur Mohammed Khadda au Palais de la Culture.

1992 : Membre du comité organisateur de l'exposition « Mohammed Racim » à l'Institut du Monde Arabe à Paris.

- 1995** : Conférencier au 11ème colloque international « Sanart » d'Ankara, Turquie.
- 1996** : Membre du comité d'organisation de l'exposition « Novembre 54 ».
- 1996-1998** : Commissaire général des Expositions, Salons et Grands Prix des Arts Plastiques du Gouvernorat du Grand Alger.
- 1999** : Conférencier au 14ème colloque international « Sanart » d'Ankara.
- 2001** : Chargé par Ecume d'organiser et de superviser les 1ers Ateliers de Céramique d'Alger lors de la tenue du 2^{ème} Festival culturel européen à Alger au Musée National du Bardo et à l'Ecole Supérieure des Beaux-Arts d'Alger.
- 2001** : Commissaire de l'exposition « Aller-retour » réunissant des peintres algérois et marseillais à la Galerie Esma (Alger) et à la Galerie La Digue (Marseille).
- 2002** : Commissaire de l'exposition « Lumières » de Lazhar Hakkar au Musée National des Beaux-Arts d'Alger.
- 2003** : Commissaire de l'exposition d'art algérien : XXII^o Biennale d'Alexandrie **2003** : Conférence sur la situation des arts plastiques en Algérie à la Bibliothèque d'Alexandrie.
- 2004** : Conférence-débat à l'Espace-Accueil des Etrangers de Marseille sur « La Création contemporaine dans les arts plastiques en Algérie ».
- 2005** : Co-commissaire de l'exposition « Des artistes pour Novembre » et de « Du Dey Ali-Khodja au peintre Ali-Khodja, une souveraineté retrouvée » à la Galerie 54 d'Alger.
- 2005** : Conférence sur « Comment associer les droits culturels avec les droits d'auteurs » ; Séminaire international sur la protection des arts visuels organisé par l'Office national des droits d'auteurs à la Bibliothèque Nationale d'Algérie en avril 2005.
- 2008** : Commissaire de l'exposition d'arts plastiques dans le cadre de la semaine culturelle algérienne à Téhéran (Iran) et à Damas.
- 2008** : Commissaire délégué pour la XXXII^o Biennale internationale de Pontevedra (Juillet).
- 2009** : Commissaire du 1^{er} Festival international d'art contemporain d'Alger
- 2010** : Commissaire de la rétrospective de Olivier DEBRE
- 2010** : Commissaire du 1^{er} Festival national de la photographie

Carrière pédagogique :

- 1992-1994** : Sous-directeur des Affaires Pédagogiques à l'Ecole supérieure des Beaux-arts
- 1994- 2006**: Directeur de l'Ecole supérieure des Beaux-Arts d'Alger.
- 2005** : Organisateur de la VIème Rencontre des Ecoles d'Art de la Méditerranée à Alger.

Carrière professionnelle dans la culture:

- 2006-2008** : Adjoint au commissaire chargé de la manifestation 'Alger, capitale de la culture arabe 2007 ». Commissaire Général des expositions (32 expositions).
- 2009** : Membre du comité d'organisation du Festival culturel panafricain, chef du département Patrimoine et commissaire général des expositions du Patrimoine et des Arts anciens.
- 2006-2008** : Secrétaire général de l'Agence Algérienne pour le Rayonnement Culturel.

Jury :

- Membre des jurys de peintures des Grands Prix d'Alger.
- Membre du jury du Concours d'idées national et international « Alger en devenir », « Alger, capitale du 21^{ème} siècle » et « Alger, une image, une capitale ».
- Membre du Jury du Grand Prix du Président de la République pour les arts plastiques « Ali Maachi » édition 2007 et 2008.

Publications et Editions :

- Auteur d' articles et catalogues sur Denis Martinez, Zoubir Hellal, Lazhar Hakkar, Mohammed Louail, Mohammed Racim, Mohamed Temmam, Karim Sergoua, Rachid Djemai, Valentina Ghanem, Nedjai Mustapha, Aidoud Abderrahmane, Laggoune Khaled

M. Cherrad, sur le groupe Essabaghine, sur la peintures algérienne, sur les arts musulmans, etc...

- Consultant et/ou participant à la réalisation de plusieurs films et à des émissions radiophoniques sur les arts plastiques. Chroniqueur à la radio Chaîne 3 dans les émissions culturelles « Remue-méninges » et « Papier bavard » (2003-2004), « Accès libre » (2009).
- Co-éditeur de l'ouvrage « Alger et ses peintres » de Nadira Laggoune.
- Préface de l'ouvrage d'art de 13 lithographies de Lazhar Hakkar « Lumières ».
- Co-rédacteur de l'ouvrage sur Mohammed Temam et de Ismail Samsom

NOMINEE DETAILS

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

It is my wish to give a great care and support to the smallest but dynamic art institutions. I feel the need to strengthen the network of international collaborations along a non traditional path in order to spread and share the rich circulation of works, ideas, information, projects, art matters, knowledge and cultural heritage that CIMAM represents.

On the other hand the CIMAM art system, which is a solid and internationally connected presence among museums and institutions, should, in my aim, constantly assert its presence and visibility interacting both locally and globally with society and everyday life.

SHORT BIOGRAPHY

Danilo Eccher was born on June 27th, 1953, in Trento, Italy. He graduated, with full marks and honors, on March 23rd, 1978, at University of Bologna – College of Literature and Philosophy.

From November 1989 through December 1995 he was Artistic Director at Galleria Civica d'Arte Contemporanea di Trento. In 1993 he was a member of the artistic committee of the 49th Visual Arts Venice Biennial. From January, 1996 through October, 2000, he was the Artistic Director of GAM - Galleria d'Arte Moderna di Bologna. From December 18th, 2001, through April 30th, 2008, he was appointed Director of MACRO Museo d'Arte Contemporanea di Roma. From 2002 through 2006 he was Co-director of the Master Class for "Contemporary Art and Architecture Curators", 'La Sapienza' University of Rome. In 2009 he was appointed Director at the GAM – Galleria Civica d'Arte Moderna e Contemporanea di Torino.

Among all the exhibition he curated during his career there are some of the most important solo shows ever held in Italy: Hermann Nitsch (1991); Tony Cragg (1994), Mario Merz (1994); Yoko Ono (1995); Gilbert & George (1996); Julian Schnabel (1996); Christian Boltanski (1997); Georg Baselitz (1997); Anselm Kiefer (1999); Francesco Clemente (1999); Tony Oursler (2002); Vik Muniz (2003); Cecilynn Brown (2003) Michal Rovner (2003) Tatsuo Miyajima (2004); Tom Wesselmann (2005); Wolfgang Laib (2005); Jenny Saville (2005); Alfredo Jaar (2005); Gregor Schneider (2008). He also curated several exhibitions on relevant young artists of the international art scene.

Among the many group exhibitions, he also curated *L'Ombra della Ragione*, 2000; *Appearance*, 2000 and in 2001, the first exhibition of contemporary Chinese Art in an Italian museum.

NOMINEE DETAILS

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

I am honoured to be put forward for the CIMAM board and would be delighted to be able to contribute to strengthening an already successful organisation. I would hope to bring to the task a knowledge and curiosity about the possibility and significance of museums as both interpreters of cultural value and potential agencies of artistic action, based on over 17 years' experience of working with modern and contemporary art. I am interested in our museums' relationship with its manifold publics and how we can understand and interpret the demands for diversity and renewal while retaining our core function of acting as a key part of society's collective cultural memory. The questions of which society and whose memory we should be representing is one that must be constantly posed, especially as our quintessentially Enlightenment institutions are faced with fascinating new opportunities grounded in changes to cultural and social conditions premised on post-1989 globalisation. As a shared culture of contemporary art gradually extends across the planet, how are the old aspirations to universalism and a common heritage to be understood today? At the same time, our art museums today need a forceful and articulate body that can represent our interests at the political and supra-national level more than ever. I believe all these issues can only be tackled collectively and CIMAM is the perfect vehicle to do so. I would be only too happy to contribute whatever I can.

SHORT BIOGRAPHY

Charles ESCHE (born 1962, England) is a curator and writer. Since 2004, he has been director of the Van Abbemuseum, Eindhoven, Netherlands. He is the co-founder and editorial director of Afterall Journal and Books, London. In 2009 and 2007 he was co-curator of the RIWAQ Biennial, Ramallah, Palestine. In 2005 he was curator of the 9th Istanbul Biennial with Vasif Kortun and in 2002 co-curator of the 4th Gwangju Biennale, Republic of Korea. He is an advisor at the Rijksacademie, Amsterdam; visiting professor at NABA, Milano and a board member of the new art academy in Beirut, Lebanon. Between 2000 and 2004 he was the Director of Roseum Center for Contemporary Art, Malmö, Sweden. Between 1993-1997 he was visual arts director of Tramway, Glasgow, Scotland.

NOMINEE DETAILS

Robert Fleck

Director

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

Member of the CIMAM Board since the annual meeting in Seoul 2004, I have had the opportunity to contribute to the globalization of CIMAM organized under the presidencies of Alfred Pacquement and Manolo Borja-Villel, as well as to the building up of a coherent organization within CIMAM. The next years will be crucial for the development of the museum situation on the international field, as the structures and relations for the 21st century will get their definitive form. It will be very important for CIMAM to play an even more active role in this international process. With our big institution in Bonn – the only federal institution for contemporary and modern art in Germany – we are situated at a crossing of artistic and diplomatic relations between many countries inside and outside Europe.

SHORT BIOGRAPHY

Born 1957 in Vienna, Austria

Studies: history, history of art, philosophy, in Vienna, Innsbruck and Paris, with Maurice Agulhon, Gilles Deleuze, Michel Foucault.

Doctorate in political history (the role of the artists in the Revolutions of 1848).

1978-1982 assistant in galleries in Austria (naechst St Stephan, Krinzinger). Independent Art critic and curator since 1982.

1991-93 Federal Curator in Austria

1998 Manifesta 2 (with Maria Lind and Barbara Vanderlinden) and 100 Years Vienna Secession

1998-99 Director International Post-Graduate Program at the Fine Art School of Nantes

2000-2003 Director of the Fine Art School of Nantes

2002-2003 Advisor Public Art Program City of Paris

2004-2008 Director of Deichtorhallen Hamburg

2007 Curator Austrian Pavilion Venice Bienial Since 2009 Director of the Art and Exhibition Hall of the Federal Republic of Germany, Bonn Recent books (sélection):

Yves Klein and Marie Raymond, 2004 (french and german editions) Fischli & Weiss, 2004

(english) Hans Haacke, 2006 (ed., german and english editions) A History of the Venice Bienial,

2009 (german) Deleuze sends me in the library, 2010 (german) Member of CIMAM since 2002.

Member of the board since 2004.

NOMINEE DETAILS

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

I would be honored to serve CIMAM's membership and the organization's critical role in galvanizing leadership, advocacy, and policy oversight for modern and contemporary art museums and professionals. This important organization represents us as institutions and individuals and supports the value and relevance of our work and underscores our role and responsibility as leaders and role models in the cultural community. I strongly believe that we must never take our institutions for granted and want to ensure that we invest in our institutions and in the future of our profession. Having recently moved from a privately funded American museum (MOCA) to a predominantly publicly funded European institution (Stedelijk Museum), there are, indeed, many cultural and structural differences that I have encountered, but also similarities, particularly as we face an increasingly challenging financial climate. As an American working in the European cultural community, I know I have much to learn from this new culture and context, and I greatly look the opportunity to fostering opportunities for the exchange of experiences, viewpoints, and hopes for the future in an inclusive, generative, and productive dialogue.

SHORT BIOGRAPHY

Ann Goldstein is director of the Stedelijk Museum, Amsterdam. Prior to assuming this post in January 2010, she worked at The Museum of Contemporary Art, Los Angeles (MOCA) for 26 years, including from 2001-2009 as senior curator. She is currently organizing "The Temporary Stedelijk at the Stedelijk Museum," a special, interim program of temporary exhibitions, educational initiatives, screenings, performances and special events in the unfinished historic building prior to museum's grand reopening. Her past projects at MOCA include the large-scale, historical survey exhibitions *A Minimal Future? Art as Object 1958-1968* (2004), *1965-1975: Reconsidering the Object of Art* (1995, co-curated with Anne Rorimer), and *A Forest of Signs: Art in the Crisis of Representation* (co-curated with Mary Jane Jacob), as well as extensive work with the museum's permanent collection, including overseeing numerous acquisitions and organizing several exhibitions drawn from MOCA's holdings. She recently organized *Martin Kippenberger: The Problem Perspective* (2008) and, with co-curator (with Donna De Salvo), *Lawrence Weiner: AS FAR AS THE EYE CAN SEE*, which was co-organized by MOCA and the Whitney Museum (2007), as well as solo exhibitions of work by Cosima von Bonin, Jennifer Bornstein, Barbara Kruger, Jorge Pardo, Christopher Wool, Felix Gonzalez-Torres, Cady Noland, Judy Fiskin, and Roni Horn. She is currently co-curating (with MOCA Associate Curator Bennett Simpson) the first solo museum exhibition and retrospective of Los Angeles-based artist William Leavitt, which will open at MOCA in March 2011. In addition to the catalogues published in conjunction with her exhibitions, she has contributed to publications on the work of John Baldessari, Hanne Darboven, Jeroen de Rijke and Willem de Rooij, Mike Kelley and Paul McCarthy (collaborative works), Louise Lawler, Dieter Roth, Allen Ruppersberg, Thomas Struth, and Christopher Wool.

NOMINEE DETAILS

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

Madeleine Grynsztejn brings an exceptional level of global experience and intellectual accomplishment as Pritzker Director of the MCA Chicago, one of the United States' largest museums devoted to contemporary art and performance. With over 25 years of museum experience, Grynsztejn is internationally recognized for her scholarship and leadership, and has held top positions at several of the world's leading art museums, including the MCA, the San Francisco Museum of Modern Art (SFMOMA), the Carnegie Museum of Art, the Art Institute of Chicago, and the Museum of Contemporary Art, San Diego. Grynsztejn is the first female director to lead the MCA in its history.

Grynsztejn's leadership skills and strategic thinking have set her apart. She is currently working on the planning and strategic advancement of the MCA's vision, to develop the museum into an international model for multidisciplinary museums in the 21st century. She is leading the museum in a new direction that builds on the previous successes and takes on the challenges of the changing art environment and evolving technologies. She understands the importance of broadening and diversifying the museum's audience, and extending its impact locally, nationally, and internationally.

Grynsztejn is establishing the MCA as a consciousness leader of international distinction and local necessity that focuses on the creative process. Because the MCA is a contemporary art museum with equal weight given to exhibitions, collection, performance, and education, its programming emphasizes working with living artists and engaging the visitor in their creative process. *Take your time: Olafur Eliasson*, a traveling exhibition Grynsztejn curated in 2008, invited visitors to fully engross themselves in the installations, large-scale immersive environments, sculpture and photography, and became the highest attended exhibition in the MCA's history. Later this year, the MCA welcomes *Luc Tuymans*, an exhibition Grynsztejn co-curated when she was at SFMOMA. Tuymans is one of the most significant painters working today and his visual style has influenced a whole generation of younger and emerging artists. Tuymans' work explores issues of history and memory, with a fresh perspective on the medium of painting that makes his work especially relevant and essential for a major traveling exhibition. Grynsztejn's keen understanding of such issues is a reflection of her dedication to the scholarship and development of the MCA as an essential cultural institution for a broad and international audience.

Grynsztejn is as committed to local civic engagement as she is to enhancing the MCA's international distinction. Well respected in the community, she is committed to deepening the connection between art and audiences. She believes that museums must be integral to the intellectual and emotional life of the community. Under her leadership the MCA has become a more inviting and exciting cultural platform for fostering conversations about the most

important issues of our time in artistic terms. Partnering with a variety of community organizations and institutions (such as the Chicago Humanities Festival, Chicago Human Rhythm Project, Little Black Pearl in Hyde Park, and the School of the Art Institute of Chicago) reinforces the status of the museum as a cultural platform for the exchange of art, ideas, community and conversation on a local, national, and international level.

SHORT BIOGRAPHY

Madeleine Grynsztejn is Pritzker Director of the Museum of Contemporary Art, Chicago, appointed in 2008. Previously, she was the Senior Curator of Painting and Sculpture at the San Francisco Museum of Modern Art for seven years, where she curated the critically-acclaimed traveling exhibitions *Luc Tuymans*, *Take your time: Olafur Eliasson* and *The Art of Richard Tuttle*, which received a 2006 "Best U.S. Monographic Museum Show" award from the Association of International Art Critics. Prior to SFMOMA, Grynsztejn was curator of contemporary art and of the 1999 Carnegie International, a globally focused quadrennial exhibition at the Carnegie Museum of Art, Pittsburgh. From 1992 to 1996, she was associate curator and acting department head for 20th-century painting and sculpture at the Art Institute of Chicago where she curated *Affinities: Chuck Close and Tom Friedman* and *About Place: Recent Art of the Americas*. Grynsztejn began her curatorial career at the Museum of Contemporary Art in San Diego where she worked as associate curator and specialized in commissioning new projects with artists including Alfredo Jaar, Jeff Wall, and Krzysztof Wodiczko. At each of the museums where she has worked Grynsztejn was responsible for all areas of the collection of contemporary art. Grynsztejn was born in Lima, Peru, and raised in Caracas, Venezuela, and London, England. She studied at the Sorbonne in Paris and received her BA from Tulane University, and her MA from Columbia University, both in art history. She is fluent in English, Spanish, and French.

NOMINEE DETAILS

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

I hope to contribute an interest in and experience in dealing with both the practical and philosophical issues shaping our field. I am extremely interested in the challenges facing museums which, because of their missions, must evidence engagement with the values and practices of artists from across the globe. I am eager to learn from my colleagues. I also am willing to serve as a mentor for younger colleagues on an informal basis.

SHORT BIOGRAPHY

Kathy Halbreich joined the Museum of Museum of Modern Art in the newly created position of Associate Director in February 2008. Ms. Halbreich focuses on curatorial and strategic issues designed to amplify contemporary programs and initiatives at MoMA and P.S.1, both locally and globally. Prior to joining the Museum, Ms. Halbreich served as Director of the Walker Art Center for 16 years. During her tenure, the Walker diversified its visitor base, extended its civic and international presence, and broadened its multidisciplinary programming in the visual, performing and media arts. Under Halbreich's leadership, the Walker presented many groundbreaking exhibitions, such as those devoted to the artists Chantal Akerman, Joseph Beuys, Chuck Close, Bruce Nauman, Kiki Smith, and Kara Walker. Prior to her directorship at the Walker Art Center, Ms. Halbreich was Curator of Contemporary Art at the Museum of Fine Arts, Boston, and the Director and Curator at List Visual Arts Center at the Massachusetts Institute of Technology. Inducted into the American Association of Museums Centennial Honor Roll, a recipient of the Award for Curatorial Excellence from Bard College, named a Chevalier of the French Order of Arts and Letters, and ranked as the third most influential person in the contemporary art world in the 2008 Art Review Power 100 list, Ms. Halbreich has also served as Commissioner for North America and Cuba at the Gwangju Biennale and Curatorial Advisor for Carnegie International as well as a member of the Documenta X and Documenta XIII International Committee.

NOMINEE DETAILS

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

Being a member of the CIMAM board already, I have a good amount of experience with CIMAM matters, such as helping professional colleagues to maintain the highest standards of the profession and stimulating the professional dialogue about philosophical, ethical and practical issues concerning the collection and exhibition of twentieth and twenty-first century art. Together with the other board members that are running for a next term, I would like to offer the necessary continuity. Working in the “centre of the periphery”, I know how important it is to recognize the diversity of historical, economical and cultural backgrounds and contexts of museums for modern and contemporary art, and to support the idea of multiple centralities. Thus it is my personal challenge to work together with international colleagues trying to reinvent the museum for modern and contemporary art every day, again and again.

SHORT BIOGRAPHY

Stijn Huijts (1959) is the director of SCHUNCK* in Heerlen, the Netherlands and former (1996-2007) director of Museum Het Domein Sittard, the Netherlands. SCHUNCK* is a “newseum”, a unique combination of a public collection of modern and contemporary art, and an innovative multidisciplinary institution for presentation and education in the field of visual arts, architecture, literature, film, music and dance.

Huijts was educated both as a visual artist (Academy of Fine Arts, Maastricht) and as a cultural scientist (University of Amsterdam). He has curated numerous exhibitions of international contemporary art & artists for Het Domein and SCHUNCK*, such as Pipilotti Rist, Bjarne Melgaard, Ed Templeton, Rita Ackermann, Bas Jan Ader, Öyvind Fahlström, Wim Delvoye, Folkert de Jong, Cao Fei, Kim Gordon, Chris Johanson and Ray Johnson. His writings on artists, contemporary art and museums were published in various catalogues, magazines and newspapers. In 2004 Huijts was the curator of the Dutch presentation at the 26th biennial of Sao Paulo, and in 2005 he curated a group show “Capoeira” with Dutch artists for Roberts & Tilton Gallery in Los Angeles. In 2007 Huijts started the project “Made in Mirrors”, a long-term exchange program with fellow commissioners in China (Guangzhou), Brazil (Recife) and Egypt (Cairo).

Among other activities Huijts works as a guestprofessor at art-academies and post-graduate institutions, as an advisor for the Mondriaan Foundation and the Foundation for visual arts, design and architecture (Fonds BKVB) and as a member of the committee for visual arts and design of the Dutch Art Council (2002-2005). He is currently a member of the jury for the Royal Prize for Dutch Painting and a member of the board of CIMAM (Comite International des Musees d'Art Moderne).

NOMINEE DETAILS

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

My past experience of founding different institutions such as the Museum of the Center for Curatorial Studies at Bard College (now Hessel Museum and CCS Bard Galleries); Proje4L Istanbul Museum of Contemporary Art, Platform Garanti Contemporary Art Center, and very recently, a new institution, the name of which cannot be yet disclosed; an interdisciplinary art and research institution with exhibition and screening spaces, a library and archives that merges three institutions including Platform Garanti, Ottoman Bank Research and Archives, and Garanti Galeri into one. I have deep experience in forming and shaping institutions that have allowed for critical discussion and production while producing their own pedigrees, reputation and proved very critical in their local contexts. Furthermore, I have advised different museums and institutions such as the Tate Modern, MoMA, The Guggenheim and others. I participate extensively in discussions around the state and meaning of museums and art institutions today . I am particularly interested in the reinvention of locally embedded institutions that also simultaneously able to participate in the discourse laterally. Considering my curatorial and directorial experience and practice in both museums, institutions, biennials and other exhibition models that span over 20 years, I believe I could contribute to CIMAM and hope that the benefits will be mutual.

SHORT BIOGRAPHY

Vasif Kortun (born November 6, 1958) is the Director of Platform Garanti Contemporary Art Center, Istanbul. He was the founding Director of Proje4L Museum of Contemporary Art (2001 - 2003), the chief Curator and Director of the 3rd International Istanbul Biennial (1992) and Co-Director with Charles Esche of the 9th International Istanbul Biennial(2005). Between 1994 and 1997 he worked as the founding Director of the Museum of the Center for Curatorial Studies, Bard College. asif Kortun was the co-curator of the Taipei Biennial in 2008 and one of the curators of the 24th Sao Paulo Biennial in 1998. He curated the Turkish pavilions for the 1994 and 1998 Sao Paulo Biennials and the 2007 Venice Biennial for which he worked with artist Huseyin Alptekin. Kortun received the 9th annual award for Curatorial Excellence from the Center for Curatorial Studies, Bard College in 2006.

NOMINEE DETAILS

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

I have served one term as board member of CIMAM and am seeking to be elected to serve another term. My contribution has mainly been in the area of linking art museums and museological forum in Asia with CIMAM and the art museum world at large, through:

- board discussion (such as proposing the acceptance of biennale foundations as institutional members, the extension of the definition of 'collection' to include ephemeral works and knowledge database);
- planning of annual conference (as in the themes and thrusts of the forthcoming Shanghai conference); and
- having secured full financial support to cover all costs for the invited speakers in the Shanghai conference.

Given the rapid art museum development in Asia and the rest of the world, I see an urgency for CIMAM to influence and to facilitate international art museum forum in the areas of museum core values, trends, organisation, practices and processes.

I would like to contribute towards CIMAM to be even more active and engaging in the international sharing of expertise, ideas and concerns across a broad spectrum of institutions, through members' exchanges, regional groupings, collaborations, e-newsletter that deals with museological issues and regional comparisons, and active participation by members in evolving annual conferences that serve as a timely, insightful, informative and urgent discussion of museum concerns.

SHORT BIOGRAPHY

One of the most experienced art museum directors in Asia, Kwok Kian Chow (b. 1955) was senior curator of art of National Museum of Singapore (1991-1993), founding director of the Singapore Art Museum (1993-2009) and is currently director of the new 60,000 sq metre National Art Gallery, Singapore. Under his directorship in SAM, the museum developed the largest and most comprehensive museum collection of Southeast Asian modern and contemporary art. Another highlight of SAM collection is the Tyler Collection of American art. SAM organised many landmark art exhibitions in Singapore and internationally, including *Tryst with Destiny: Art from Modern India 1947-1997* (1997), *The Origins of Modern Art in France 1880-1939* (1998), *Encounters with Modernism* (2004), *Cubism in Asia* (2005-6), *Encounters: Southeast Asian Art in Singapore Art Museum Collection* (Beijing, 2006) and *Realism in Asian*

Art (2010) organised under National Art Gallery, Singapore and in collaboration with the National Museum of Contemporary Art, Korea.

Writing in Chinese and English, Kwok authored *Channels and Confluences: A History of Singapore Art* (1996), *Modern Art in Southeast Asia* (co-authored with Chow Yian Ping, 2006) and more than 60 published essays and conference papers covering topics in museology and Asian art history. He also wrote the Singapore Art entry in the *Singapore Encyclopaedia* (2006). Kwok studied art and art history in Canada at NSCAD University and University of British Columbia where he obtained a MA (1984). Kwok played a key role in Singapore's first participation in international biennales (Johannesburg 1995) and was the commissioner for Singapore's first participation in Sao Paulo (1997) and Venice (2001) biennales. A frequent contributor in international advisory/judging panels and curatorial conferences, his involvement included the first art museum professional training organised by the Chinese cultural ministry, Fukuoka Triennale, Hermes Korean Art Award, Yokohama Triennale, APB Foundation Signature Art Prize, and two recent London-initiated major international museum conferences in China led by Institute of Strategic Studies and China Art Forum.

Kwok has played a major role in helping to form the first association of art museums in Asia – Asian Art Museum Directors' Forum (AAMDF), with annual conferences held in Beijing, Singapore, Tokyo, Seoul and forthcoming this year in Nanjing. He is also a board member of the ICOM International Committee of Modern Art Museums and Collections (CIMAM). Kwok has been conferred public administration medal (silver), Singapore, and named chevalier (2002) and officier (2009) in the French order of arts and letters. His current research interest is in art historiography in Asian modern and contemporary art, particularly in relation to museum presentation and programming, in the context of global museum challenges.

NOMINEE DETAILS

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

Elizabeth Ann Macgregor has a proven track record of curatorship and the successful leadership of two major institutions: Ikon Gallery in Birmingham (1989 – 1999) and the Museum of Contemporary Art (MCA) in Sydney.

She brings to CIMAM a strong commitment to creating contexts for developing audiences, supporting artists and a reputation for excellent museum management balancing creative skills with political judgment and business acumen.

She has a reputation for working closely with artists, putting them at the heart of the institution while developing ways to engage with new audiences. She has a proven ability to campaign successfully for support, with an ability to communicate and lobby on a range of levels. She is passionate about the need to engage with negative attitudes to contemporary art and has a track record of taking on political battles with determination and charm.

She takes an active role in dealing with the critical issues facing museums, working closely with her staff, for example, on issues regarding the new national curriculum in Australia. She believes that a strong museum leadership organization where members can share experiences and ideas is critical, especially as cultural institutions face greater challenges in the current economic climate.

SHORT BIOGRAPHY

Elizabeth Ann Macgregor began her career as curator/driver of the Scottish Arts Council's Travelling Gallery. Taking exhibitions on board a converted bus to remote areas and inner city estates ignited her commitment to engaging new audiences with the work of living artists.

After four years at the Arts Council, in 1989 she was appointed director of Ikon Gallery, Birmingham where she was responsible for a program focusing on issue based work by artists often from culturally diverse backgrounds, including Zarina Bhimji, Lucia Nogueira, Adrian Piper, Martha Rosler, Yinka Shonibare and Nancy Spero. She relocated the gallery to award winning new premises which opened in 1998.

In 1999, she took up the directorship of Sydney's Museum of Contemporary Art. To secure the future of the Museum, she negotiated a new funding model with government, sponsors and philanthropists. A strong commitment to putting artists at the heart of the museum and social engagement marks her directorship, with programs that present leading international artists alongside Australian artists. Attendances have increased five-fold and she has pioneered a unique offsite programs including a partnership between the MCA and a rugby league club with artists Craig Walsh and Sylvie Blocher.

She has successfully negotiated a \$53m building redevelopment for completion in 2012. The project has been funded by all levels of government with major philanthropic support. Having established a strong local audience and an international reputation for its exhibitions, the MCA will now be transformed with a National Centre for Creative Learning, connecting artists with audiences across Australia and around the world.

NOMINEE DETAILS

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

She can contribute to think out the role that smaller institutions working on the periphery of dominant international circuits may have in an ever more globalized world. She also seeks to find ways to promote historical research of alternative traditions of modern and contemporary art, and to forge new forms of exchange between the university and the museum. Based on significant knowledge of Latin America, she can also bring to bear a vision informed by understanding of the issues that affect museums and art institutions in the region.

SHORT BIOGRAPHY

Natalia Majluf has been Director of the Museo de Arte de Lima, in Peru, since 2002. Prior to assuming this position, she was Head Curator of the same institution from 1995 to 2001. During her tenure at the museum she has been responsible for the expansion of the permanent collections to include photography and contemporary art, and has led significant curatorial and building projects. She has curated exhibitions and published extensively on Latin American art of the nineteenth and twentieth centuries. She has been a fellow at the Center for Advanced Study in the Visual Arts in Washington D.C., Getty Curatorial Research Fellow and Visiting Fellow at the Centre for Latin American Studies at Cambridge University. She is currently on the editorial committee of *Documents of 20th-Century Latin American and Latino Art: A Digital Archive and Publications Project*, organized by the Museum of Fine Arts, Houston and is coordinator of the Master's program in art history at the Pontificia Universidad Católica del Perú. Majluf received a BA from Boston College, an MA in art history from the Institute of Fine Arts, New York University and a Ph.D. from the University of Texas at Austin.

NOMINEE DETAILS

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

I wish I can contribute to the solidification of CIMAM as an institution with legal and administrative identity and capacity. Any sketch of CIMAM's future has to consider this issue as well as a constant consideration of the scope of CIMAM's responsibilities and field of action. The number of museums, collections and institutions devoted to modern and contemporary art continues to increase. The relationships between private and public have also changed and continue to evolve. We should consider the emergence of China as a cultural producer and the home to many new institutions. We should consider as well other areas of the world as capable of developing heritage and cultural discourses that go far beyond the usual centres of production and origins of distribution.

I believe CIMAM should have a voice in the International arena, not only useful by "us", the art professionals, but also the governing bodies of art institutions across the globe, the media, One of the challenges will be to conciliate global criteria with local realities. Admitting different speeds in the production / consumption of institutional activity, different levels of protecting heritage / producing culture will be necessary. For instance, should CIMAM be open to non-museum institutions that make space for museum structures to be created?

CIMAM's future is not a bureaucratic one, but neither should it remain an NGO full of good intentions and little impact in our societies. Seen from the South of Europe, the museum world is very much under construction. I hope can contribute with other colleagues to construct it a bit more.

SHORT BIOGRAPHY

Bartomeu Marí was born in Ibiza (Spain) in 1966 and is since 2008 Director of the Museum of Contemporary Art in Barcelona (MACBA). He was the Curator of Exhibitions at the Fondation pour l'Architecture in Brussels (1989 -1993) and Curator at IVAM-Centre Julio González in Valencia (1994-1996). He has been director of Witte de With, Centre for Contemporary Art in Rotterdam (1996 – 2002). Between 2002 and 2004, Marí was the Project Director of the Centro Internacional de Cultura Contemporánea in Donostia-San Sebastián (Basque Country). In 2002 he co-curated with Chia-chi Jason Wang the Taipei Biennial and in 2004 he co-curated with James Lingwood the exhibition "Juan Muñoz. La Voz Sola. Esculturas, dibujos y obras para la radio", La Casa Encendida, Madrid. In 2005, he was the Curator of the Spanish Pavillion at the 51st Venice Biennial, where Antonio Muntadas was the invited artist. Between 2004 and 2008 he worked as Chief Curator at MACBA, Barcelona.

Bartomeu Marí has curated exhibitions by artists such as Raoul Hausmann, Lawrence Weiner, Rita McBride, Eulàlia Valldosera, Francis Picabia, Pierre Bismuth, Marcel Broodthaers, Michel François, and Francis Alÿs, among others. He has written numerous prefaces and articles about

contemporary art and is currently working on a volume of essays about the art of our time.

NOMINEE DETAILS

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

In the light of a globalized backdrop of culture and knowledge - by means of biennials, art fairs, international exhibitions and cultural tourism - concerning the many artistic practices of today, in addition to visibility and its myriad traditions throughout the world, the presence of an international committee such as CIMAM seems to me to be increasingly important, in the sense of securing for the private domain of contemporary and modern art museums the basis of procedures and references which underlie this cultural, representative, republican, and democratic institution. As a professional and a Latin-American, I hope to bring to this institution my experience within a certain circuit of organizations, which has gone through a process of internationalization and has greatly expanded in the last couple of years, but which, however, has only recently been successful in its efforts for more effective collaboration between themselves. I understand that CIMAM should be a welcoming forum for these organizations, and that they can give an original and productive contribution to the debate concerned with the refinement of the role played by museums today in the constitution of more just, tolerant, and inclusive societies.

SHORT BIOGRAPHY

Ivo Mesquita (São Paulo, Brazil, 1951), is Chief Curator at the Pinacoteca do Estado, in São Paulo, since 2006. He worked as a researcher and assistant curator at São Paulo Bienal Foundation (1980-88), collaborated as guest curator for the 20th (1989) and 24th (1998), and was the Chief Curator for the 28th Bienal in 2008. From 1996 to 2007 he was Visiting Professor at the Center for Curatorial Studies, Bard College, New York, and Director for the Museu de Arte Moderna, in São Paulo, 1999-2000. As independent curator Mesquita has developed exhibition projects and curatorial collaborations with institutions such as the Winnipeg Art Gallery, Museo de Arte Contemporáneo de Monterrey, Mexico, National Gallery of Canada, The Bronx Museum, Fundación 'laCaixa', Museo Reina Sofia, Museo de Arte Contemporáneo de Barcelona among others, and was the curator for the Brazilian Pavilion in the 1999 and 2009 Venice Biennales, and co-curator for InSite'97 and 2000, in San Diego/Tijuana. Publications include Leda Catunda 1988-2008, Beatriz Milhazes Pinturas colagens, Iran do Espírito Santo, uma visão geral (all São Paulo, Pinacoteca do Estado, 2009, 2008, 2007); Eliane Prolik, noutro lugar (Curitiba, edição da artista, 2005); F[r]icciones (Madrid, MNCARS, 2001, co-author Adriano Pedrosa); Daniel Senise: Ela Que Não Está (São Paulo, Cosac&Naif, 1998); Leonilson: Use, É Legal, Eu Garanto (São Paulo, Cosac&Naify, 1997 and 2007); American Visions (New York, ACA Books, 1995, co-authors Noreen Tomassi e Mary Jane Jacob); and Cartographies (Winnipeg, WAG, 1993). He has also contributed to publications such as inSite97: Private Time in Public Space (Sally YARD, ed., San Diego: Installation Gallery, 1999); Latin American Art in the XX Century (Edward J. SULLIVAN, org.; Phaidon Press, 1996); and Modernidade: Vanguardas Artísticas na América Latina (Ana Maria M. BELLUZZO, org.; FMAL/UNESP, 1992) among others. Ivo Mesquita lives and works in São Paulo.

NOMINEE DETAILS

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

I see my participation in the activities of the CIMAM as work on detecting important issues and topics related to the museum profession, especially the phenomena emerging from recent activities of museums of contemporary and modern art. This primarily refers to opening of diverse questions on the ethical dimension of museum activities and pointing at the problems of practical actions of museums and museum professionals in unfavourable conditions, as well as highlighting quality solutions that contribute to the development of our profession, indirectly also to the development of theoretical considerations necessary for the improvement of professional work, persons, and institutions. I consider my active participation in CIMAM as an obligation both to the local and the wider CEE regional museum community, which is gradually abandoning transitional circumstances, attempting to join European and world trends, contributing some of its own positive experiences.

SHORT BIOGRAPHY

Currently Milovac is Deputy Director of the Museum of Contemporary Art in Zagreb and Head of the Experimental-Research Department at the Museum. Since 1996 he was engaged in the process of planning and later in following the process of constructing of the new museum building which was opened in 2009. He is the author of the musicological conception "Collection in Motion" as the first permanent Museum's collection display. Since early nineties as a curator and art critic he has prepared many exhibitions engaged in the new, contemporary phenomena in visual arts but also in the phenomena of historical avant-garde, most often focused on under representative artist and art scenes in central and east Europe: *Ukrainian Avant-garde, 1910–1930; The Future is Now – Ukrainian Art in the Nineties; The Baltic Times – Contemporary Art from Latvia, Lithuania and Estonia; The Misfits: Conceptual Strategies in Croatian Contemporary Art; System of Coordinate – Russian Art Today; Insert – Retrospective of Croatian Video Art, Zagreb; A Pair of Left Shoes – Reality Check in East Europe.*

NOMINEE DETAILS

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STATEMENT BY THE CANDIDATE REGARDING HIS/HER CONTRIBUTION TO CIMAM

As a head curator in a major international institution, the Centre Georges Pompidou, I have acquired the experience of museums' responsibility in our global society as well as the role of the curator.

Contributing to the internalization of the CGP collection for over 25 years by acquiring artists' works from different cultures and through the circulation of shows based on global ideas.

Having put together a network of professionals (curators, directors, critics, academics ...) from around the world, I am pleased to contribute to the internalization of CIMAM members, CIMAM research topics and the state museums ethical codes.

Personally, I am very interested in the role of the museums in our new global society, the role of the curator/director between art and global/local society, and the leading role of new technologies in our era of digital reproducibility.

I am also very concerned by new forms of mediation, related to political global/local matters, and by new models emerging in different geo cultural contexts, generating new forms of post capitalist and postcolonial thinking and creativity.

SHORT BIOGRAPHY

Christine Van Assche is currently Head Curator, Musée National d'Art Moderne, Centre Georges Pompidou, Paris

Professional experience at the Centre Georges Pompidou, Paris

Acquisition of more than 1 700 New Media works from 1960 till 2010 (Nam June Paik, Chris Marker, Dan Graham, Bill Viola, Stan Douglas, Aurélien Froment, Douglas Gordon, Hahn, Mona Hatoum, Pierre Huyghe, Zineb Sedira, Steve McQueen, Bruce Nauman). Conservation, preservation and presentation of these works in France and abroad.

Exhibitions at the Centre Pompidou and elsewhere

Monographies : *Thierry Kuntzel Nam June Paik, Marcel Odenbach, Tony Oursler, Gary Hill, Stan Douglas, Mona Hatoum, Grimonprez, Douglas Gordon, James Coleman, Chris Marker, Bruce Nauman, Pierre Huyghe, Ugo Rondinone Isaac Julien, David Claerbout, etc.*) + Catalogues and worldwide travelling.

Curator (with Raymond Bellour and Catherine David) of the exhibition and film program, *"Passages de l'image (1990-92)* (catalogue + travelling)

Curator *Sonic Process, a new Geography of Sound*, 2002 (catalogue + travelling)

Curator *Tony Oursler*: at the Jeu de Paume, Paris, 2005

Curator *A Worldview. Collection Lemaitre*. La Maison Rouge, Paris. 2006

Curator of the exhibition *Video, an art, an history 1960-2005*, Caixa Forum, Barcelona, 2005, Taipei Fine Arts Museum, Taipei, 2006, MAC, Miami, 2006; MCA, Sydney, 2006, ACMI, Melbourne, 2007; Lisbon, Chiado Museum, 2008, Montpellier, Musée Fabre, 2009 (International tour).

Curator *Ida E Volta: Ficcao e Reaidade*, Fundacao Gulbenkian, Lisbon, 2008.

Curator *Body Sound*, Liedts-Meesen Foundation, Ghent, 2010

Publications

1. Catalogues Raisonné

- *Vidéo et après*, éditions Carré / CNAC-GP, Paris, 1992 (catalogue of video works from the collection of Musée National d'Art Moderne) (texts by Dominique Bozo, Germain Viatte, Stephanie Moisdon, Paul-Emmanuel Odin, Christine Van Assche)

- *The New Media Encyclopedia* www.newmedia-art.org in collaboration with the Museum Ludwig in Cologne and the Centre for Contemporary Image of Geneva, 1998 to 2005 (with the help of European grants).

- *The New Media Collection*, Centre Pompidou, Editions Centre Pompidou, Paris, 2006.

2. Monographique catalogues

Stan Douglas, Mona Hatoum, Pierre Huyghe, Isaac Julien, Chris Marker, Bruce Nauman, Tony Oursler, Zineb Sedira, David Claerbout, etc.

3. Productions

Production of thirty artist audiovisual works and *Immemory*, CD Rom by Chris Marker.

4. Pedagogy

University Paris VIII, Contemporary art vs video, 1998 till 2001

Various participations in international seminars, discussions, talks, etc.