

CIMAM 2023
ANNUAL CONFERENCE
9-11 NOVEMBER



*THE CO-CREATIVE MUSEUM:
SOCIAL AGENCY, ETHICS
AND HERITAGE*



MUSEO DE ARTE MODERNO
DE BUENOS AIRES

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Welcome Letter

by Suhanya Raffel, President of CIMAM

Dear CIMAM members and friends,

I am delighted to extend to you the warmest of welcomes to the CIMAM 2023 Annual Conference, titled *The Co-Creative Museum: Social Agency, Ethics, and Heritage*, held in the vibrant and culturally rich city of Buenos Aires. This year marks a momentous occasion as we return to Argentina for the second time in CIMAM's history, nearly four decades later — our first gathering was held in Buenos Aires and Rosario in 1986, today coinciding with the 40th anniversary of Argentina's return to democracy in 1983.

As we embark on this intellectual journey, we are presented with a unique opportunity to explore and celebrate the ever-evolving role of museums in our society. Museums are increasingly seen as dynamic spaces for social engagement, ethical reflection, and the preservation of our shared heritage. This conference will provide a platform for dialogue, exploration, and collaboration as we delve into these important topics. During your stay in Buenos Aires, you will have the opportunity to take part in an incredibly stimulating program of visits in a city well known not only for its inspiring cultural scene but also for its warm hospitality.

All of this would not have been possible without the enthusiasm, energy, and determination put forth by Victoria Noorthoorn, Director of the Museo de Arte Moderno de Buenos Aires, our hosting institution. Thank you to the teams at Museo de Arte Moderno de Buenos Aires and The Government of the City of Buenos Aires for their tireless efforts in organizing the CIMAM 2023 Annual Conference in Buenos Aires. Their dedication and support have been invaluable in

ensuring the success of this conference despite the challenging financial situation facing the country.

I would like to acknowledge the outstanding efforts of all the individuals and institutions that have generously partnered with the Museo de Arte Moderno de Buenos Aires in making this conference a memorable experience: Fundación Ama Amoedo and Colección AMALITA, Fundación Proa, Malba (Museo de Arte Latinoamericano de Buenos Aires), Asociación Amigos del Moderno, Arthaus, Andrea Ardití Schwartz and the Spanish Ministry of Culture and Sport. Your contribution and dedication have been instrumental in making this conference possible, and we are truly thankful for your commitment to CIMAM's mission.

My deepest appreciation also to our esteemed sixteen speakers, whose insights and expertise will undoubtedly inspire and enlighten us throughout the three-day conference program.

I would also like to take a moment to express our profound gratitude to our dearest CIMAM Patrons, both those who have supported us for many years and the new five Patrons who have joined us this year, giving an impulse to CIMAM in its efforts to become sustainable while teaming up to share the values and mission of CIMAM. They are Patrizia Sandretto Re Rebaudengo, Azcuy Foundation, Fundació "la Caixa", Leeum Samsung Museum of Art, Fondation LVMH, Marc and Josée Gensollen, Sunpride Foundation, Mori Art Museum, Nguyen Art Foundation, Claudio Engel, Albert M.A. Groot, Simon Mordant, François Giannesini, Fundación Botín, Sherman Contemporary Art Foundation, and SAHA — Supporting Contemporary Art from Turkey. It is through your generosity that CIMAM can continue its mission to foster dialogue, collaboration, and exchange within the global contemporary art museum community.

One of CIMAM's most recognized programs is the Travel Grant Program that allows every year curators and museum directors, most of them from countries with emerging and developing economies, to attend the Annual Conference. This 2023 edition has made possible the participation of 56 professionals thanks to the generous funding received by the Getty

Foundation, ArtHaus, Aimée Labarrere de Servitje, Byucksan Cultural Foundation, Eloisa Haudenschild, Embassy of Brazil in Buenos Aires, Fernando Zobel de Ayala, Mercedes Vilardell, Office for Contemporary Art Norway, Saastamoinen Foundation, SAHA, and Samdani Art Foundation. Thank you always for your trust and commitment.

Finally, my sincere thanks to the CIMAM Board whose efforts and dedication are key in shaping the vision and direction of our organization. And to all of you, members, and friends of CIMAM who have joined us for this conference from more than 40 different countries. The diversity of perspectives and experiences that you bring to this gathering is what makes CIMAM such a dynamic and enriching organization.

On Saturday, November 11 we will hold the CIMAM General Assembly. The members of the Board and I invite you to join and take part in discussing the current and upcoming goals and priorities of this committee as well as to receive first-hand information about CIMAM's latest news, finances, and programs.

Once again, thank you for joining us at the CIMAM 2023 Annual Conference in Buenos Aires. I look forward to meeting each of you, sharing experiences, stimulating conversations, and learning from each other.

With enthusiasm and gratitude,

Suhanya Raffel
President of CIMAM
Director, M+ Museum, Hong Kong

Welcome Letter by Victoria Noorthoorn, Director of the Museo de Arte Moderno de Buenos Aires

Dear All,

It is with great joy and deep emotion that I welcome each and every one of you to the 55th CIMAM Annual Conference, *The Co-Creative Museum: Social Agency, Ethics and Heritage*. We at the Museo de Arte Moderno de Buenos Aires, a public museum dedicated to the arts of our time and dependent on the Ministry of Culture of the Buenos Aires City Government, are so proud to be your host this year. Together with the CIMAM team, my dedicated team at the Museo Moderno, the government teams at all levels involved and our wonderful hosting partners Fundación Proa, Fundación Ama Amoedo, Colección Amalita, Malba, Arthaus and Andrea Arditi Schwartz, our museum's partner the Asociación Amigos del Museo de Arte Moderno de Buenos Aires, as well as all the representatives of the cultural spaces in our artistic ecosystem in Buenos Aires and Salta who have worked so hard towards the program we have produced, we wish to extend to you professionals from Argentina and all corners of the globe our warmest welcome and best wishes for a great CIMAM reunion and debate.

For the first time in CIMAM's history, this year's Annual Conference will address the paramount issue of the social and educational responsibility of modern and contemporary art museums. I am most grateful to CIMAM's Contents Committee, composed of Chus Martínez, Amanda de la Garza, Malgorzata

Ludwisiak, Yu Jin Seng, Clara H. Kim and myself, for embracing this important area and for all the intense work they have put in to frame this topic. This area is a priority for any responsible museum team in the South devoted to the task of working with and responding to living artists.

Over the three days of the Conference, we will be addressing the recent recognition among the museum leadership worldwide for the need to work together co-creatively, in ever closer dialogue and horizontality, with the different constituencies that make up each museum family, in order for our institutions to affirm their relevance. Being permeable, working hand in hand with civil society and listening and working in dialogue with artists is, I believe, the only way forward. It is the only way to consolidate the Museum as an open, respectful, democratic cultural space where the art we present is shared with our publics in a framework informed by the issues and challenges of contemporary life.

It is in this same spirit of dialogue, openness and co-creativity that the current edition of CIMAM's Annual Conference has adopted a novel structure. Presentations will be brief, lasting on average twenty minutes per talk and leaving ample time for dialogue towards the end of each morning, when we invite you to engage in conversation and share your views and professional experiences. In another first, we will be providing English–Spanish simultaneous translation to smooth communications between local and visiting professionals attending the Conference. Most importantly and beyond the Auditorium, starting at 1 p.m. every day, our Visits Program is open to all and invites you to make the most of our customised tours, in order to truly engage with the local scene by visiting our cultural institutions, art spaces, galleries and artists' studios around Buenos Aires. We are so grateful to all those who have enthusiastically embraced the invitation to consult our Rolling Map of Argentinian Contemporary Art, a website built by our team in collaboration with so many actors from the Argentinian scene, including over 720 artists! The *Rolling Map* is available to all users as of today.

There are at least three reasons to take up our invitation to engage with the Argentinian scene. (1) You will help us set in motion the values promoted by this Conference. (2) It will bring us deep joy if you, as keen artistic and cultural organizers — and having come so far for just a few days! — are able to engage with one of the most vibrant artistic scenes on Earth. (3) And, most important of all, you will be acknowledging the fact that this Conference is financed mainly with public funds. You will, therefore, be honouring the efforts of our team and this most generous artistic ecosystem hosting us all during one of the most complicated economic, social and political periods in our recent history, with inflation soaring at an annual rate of over 140%, and 40% of the population living below the poverty line. Even under these conditions, as has been the case throughout the twentieth and twenty-first centuries, Argentinian artists have held to their role as key voices and practitioners, as powerful makers and doers in the face of adversity.

In the hope that you will find the debates of this 55th Annual Conference healthily provocative, that you will fall in love with our arts and artists, and that this will mark the first of many trips to this beautiful, creative country, we thank you for your presence and wish you a very warm welcome to Buenos Aires and to our Museo Moderno, proudly prepared for the occasion.

Victoria Noorthoorn
Director, Museo de Arte Moderno de Buenos Aires
Board Member, CIMAM

Contents Committee

The 2023 Annual Conference Contents Committee consists of six members of the CIMAM Board who have thought and designed the 55th CIMAM Annual Conference 2023's contents and list of guest speakers.

- Victoria Noorthoorn (Chair), Director, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina.
- Amanda de la Garza, Director, Museo Universitario de Arte Contemporáneo (MUAC), Mexico City, Mexico.
- Clara M Kim, Chief Curator & Director of Curatorial Affairs, MOCA, Los Angeles, USA.
- Malgorzata Ludwisiak, Artistic Director, The Museum of Modern Art in Warsaw, Warsaw, Poland.
- Chus Martínez, Director, Art Gender Nature Institute HGK, Basel, Switzerland.
- Yu Jin Seng, Deputy Director (Curatorial & Research), National Gallery Singapore, Singapore.

*THE CO-CREATIVE
MUSEUM: SOCIAL
AGENCY, ETHICS
AND HERITAGE*

The Co-Creative Museum: Social Agency, Ethics, and Heritage

What is a co-creative museum? How can a museum activate and strengthen mutuality among its many component communities? When is it legitimate to speak about the collective creation of programs, languages and tasks in an institutional context? Is the social a new museum mandate? What is the museum's educational role in the production of knowledge and in the pedagogical and dialogical process? How can the construction and care of patrimony and heritage find a correlation in the relationships the museum fosters with its diverse communities? How can the museum engage with the social processes affecting our immediate communities? 'Co-creation' is a term largely appropriated by the corporate sector, yet the participation in the reciprocal making of meaning is a fundamental task of the contemporary museum.

For the first time in CIMAM's history, the Conference will focus on the social role of the art museum. This function lies at the natural heart of museum practices in Latin America, where many museums vigorously take up the mantle of responding to lesser developed economic contexts in which social disparity, inequality and discrimination are the order of the day. Cultural institutions in this region are highly experienced in collaborating with artists to position the arts as a vehicle for the development of the imagination, the expansion of concepts and forms of education, the production of communal and individual knowledge, and resistance to authoritarianism; in short, as a path of effective micropolitics towards concrete social transformation, community-building and the promotion of social justice.

The need to empower museums in a context of exponential vulnerability has today extended to the whole world: institutions can feel vulnerable over non-existent codes of governance and

ethics, and their lack of clarity or effective application, or over insufficient financial resources that are either too weak to support operations in less developed contexts or too scarce to face the competition of the art market in the more economically advanced contexts. Museums that have been able to function and prosper in unfavourable conditions have a great deal to offer and a great deal to say. Furthermore, inequity in human and natural rights is a trait that has become widely visible during the Covid19 pandemic: gender, economic and religious forms of discrimination, racism and hatred are on the rise, challenging all parameters of stability. The current levels of distress in most societies demand that museums privileged enough to work with living artists are rising to the occasion to develop fast, flexible and effective responses and methodologies that can bring about social and educational micropolitical change by grounding the force of their actions in the diversity and intrinsic freedom of thought, expression and creativity that is at the heart of artistic practice.

This Conference will, transversally, address ethics, values and methods as three core concerns of museum practices today. We are interested in rethinking how we do what we do and in opening up dialogue. The Conference is hosted by Argentina's dynamic artistic community against a backdrop of economic adversity, a community that has so much to say about how to do more with less and tirelessly turns to the arts as a vehicle for touching and transforming lives.

Day 1: Thursday 9 November

How Can Museums Embrace their Social Responsibility? A Question from the Americas

How can museums become effective sites for playing out, debating and tackling the issues raised by societies? How can museums be affirmed as brave spaces for freedom of expression, the development of honest inquiry and the expansion of creative imaginations as they occupy their roles as producers of knowledge in dialogue with artists and civil societies? On this first day of the Conference, we look forward to setting forth holistic conceptions around how the museum can effectively make communities' concerns its own in order to effectively respond and accompany their searches by shouldering social, cultural and educational — and decolonial! — responsibilities.

Guest Speakers

- Elvira Espejo, Ayca Artist and Director, Museo Nacional de Etnografía y Folklore, La Paz, Bolivia
- Pablo Lafuente, Artistic Director, Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil
- Simon Njami, Independent Curator, Paris, France
- Nicolás Testoni, Director, Ferrowhite — Museo Taller, Bahía Blanca, Argentina
- Coco Fusco, Artist and Professor, Cooper Union, Brooklyn, USA

Day 2: Friday 10 November

The Role of Museums in Communities, Education, and Accessibility

The museum can be an active agent in understanding art partly as a vehicle for the construction of knowledge. What is the role of the arts and artists in education as a whole, and what is the role of education as endorsed by the museum? How can the museum become a catalyst for new notions of education? How can museums foster co-creative relationships with and among artists and the local communities of situated contexts? Over the course of Day 2, we access the experiences and philosophies of specialists in education, accessibility and mental health as they weave the arts into their own practices of education, care and healing.

Guest Speakers

- Luis Camnitzer, Artist, Great Neck, USA
- Daina Leyton, Cultural Accessibility Consultant, Moreira Salles Institute, São Paulo, Brazil
- Marie Hélène Pereira, Curatorial Advisor, RAW Material Company, Dakar, Senegal, Senior Curator (performative practices), Haus der Kulturen der Welt, Berlin, Germany
- teresa cisneros, Senior Practice Manager, Culture Equity Diversity Inclusion, Wellcome Trust, London, UK
- Ana Gallardo, Artist, Mexico City, Mexico

Day 3: Saturday 11 November

How Can Museums Collect, Preserve and Protect Cultural Heritage While Creating New Communities?

Day 3 is intended as an organic continuation of the debates and discussions begun during the second day of the Conference. Museums have a responsibility to preserve but also to honour situated histories, materials and archives that embody past heritages and steer us towards different futures. Museums are learning not only to preserve, but to become and remain respectful to the premises and values of the communities which such materials belong to. Can we implement different methodologies to question canonical and normative processes and so disrupt colonial legacies? Can we escape the logic of capitalism in our collections? Can we challenge our acquisition criteria and our conservation policies to accommodate the well-being of our planet? Can restitution be seen as a form of necessary healing and an opportunity to initiate a different dialogue with the past? What are the future mechanisms to implement the museum's response in the event of wars or emergencies? Naming problems and proposing different approaches and methods has a generative effect by enabling us to collectively reflect on a museum capable of learning and transmitting how heritage is always related to an idea of the social situated not only in the past but in the future.

Guest Speakers

- Marian Pastor Roces, Curator and Principal Partner, TAOINC, Metropolitan Manila, Philippines
- Luma Hamdan, Director, Darat al Funun — The Khalid Shoman Foundation, Amman, Jordan
- Yto Barrada, Artist, NY/Tangier, Morocco/France.

- A Dialogue between María Belén Correa, Director and Founder, Archivo de la Memoria Trans Argentina (Argentinian Trans Memory Archive), Hanover, Germany, and Sidhi Vhisatya, Curator, Queer Indonesia Archive (QIA), Jimbaran, Bali, Indonesia

- Claudia Zaldívar, Director, Museo de la Solidaridad Salvador Allende (MSSA), Santiago, Chile

SPEAKERS ABSTRACTS & BIOGRAPHIES

Day 1

Elvira Espejo Ayca

Artist and Director, Museo Nacional de Etnografía y Folklore, La Paz, Bolivia



Elvira Espejo Ayca (1981) is a visual artist, weaver and narrator of the oral tradition of her place of origin. Born in Qaqachaka *ayllu*, Avaroa Province, Oruro Department, she is a speaker of both Aymara and Quechua. She is currently Director of the National Museum of Ethnography and Folklore (MUSEF) in La Paz. She is author of the publication *Sawutuq parla* [*About Textiles*] (2006), and the books of poems *Phaqar kirki — T'ikha takiy — Canto a las flores*

[*Song to the Flowers*] (2006), for which she received the International Poetess Award at the 4th World Poetry Festival in Venezuela (2007), and *Kaypi Jaqhaypi — Por aquí, por allá* [*This Way and That*] (2018). She is co-author of *Hilos sueltos: Los Andes desde el textil* [*Loose Threads: The Andes through Textiles*] (2007), *Ciencia de las mujeres: Experiencias en la cadena textil desde los ayllus de Challapata* [*Women's Science: Experiences in the Textile Chain from the Ayllus of Challapata*] (2010), *Ciencia de tejer en los Andes: Estructuras y técnicas de faz de urdimbre* [*Weaving Science in the Andes: Warp-Face*

Structures and Techniques] (2012), *El textil tridimensional: El tejido como objeto y como sujeto* [*Three-Dimensional Textiles: The Fabric as Object and Subject*] (2013) and *Tejiendo la vida: la colección textil del Museo Nacional de Etnografía y Folklore, según la cadena de producción* [*Weaving Life: The Textile Collection of the Museo Nacional de Etnografía y Folklore, La Paz, Bolivia, following the productive chain*] (2013). In collaboration with Bolivian musician Álvaro Montenegro, she has produced the contemporary music DVDs *Thakhi — La Senda. Canciones a los animales* [*The Path: Songs to the Animals*] (2007) and *Utachk kirki — Canto a las casas* [*Song to the Houses*] (2011). Her awards include: the 1st Eduardo Avaroa Prize in Arts, specializing in Native Textiles, La Paz, Bolivia (2013); the 1st Prize for Fostering Native Creation in Literature, specializing in Poetry, as part of the 5th Arica Barroca South Andean Art Festival, Chile (2018), and the Goethe-Institut Medal (2020), awarded by the Federal Government of Germany for her valuable work as a cultural mediator between Latin America and Europe and between her own indigenous traditions and other cultures.

YANAK UYWAÑA — Mutual Nurturing of the Arts

Art theory traveled through time from Greece to Latin America, passing through Europe and North America, producing a pyramidal structure of knowledge. But what is our understanding of the arts? In the notion of our communities, art exists everywhere, leading us to think about the diversity of epistemologies and philosophies, within which the multisensory nature of things unfolds. From the point of view of the *uywaña* or the *uyway* (mutual nurturing), we think based on the material and the immaterial, on the tangible and the non-tangible.

Pablo Lafuente

Artistic Director, Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil



Pablo Lafuente has been the Artistic Director of the Museu de Arte Moderna do Rio de Janeiro since 2020. He has previously worked as curator on projects such as *Dja Guata Porã: Rio de Janeiro indígena* [*Walk Well Together: Indigenous Rio de Janeiro*] (MAR, Rio de Janeiro, 2016-17), *A Singular Form* (Secession, Vienna, 2014) or the 31st Bienal de São Paulo (2014), and as Associate Curator at the Office for Contemporary Art Norway (2008–13). He has

worked as coordinator of the education program at the Centro Cultural Banco do Brasil (CCBB) in Rio de Janeiro (2018–20) and has lectured at the Universidade Federal do Sul da Bahia (UFSB), Porto Seguro, and Central Saint Martins, University of the Arts London (UAL), London. He has also been Managing Editor of *Afterall: A Journal of Art, Context and Enquiry* and Afterall Books.

A Matter of Maintenance

At a time when much is said about sustainability, the practical concerns that actually dominate the dynamics of cultural institutions seem to focus on self-reproduction: an attempt to secure their persistence when their wider social and cultural relevance is in doubt, and their modes of operation not guaranteed.

The reasons are many, and vary from institution to institution, but some conditions are perhaps shared.

This presentation will try to address this situation, and some possible escape routes, from the perspective of the Museu de Arte Moderna do Rio de Janeiro (MAM Rio), which in 2023 celebrates its 75th anniversary, and where I have been working as artistic director for over two years. While maintenance of structures, in Brazil, implies a perpetuation of the colonial system, it may also be read as an act of resistance to the colonial logic and two of its key modes of operation: continuous growth and programmed destruction. What does this mean, concretely, in terms of the orientations and operations of a museum?

Simon Njami

Independent Writer and Curator, Paris, France



Simon Njami is a Paris-based independent curator, lecturer, art critic and novelist, who studied literature, law and philosophy at the Sorbonne. He was the co-founder and editor-in-chief of *Revue Noire*, a journal of contemporary African and extra-occidental art. He served as Artistic Director of the First Joburg Art Fair in 2008, the African Photography Encounters biennial in Bamako for ten years, and the Dak'Art biennale (2016/2018). He held different roles at the World Press

Photo awards. He co-curated the first African pavilion at the

52nd Venice Biennale in 2007. He is President of the International Festival of Extraordinary Textiles (FITE), Clermont-Ferrand.

Njami has curated numerous exhibitions of contemporary art and photography, including: *Africa Remix* (2004/2007) at the First Joburg Art Fair (2008); *The Divine Comedy* (2014) at the Museum für Moderne Kunst (MMK), Frankfurt, the Savannah College of Art and Design (SCAD), Savannah (2014), and the Smithsonian Institution in Washington D.C. (2015); *Xenopolis* (Berlin 2015), *After Eden*, the Artur Walther Collection (Maison Rouge, Paris, 2015); *Afriques Capitales* (Paris, Lille 2017); *Metropolis* (Maxxi, Rome, 2018); *Í is another* (Galleria Nazionale, Rome 2018); *Aujourd'hui* (National Museum of Cameroon, 2019); *The Studio* (Kampala Biennale 2019); *This Space Between Us* (Centro Atlántico de Arte Moderno, Las Palmas 2020); *Materia Prima* (San Gimignano, 2021); *A Collective Diary* (Tunis, 2022); *Charades*, a solo exhibition of Yassine Balbzioui's work (Marrakech, 2022); and *The Sharing of the Sensitive* (Suza, 2023).

He has been a member of the scientific boards of numerous museums and institutions, and a Visiting Professor at University of San Diego California (UCSD) (1991/93).

In 1998, he created the pan-African Photographer's Master Class with the Goethe-Institut Johannesburg and directed it for 12 years. He also set up the contemporary art collection for the Mémorial ACTe museum in Guadeloupe. He created and is conducting the critical-thinking workshop AtWork, nurtured by the Moleskine Foundation. He has published and edited numerous books, including two biographies (of James Baldwin and Leopold Sédar Senghor) and four novels. His latest publication is *Histoire Histoires/Histoires Stories*, the story of *Revue Noire* (2021).

The Welcome Table

The notion of a museum has always been problematic from its very inception. The Louvre in France was built to show the French King's power and to display all the treasures collected through wars or colonial expeditions. The Louvre is not unique in this respect. Most European museums followed the same path while building their collections. How can we, in 2023, envision an institution that would not be the bearer of visions from the past? Should we close them down and start anew with concepts that would correspond more to our contemporary needs? And what could those concepts be? In a period where a re-evaluation of a given story is at work and where claims for restitution of stolen items occupies all debates, I shall be addressing two notions that could be used as tools in this reconceptualization or reloading of the notion of museum: the sharing of the sensitive (or sensible), as developed by the French philosopher Jacques Rancière; and the question defined by the German Ernst Bloch as the essential, the unsurpassable, the very question of the WE. We shall need to think of those spaces as this welcome table dear to James Baldwin and so pertinent in the non-Western spaces.

Nicolás Testoni

Director, Ferrowhite — museo taller, Bahía Blanca, Argentina



Nicolás Testoni (Bahía Blanca, 1974) studied Communication Sciences at the Universidad de Buenos Aires (UBA).

Since 2003, he has worked at the Ferrowhite — museo taller [Ferrowhite — museum workshop], an artspace located in the port of Ingeniero White in the south of Buenos Aires Province, where he has collaborated to transform our understanding of the relationship between cultural institutions and the processes of collective creation. He has been Director of the Ferrowhite

since 2014. He has also taught in such spaces as the Laboratorio TyPA de Gestión en Museos [TyPA Museum Management Laboratory], the post-graduate course in Cultural Management at the Faculty of Economic Sciences, Universidad Nacional de Córdoba (UNC) and the ‘Museums, Training and Networking’ program of Argentina’s National Directorate of Museums. In 2015, along with the Ferrowhite and the Museo del Juguete [Toy Museum], he won the ‘Coronation’ award, a museum project competition organized by the Fundación TyPA in Argentina and the American Alliance of Museums in the USA as part of the congress ‘The Museum Reimagined’.

Testoni is also an audio-visual producer, for which he has received support from the Jan Vrijman (2005) and Prince Claus (2007) foundations in the Netherlands, as well as distinctions at the Videobrasil festival in São Paulo (2007), the Festival Latinoamericano de Videoarte [Latin American Video Art

Festival] (2014) and the Bienal de la Imagen en Movimiento [Biennial of the Moving Image] in Buenos Aires (2016), and the Riga International Film Festival in the Latvian capital (2021).

The Museum as a Tool

Located in Ingeniero White port, in the south of Argentina, Ferrowhite is a workshop museum. It is a place where things, apart from being exhibited, are also manufactured. A workshop museum creates tools; utensils to reassemble life together. Ferrowhite is an institution that at times thinks of itself as an art piece, only under the condition of dismantling the fiction of autonomy that such pieces imply; and, at the same time, assuming the opportunities that the fiction of autonomy give to those of us who refuse to submit our whole existence to profit goals. Ferrowhite asks itself, as its neighbors do, “How do I make ends meet?”, but also “How do we will a kinder future out of this dystopian present?” In this museum at the fringe of the city, at the fringe of a country, at the fringe of the world, we might only be able to conserve that which keeps evolving and own that which is shared.

Coco Fusco

Artist and Professor, Cooper Union, Brooklyn, USA



Coco Fusco is an interdisciplinary artist and writer. She has received numerous awards, including a Guggenheim Fellowship, an American Academy of Arts and Letters Award, a Latinx Art Fellowship, a Fulbright Fellowship and a Herb Alpert Award in the Arts. Fusco's performances and videos have been presented at the 56th Venice Biennale, Frieze Special Projects, Basel Unlimited, three Whitney Biennials (2022, 2008, 1993) and other international exhibitions.

Her works are part of the permanent collections of the Museum of Modern Art (MoMA), the Art Institute of Chicago, the Walker Art Center, the Centre Pompidou, the Imperial War Museum and the Museum of Contemporary Art of Barcelona (MACBA). She is the author of *Dangerous Moves: Performance and Politics in Cuba* (2015), *English is Broken Here: Notes on Cultural Fusion in the Americas* (1995), *The Bodies That Were Not Ours: And Other Writings* (2001) and *A Field Guide for Female Interrogators* (2008). She is represented by Alexander Gray Associates of New York City and is a Professor of Art at the Cooper Union for the Advancement of Science and Art. The solo retrospective of Fusco's works, *Tomorrow I Will Become an Island*, opens at the KW Institute for Contemporary Art, Berlin, in September 2023, accompanied by a monograph published by Thames & Hudson.

Museums, Private Interests and Public Engagement

Museums are traditionally defined as institutions that conserve and interpret artifacts of historical and cultural value and exhibit them for the purpose of educating the public. But museums exist in the real world, and their endeavors entail high costs, which are borne by governments, private interests, or a combination of both. In Europe, museums are still largely supported by government funds, while in the United States, private wealth dominates. Private museums are emerging in Latin America at an accelerated rate, while public museums' budgets decline. The proliferation of private museums is a symptom of the worldwide growth of private fortunes, the rising political power and autonomy of global elites and the polarization of wealth. Social conflicts generated by these changes are reverberating within the halls of museums. How do museums contend with this contentious social landscape?

What is the value of public culture in this era of privatization? Must private interests run counter to public engagement? If we understand that art's worth is not reducible to its price or the identity of its owners, if art's expressive and reflective properties are crucial to its value, shouldn't any museum embrace public engagement, however contentious? How can our museums continue to play a positive role in shaping public understanding of human agency and creativity, even in times of crisis?

Day 2

Luis Camnitzer

Artist, Great Neck, USA



Luis Camnitzer (Lübeck, 1937) is a Uruguayan artist who has lived in New York City since 1964. He is Emeritus Professor at State University of New York College at Old Westbury. Studied art at the School of Fine Arts Institute, Universidad de la República, Uruguay, and architecture at the same University's Faculty of Architecture. A Guggenheim Fellow in both 1961 and 1982, he represented Uruguay at the 43rd Venice Biennial in 1988 and has exhibited at several biennials, including

several iterations of the Havana Biennial, the Whitney Biennial in 2000 and Documenta 11 in 2002. In 2018, a retrospective of his oeuvre was presented at the Reina Sofía Museum. His works are present in the collection of over 45 museums, and he is represented by Alexander Gray Associates of New York City. He was the Pedagogical Curator of 6th Mercosul Biennial (2007), Porto Alegre; and Curator of the Viewing Program, the Drawing Center, New York City. In 1999, he co-organized the exhibition *Global Conceptualism: Points of Origin, 1950s–1980s* at the Queens Museum, New York City, together with Jane Farver and Rachel Weiss. Among his books are *New Art*

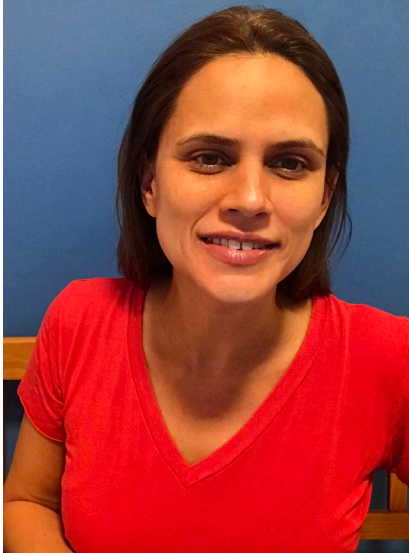
of Cuba (1994), *Conceptualism in Latin American Art: Didactics of Liberation* (2007), and *On Art, Artists, Latin America, and Other Utopias* (2010), all published by University of Texas Press, *De la Coca-Cola al Arte Boludo* (2009), published by Metales Pesados, and *One Number is Worth One Word* (2020) in the e-flux journal series, published by Sternberg Press.

The Educational Turn and the Art Turn

During the last three decades some artists and educators tried to implement what was called the “Educational Turn.” It was endorsed by a few institutions with reduced success, turning it into little more than an institutional critique. Though the “Educational Turn” is undoubtedly useful, today we have the onslaught of STEM education. STEM is promoting ingenuity over creation and slowly excluding from education the ability to imagine in non-practical areas. Therefore, it seems time to start looking at the possibility of an “Art Turn” that rescues education from being nothing more than a training program. If museums understand the urgency of a needed comprehensive revision of the educational system, they may turn “educational” themselves just by joining this fight. They may downplay activities focused on ostentation and work on transformation and liberation of the minds instead. Otherwise, they will have to eventually change their name to “Museums of Ownership and Ingenuity.”

Daina Leyton

Cultural Accessibility Consultant, Moreira Salles Institute, São Paulo, Brazil



Daina Leyton is an educator, psychologist and cultural accessibility consultant. Has been developing since 1999 cultural and educational projects that celebrate diversity. In 2010, designed and established the accessibility area at the São Paulo Museum of Modern Art, where she coordinated the educational department from 2011 to 2020. Received 13 awards. Promotes training in culture, education and accessibility in various Brazilian and international cultural spaces.

Organized the 6th International Congress on Education and Accessibility in Museums and Heritage: “Nothing about us without us” (2019, MAM-SP, Itaú Cultural and Instituto de Estudos Brasileiros da USP.) Curated the exhibition Education as raw material (2016, MAM São Paulo), the program Poetics of Access (2018, Sesc Belenzinho), the seminar Museums, Childhood and Freedom of Expression (2018, MAM São Paulo) and the 3rd Seminar Culture of Access (2022, Secretariat of Culture of the State of Ceará). Participated in the commission to prepare Secult-CE’s State Cultural Accessibility Plan. She is currently an accessibility consultant at the Moreira Salles Institute (SP, RJ and MG). Daina Leyton is an educator, psychologist and cultural accessibility consultant. Has been developing since 1999 cultural and educational projects that celebrate diversity. In 2010, designed and established the

accessibility area at the São Paulo Museum of Modern Art, where she coordinated the educational department from 2011 to 2020. Received 13 awards. Promotes training in culture, education and accessibility in various Brazilian and international cultural spaces. Organized the 6th International Congress on Education and Accessibility in Museums and Heritage: “Nothing about us without us” (2019, MAM-SP, Itaú Cultural and Instituto de Estudos Brasileiros da USP.) Curated the exhibition Education as raw material (2016, MAM São Paulo), the program Poetics of Access (2018, Sesc Belenzinho), the seminar Museums, Childhood and Freedom of Expression (2018, MAM São Paulo) and the 3rd Seminar Culture of Access (2022, Secretariat of Culture of the State of Ceará). Participated in the commission to prepare Secult-CE’s State Cultural Accessibility Plan. She is currently an accessibility consultant at the Moreira Salles Institute (SP, RJ, and MG).

Cultural Accessibility: Fundamental Rights and Poetic Experiences

The presentation will address processes of cultural accessibility in different Brazilian cultural centers including the São Paulo Museum of Modern Art, Sesc Belenzinho and the Moreira Salles Institute.

By understanding culture and accessibility as fundamental rights, we are posed with the following questions: What do we mean by accessibility? And, how is it possible to create, produce and enjoy accessible cultural activities that promote the sensitive experience of people with disabilities?

We will address transversal accessibility, which involves all those who work in cultural centers and is designed from the very beginning of the process behind any cultural activity, and aesthetic accessibility: accessibility that goes beyond access to content and information.

The possibility of creating accessibility together with the public can bring about unpredictable consequences and changes for cultural centers, allowing us to understand that accessibility is not only about promoting access to what exists

and is established, but about being able to think, imagine, and create the reality we wish to live.

Marie H el ene Pereira

Curatorial Advisor, RAW Material Company, Senior Curator (Performative Practices), Haus der Kulturen der Welt



Marie H el ene Pereira (Dakar, 1986) is a curator and cultural practitioner from Dakar, Senegal. She is Senior Curator for Performative Practices at Haus der Kulturen der Welt (HKW), Berlin, Germany. Pereira has been a member of RAW Material Company since its inception in 2011 and was previously its Director of Programs (2019–2022). She has organized exhibitions and related discursive programs, including: RAW's participation in *We Face*

Forward: Art from West Africa Today at the Whitworth Art Gallery, Manchester; the Independent Curators International (ICI) Curatorial Hub at TEMP, New York; the 9th Shanghai Biennale, Shanghai (2013). She co-curated *Scattered Seeds* in Cali, Colombia (2015–2017), and curated *Battling to Normalize Freedom* at Clark House Initiative in Mumbai, India (2017). Pereira was co-curator of a section of the 13th edition of Dak'Art, the Dakar Biennale of Contemporary African Art (2018), part of the artistic team of *Still Present!*, the 12th Berlin Biennale for Contemporary Art (2022), was the recipient of an ICI Curatorial

Research Fellowship (2021): the Marian Goodman Gallery initiative in honor of the late Okwui Enwezor, conceived by artist Steve McQueen.

Pereira is profoundly interested in the politics of identity as well as histories of migration.

Poetics and Politics of Re-Membering in The Specter of Ancestors Becoming

RAW Material Company, a center for art, knowledge, and society, was established as a space for critical reflection and discourse centering the potential of artistic and curatorial practices in social transformation. Even though located in Dakar, Senegal, its mission is grounded on a strong pan-African vocation putting an emphasis on the urgency of building art institutions to sustain creative practices on a trans local level.

Throughout its 15 years of existence, RAW has deepened its mission with the creation of thoughtful programs such as *Condition Report* — its biennial symposia convenings on the status of contemporary art on the African continent, *RAW Académie* — its educational program tailored for young art practitioners, and *RAW residency* for artists, curators, and art makers from all disciplines.

The Specter of Ancestors Becoming by Vietnamese artist Tuan Andrew Nguyen is the outcome of a four-year-long research looking at the history of the Senegalese-Vietnamese community in Senegal born out of French colonial maneuver. Multi-layered stories of political and social struggles have merged with ones of solidarity, joy, and love.

As an art institution whose mission entails a conscious and dedicated work on education as well as community building, RAW has witnessed and mediated the writing of untold stories that further inform on the depth of the colonial enterprise and its contemporary remnants. *The Specter of Ancestors Becoming* came to life through acts of *re-membering* from the Senegalese-Vietnamese community, whose fragments of memory constitute today a common thread towards social justice and collective healing.

teresa cisneros

*Senior Practice Manager, Culture Equity Diversity Inclusion,
Wellcome Trust, London, UK.*



teresa cisneros is a Chicana Londoner from the Mexico–Texas border—‘La Frontera’. She practices where she is from, not where she is at. A ‘curandera’ and recovering colonial administrator, she is currently the Senior Culture Equity Diversity Inclusion Practice Manager at the Wellcome Trust. However, she prefers the title ‘Curator of People’. She has recently been working with the Wellcome Collection, where she has conceptualized, instigated

and created the framework for their mandatory Social Justice Curriculum. Cisneros received a grant to deliver ‘Object Positions’ at the Showroom Gallery in 2016, exploring cultural equity, decolonial processes and colonial administration. She has worked with numerous institutions, including Nottingham Contemporary, Goldsmiths and University College London, in the fields of care, policy-making, learning, colonial infrastructures, institutional/behavioral change and rethinking institutional power dynamics. In 2018, she published *Document o*, a publication exploring our inability to ‘diversify’ the arts and her own complicity in it. She is interested in reconstructing systems and institutions to work towards transformational and institutional justice by creating the systems to hold staff accountable for their bad behaviors. Cisneros centers her life and work practice in collaboration, care relations and collectivity.

People as Infrastructures of Museum Making. Is it possible to simultaneously dismantle and reconstruct how a museum behaves, and by extension what it produces?

I pose this question to illustrate that it is the institution's people that create the museum and by default produce what is externalized and experienced by "audiences." Audiences are not the issue! The museum as an institution is but a collection of objects (sometimes), but more significantly of employed people. These museum workers determine both the conditions for engagement and the rules of engagement, as well as the materials to be used for that engagement.

Referring to the question I raise above, the answer is always already there. If a museum desires to embed and center more just, fair, diverse, inclusive, equitable ways of being. Then it must reckon with where it has been, where it is, and where it wants to go. This would require the institution's people to sit critically with their positions of power, complicity, responsibility, accountability, and vulnerability.

How, then, can they sit, reflect, learn, unlearn, apply, embed, and embody different ways of being in order to produce the museum in more socially just ways, and to do this with others, in mutually beneficial collaborative ways?

Ana Gallardo

Artist, Mexico City, Mexico



Ana Gallardo (1958) is an Argentinian artist born in Rosario, Santa Fe Province and currently living in Mexico. The intricacies of her private life are an integral part of her search as an artist. Her art practice deals with different planes of violence, currently focusing on the violence of growing old. She participated in the 29th São Paulo Biennial in 2010, the 56th Venice Biennale in 2015, the 12th Mercosul Biennial in 2020 and others. Her solo exhibitions include

Un lugar para vivir cuando seamos viejos [*A Place to Live When We Get Old*], Museo de Arte Moderno de Buenos Aires (2015), and Museo Jumex, Mexico City (2018), and *Escuela de envejecer* [*School of Aging*], Parque de la Memoria, Buenos Aires (2022). For several years, she has been organizing independent spaces like 'Periférica' [Peripheral], the first art fair for spaces self-managed by artists, or 'Espacio Forest' [Forest Space]. She currently teaches at the SOMA Art School and runs the IMÁN and La Verdi centers in Mexico City.

School of Aging (Common Exercises, Trying to Touch Your Toes Whilst Standing II)

The School of Aging reflects on old age and its misunderstood condition in the contemporary world. It re-examines the place of the elderly based on teaching trades to which people have

aspired but have been unsuccessful, combining collective knowledge, and appealing to social and community responsibilities.

Day 3

Marian Pastor Roces

*Curator and Principal Partner, TAOINC,
Metropolitan Manila, Philippines*



Marian Pastor Roces is an independent curator, cultural critic, and policy analyst working out of her base in Manila, Philippines. She founded and leads TAOINC, a corporation that curates the establishment of museums and develops exhibitions, parks, and publications. TAOINC recently accomplished the creation of the Cultural Center of the Philippines online museum, for which Roces supervised the creation of a new decolonizing Accession Record

System (ARS). Her current project is a cross-cultural museum in an island province only now moving on from 50 long years of sectarian war.

An internationally published author, Roces's writings have addressed: the biennale form, in *Over Here: International Perspectives on Art and Culture*, MIT Press (2007), and *The*

Biennale Reader, Bergen Kunsthall/Hatje Cantz [2010]; museology, in *House of Glass: Culture, Modernity, and the State in Southeast Asia*, ISEAS Publishing, Singapore (2001); diverse cultural material, in *What to Let Go?*, Para Site International Conference (at press 2023); the intersection of contemporary art and human agony, in 'Transitional Justice and Eroded Institutions', *Areté*, Ateneo de Manila Press (2022); art and entropy, in *Climates. Habitats. Environments.*, MIT Press (2022). *Gathering: Political Writing on Art and Culture*, an anthology spanning 45 years, was published in 2019 by the Museum of Contemporary Art and Design, Manila, and Art Asia Pacific, Hong Kong.

Tsing's Mushrooms and Crimp's Ruins: A Possible Ethical Field for Museums

The paper works the intersection of identity politics and the museum of modern art as a global institution, to discern Deleuzian lines of flight in the direction of social justice. Developing posthuman thought while preserving the ideal of realizing a social environment for accountability for transgressions against human beings and their home environments, Roces goes through multiple links across modern development aggression, human rights abuses, the dispersal of traditional art into art museums, scientific expeditions, and recording systems that preserve an outdated imperial episteme. To arrive at some granularity, I will examine three museological exercises — the exhibition *Archipel des échanges* at the Musée du quay Branly, Paris, France (2013), the new and likely aborted birth of 21AM, an online museum at the Cultural Center of the Philippines (2019), and the part of the Sharjah Biennial, around the topic *Thinking Historically in the Present* (2023), that was installed at the Sharjah Art Museum, United Arab Emirates — to discern one trajectory towards a viable discourse on ethics and museum practices. It could be a discursive field that moves away from the anthropocentrism that co-produced the modern, and which brings together Douglas Crimp's "On the Museum's Ruins" and Anna Tsing "The Mushroom at the End of the World."

Luma Hamdan

Director, Darat al Funun — The Khalid Shoman Foundation, Amman, Jordan



Luma Hamdan has been Director of Darat al Funun (DaF) — The Khalid Shoman Foundation since 2014. DaF — meaning “a home for the arts” — is a pioneering art foundation located in Amman, Jordan, providing a platform for exchange and supporting contemporary Arab artists in Jordan and the Arab world since 1988. She oversees the overall operations including the development of the annual exhibition program and weekly

activities, as well as finance, digital information systems and human resources.

Hamdan also leads and supervises the implementation of educational programs and training workshops aimed at supporting national and international capacity building. These include an international residency exchange program, a PhD fellowship established in 2011, the Summer Academy and the Lab for innovative youth projects. She represents DaF at global conferences, and expands and consolidates networks of collaborative partnerships with peer institutions and universities to exchange and produce knowledge. She also oversees the digitization of the Foundation’s archives and the preservation of the Khalid Shoman Collection. Hamdan is also an ex-officio member of the Darat al Funun Advisory Board.

From 2008–13, Luma worked as Executive Director for the Arab Foundations Forum (AFF), a network of regional grant-making foundations that promotes strategic philanthropy

in the Arab world. From 2001–05, she worked as an Economic Development Bureau consultant for Arab Countries at the World Intellectual Property Organization (WIPO) in Geneva, Switzerland.

Darat al Funun: A Community Driven Home for the Arts in a Conflict Zone

Built around four primary values; collaborative learning, research, and exchange, community engagement, and creative experimentation, Darat al Funun embodies the idea of a “co-creative museum”; one that is engaged in the social, political, and environmental issues we face today. Darat al Funun stands witness to the historical events that shaped our region, and to the new generations of artists creating new narratives. Being a community-driven and artist-led space, it continues to contribute to the growth and recognition of contemporary Arab art while disrupting colonial legacies and preserving cultural heritage, both in its programming, and in its restoration of historical buildings in the heart of the city.

While many art spaces offer residencies, put on exhibitions, and provide support to artists, Darat al Funun has been challenging the format of what an art space should be. Understanding the importance of its role as a one-of-a-kind private foundation in the context of Jordan and the Arab World, it has primarily been a home, where artists, researchers, and audiences can find a space to meet others, experiment, work, and engage in conversations that support their practices. Nonetheless, it can also simultaneously be perceived as an educational space, for example when it runs its summer academy, workshops, talks, film screenings, exchange residencies or fellowship programs; or as a gallery, when it offers the opportunity for artists to show their work to a larger audience; or as a museum, with its collection of modern and contemporary Arab art spanning over 40 years that is regularly on display in our spaces.

Yto Barrada

NY/Tangier, Morocco/France.



Yto Barrada (Paris, 1971) is an artist recognized for her multidisciplinary investigations of cultural phenomena and historical narratives. Engaging with archival practices and public interventions, Barrada's installations uncover subaltern histories and celebrate everyday ways of reclaiming autonomy.

Her work has been exhibited by Tate Modern, the Museum of Modern Art (MoMA), the Metropolitan Museum of Art, the Renaissance Society, the

Walker Art Center, the Whitechapel Gallery and The Power Plant Contemporary Art Gallery. She is the founding director of the Cinémathèque de Tanger (Cinéma RiF). Barrada is currently setting up The Mothership, Tangier, an eco-feminist research center and residency centered around a dye garden.

María Belén Correa

Director and Founder, Archivo de la Memoria Trans Argentina (Argentinian Trans Memory Archive), Hanover, Germany



María Belén Correa (Olivera, 1973) is a well-known Argentinian trans activist for the rights of sexual minorities, LGBTI people and especially trans-sexual people. On 25 June 1993, together with Claudia Pía Baudracco and other activists, she founded the Asociación de Travestis de Argentina [Association of Transvestites of Argentina], of which she was president between 1995 and 2001, later renamed the

Asociación de Travestis, Transexuales y Transgénero de Argentina [Association of Argentinian Travestis, Transsexuals and Transgender] (ATTTA). During her exile in New York, she founded the Red Latinoamericana y del Caribe de Personas Trans [Latin American and Caribbean Network of Trans People] (REDLACTRANS) in 2004 with Paty Betancourt and, in the same year, collaborated in the creation of the Santamaria Fundación, Colombia, an LGBTI foundation of which she is seen as the godmother. In 2005, she created the TransEmpowerment NY project, reliant on the Lower East Side Harm Reduction Center, a day center for drug-dependent LGBTI people in south Manhattan, and, in 2006, Mateando, the first New York group for LGBTI people from Argentina and Uruguay, as part of the Latino Commission on AIDS and the SOMOS program.

In memory of the high number of trans-sexual companions murdered or dying from HIV/AIDS complications, the application of liquid silicones, lack of access to health and abandonment by the state, in 2012, she created the Argentinian Trans Memory Archive, with the intention of recovering and preserving the historical memory of the transexual community. In 2019, she founded Cosmopolitrans, a group working to help migrant trans people in Germany.

*Archives of Argentina's Trans Memory
From Streamers to Party Spray*

In the late 1990s, trans activists Claudia Pía Baudracco and María Belén Correa were fighting for their freedom. Like many other trans women, they had suffered imprisonment and torture at the hands of the Argentinian police. Many of their friends had been killed by police or clients or had died as a result of HIV-AIDS. Even then, they dreamed of creating a place to store and restore all the photographs they had collected throughout their lifetime.

In 2012, months after Claudia Pía's death and the passing of the Gender Identity Law in Argentina, Belén launched the Trans Memory Archive (AMT) on social media. Before long, other trans women began to upload their own photographs and, ever since, the project has continued to grow. Today, the archive is maintained by a small team of trans women and professional photographers. Together, they have digitized and preserved more than 15,000 documents, including photographs, films, personal letters, police records, and newspaper articles from throughout the twentieth century. The AMT's mission is to support the trans community by providing training in conservation, digital preservation, and cataloguing techniques. At the same time, the AMT is committed to social causes involving lawsuits against the state and historical reparation for older trans women who lived through the dictatorship and post-military dictatorship in Argentina.

Sidhi Vhisatya

Curator, Queer Indonesia Archive (QIA), Jimbaran, Bali, Indonesia



Sidhi Vhisatya is a queer art practitioner, curator, program manager and researcher based in Bali, Indonesia. He has been a member of the Queer Indonesia Archive management collective since 2020, focusing on curating exhibitions and managing field trips to collect material. His professional focus is to flag up storytelling and public histories as key human rights and community engagement tools for queer issues. With QIA,

he has curated the exhibition, 'AIDS and Queers in Indonesia', telling the history of HIV in Indonesia with a focus on the response from queer communities. In 2022, he presented *Merekam, Mencari and Menemukan*, a post residency digital exhibition showcasing the trajectories of queer movements in Yogyakarta. In the same year, he was given a Prince Claus Seed Award, which he used to platform the live experience of queer Catholics in Indonesia. In early 2023, he completed research tracing the journey of trans acceptance in Maumere, East Nusa Tenggara. He is currently working to assist the Art et al. X Ketemu partnership project, Bali, which brings together disabled and contemporary artists to collaborate on new artworks or curatorial works. He is also a full-time Program and Outreach Manager at Saka Museum, Bali, a museum dedicated to preserving and celebrating Balinese culture.

The Joyful Provenance

This presentation delves into the profound impact of queer community archives in elucidating the intricate nature of queer materials, concurrently evoking the deep sense of happiness and unity embedded in the historical context. It centers on the noticeable absence of historical records and public narratives chronicling the real-life experiences of queer individuals in Indonesia. Instead, mainstream narratives dominate the discourse, primarily shaped by media portrayals that determine what is considered noteworthy. These portrayals frequently employ exclusively cisgender and heterosexual language, leading to the marginalization of queer voices, their stories concealed beneath misleading keywords.

To tackle this challenge, we generate keywords that authentically represent the diverse experiences of queer communities while preserving owners' control over how their materials are utilized within the archive. This approach ensures that the transfer of ownership and usage rights doesn't translate into relinquishing control over material access or interpretations by our archive as well as the ones interacting with the archive.

Furthermore, we delve into the intricate intersection of archiving work, especially within marginalized communities, with specific vulnerabilities. In the context of Indonesian queer communities, physical materials often vanish due to various hardships such as natural calamities, frequent relocations, safety concerns, and limited life options. Consequently, the preserved materials often represent only a specific subset with the means to safeguard their collections. At the same time, their materials reflect the connectedness and solidarity the community has been continuously building, unveiling not only individual narratives but also the collective strength that unites the diverse queer voices in Indonesia, a testament to the enduring spirit of solidarity and resilience.

Claudia Zaldívar

*Director, Museo de la Solidaridad Salvador Allende (MSSA),
Santiago, Chile*



Claudia Zaldívar is an art historian and expert in cultural policy. Since 2012, she has been Director of the Museo de la Solidaridad Salvador Allende (MSSA). Prior to that, she was Director of the Gabriela Mistral Gallery in Santiago (2002–10). She has organized significant exhibitions, including *Juan Downey: Instalaciones, Dibujos y Videos* [*Juan Downey: Installations, Drawings and Videos*] (1995) and *JAAR/SCL/2006, Sala de Arte Telefónica* — gGM, Santiago,

Chile (2006). She also has been editor and co-editor of numerous publications, including *Arte y política* (with Nelly Richard and Pablo Oyarzún), two MSSA catalogues raisonnés (2013 and 2017) and many exhibition catalogues.

Salvador Allende Solidarity Museum (MSSA): A Museum Permeated by its Environment

The MSSA was founded in the early 1970s with a unique museological approach that challenges hegemonic principles within the artistic and cultural field, featuring a collection made up of donations from artists from all over the world to the people of Chile, in support of the socialist government of Salvador Allende. It was envisioned as a progressive and experimental

museum, a democratic meeting place for artists and communities alike.

The talk will trace the trajectory of a museum in continuous transformation, conceived from the perspective of critical museology, as a platform for horizontal co-creation with communities and the tensions inherent to a sustained, transdisciplinary processual project, which is immersed in dialogue, especially in complex times.

CONFERENCE SCHEDULE

Wednesday, 8 November

13.00–19.00 Registration opens at the Museo de Arte Moderno de Buenos Aires (Museo Moderno), Avenida San Juan 350, San Telmo.

All visitors are welcome to visit the Museo Moderno's ten exhibitions currently on view. The Museum's curators will be on hand to provide any guidance and curatorial insight.

Thursday, 9 November

7:15 Minibuses leave CÍMAM hotels for the Museo Moderno. SOFÍTEL Buenos Aires Recoleta; ESPLENDOR BY WYNDHAM Buenos Aires Plaza Francia; LOÍ SUÍTES RECOLETA Buenos Aires Recoleta; MELÍA Buenos Aires Recoleta and Dazzler By Wyndham Recoleta.

8.00 Registration at the Museo Moderno.

8.00–8.45 Welcome Breakfast for Travel Grantees, Arthaus Fellows, Travel Grant Funders and Board Members.

9.00 55th CÍMAM Annual Conference begins.

9.00–9.40 Welcome speeches by:

Victoria Noorthoorn, Director, Museo de Arte Moderno de Buenos Aires (Host),

Horacio Rodríguez Larreta, Mayor of the City of Buenos Aires,

Introduction to the Conference, the speakers and today's moderator, CÍMAM Board Member Chus Martínez,

Felipe Miguel, Head of Cabinet of Ministers, Buenos Aires City Government (GCBA),

Enrique Avogadro, Minister of Culture, GCBA,

Suhanya Raffel, CÍMAM President and Director, M+, Hong Kong.

- 9.40–10.00 Elvira Espejo Ayca, Artist and Director, Museo Nacional de Etnografía y Folklore, La Paz, Bolivia.
- 10.00–10.20 Pablo Lafuente, Artistic Director, Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil.
- 10.20–10.40 Simon Njami, Independent Writer and Curator, Paris, France.
- 10.40–11.00 Coffee.
- 11.00–11.20 Nicolás Testoni, Director, Ferrowhite — museo taller, Bahía Blanca, Argentina.
- 11.20–11.40 Coco Fusco, Artist, and Professor, Cooper Union, Brooklyn, USA.
- 11.40–13.00 Conversation moderated by CÍMAM Board Member Chus Martínez, Director, Institute Art Gender Nature, Basel, Switzerland.

Food and drinks will be available outside the Auditorium throughout the morning.

- 13.00 Minibuses depart from the Museo Moderno for the Visits Program.
- 13.30 Visits Program begins.
- 13.30 Arrival at Fundación Proa (55th CÌMAM Annual Conference Host) in the nearby neighbourhood of La Boca, where an Informal Lunch will be served. Visit current exhibitions.
- 14.30–17.30 Visits Program, including a diversity of foundations, galleries, artists' residencies, and artist-run spaces in the neighbourhoods of La Boca and San Telmo. Minibuses will depart from Fundación Proa.
- 17.30–18.30 Informal Reception (cocktails) at the last venue on today's Visits Program, ahead of the opera performance at the Teatro Colón.
- 18.30–18.45 Departure to the Teatro Colón.
- 19.15 Arrival at the Teatro Colón.
- 20.00–23.00 *Madama Butterfly*, directed by renowned Brazilian director, Livia Sabag, at the Teatro Colón. No attendees will be allowed into the Opera House after the start of the performance.
- 23.00 Minibuses leave the Teatro Colón for CÌMAM hotels.

Friday, 10 November

- 7.30 Minibuses leave CÍMAM hotels for the Museo Moderno.
- 8.00–8.45 Welcome and Coffee at the Museo Moderno.
- 9.00 55th CÍMAM Annual Conference begins.
- 9.00–9.10 Introduction by today’s moderator, CÍMAM Board Member Amanda de la Garza, Director, Museo Universitario Arte Contemporáneo (MUAC), Mexico City.
- 9.10–9.30 Luis Camnitzer, Artist, Great Neck, USA.
- 9.30–9.50 Daina Leyton, Cultural Accessibility Consultant, Moreira Salles Institute, São Paulo, Brazil.
- 9.50–10.10 Marie Hélène Pereira, Curatorial Advisor, RAW Material Company, Dakar, Senegal, Senior Curator (performative practices), Haus der Kulturen der Welt, Berlin, Germany.
- 10.10–10.20 Trailer of the film presented by Marie Hélène Pereira.
- 10.20–10.40 Coffee.
- 10.40–11.00 teresa cisneros, Senior Practice Manager, Culture Equity Diversity Inclusion, Wellcome Trust, London, UK.
- 11.00–11.20 Ana Gallardo, Artist, Mexico City, Mexico.

11.20–12.30 Conversation moderated by Amanda de la Garza, Director, Museo Universitario Arte Contemporáneo (MUAC), Mexico City.

Food and drinks will be available outside the Auditorium throughout the morning.

12.30 Visits Program begins.

12.30-13.30 Visit all ten current exhibitions at the Museo Moderno.

13.30 Buses depart for an Informal Lunch at MALBA.

14.00-15.00 Arrival at MALBA (Host to the 55th CÍMAM Annual Conference), in the Palermo neighbourhood, where an Informal Lunch will be served. Visit the current exhibitions.

15.00–19.00 The Visits Program offers two circuits:

Circuit 1: A minibus or walking tour around Palermo Park, the Museo Sívori, the Bemberg Collection galleries at the Museo Nacional de Bellas Artes, and the modern and contemporary art galleries around Avenida Alvear and Calle Arroyo. (November is a joyful time of year to stroll along the Museum Mile, with the jacarandas in full bloom!)

Circuit 2: A minibus tour around Buenos Aires Downtown, the exhibitions at Arthaus, the Narcisa Hirsch exhibition at the Centro Cultural Kirchner and the MUNTREF Centro de Arte Contemporáneo.

19.30 Cocktails at the Colección Amalita (Co-Host

VISITS PROGRAM

to the 55th CIMAM Annual Conference, with the Fundación Ama Amoedo), in the Puerto Madero neighbourhood, where there will be an Informal Reception and Drinks. Visit the current exhibitions.

22.00 Minibuses leave for late-night Tango Milongas, for those with extra energy to burn!

Saturday, November 11

- 7.30 Minibuses leave CIMAM hotels for the Museo Moderno.
- 8.00–8.45 Welcome and Coffee at the Museo Moderno.
- 9.00 55th CIMAM Annual Conference begins.
- 9.00–9.10 Introduction by today's moderators, CIMAM Board Members Yu Jin Seng, Deputy Director (Curatorial & Research), National Gallery Singapore, Singapore, and Malgorzata Ludwisiak, Artistic Director, The Museum of Modern Art in Warsaw, Poland.
- 9.10–9.30 Marian Pastor Roces, Curator, and Principal Partner, TAOINC, Metropolitan Manila, Philippines.
- 9.30–9.50 Luma Hamdan, Director, Darat al Funun — The Khalid Shoman Foundation, Amman, Jordan.

- 9.50-10.10 Yto Barrada, Artist, NY/Tangier, Morocco/
France.
- 10.10-10.30 Coffee.
- 10.30-11.10 A conversation between María Belén Correa,
Director and Founder, Archivo de la Memoria
Trans Argentina, Hanover, Germany, and
Sidhi Vhisatya, Curator, Queer Indonesia
Archive (QIA), Jimbaran, Bali, Indonesia.
- 11.10-11.30 Claudia Zaldívar, Director, Museo de la
Solidaridad Salvador Allende, Santiago, Chile.
- 11.30-13.00 Conversation moderated by CÍMAM Board
members Malgorzata Ludwisiak, Artistic
Director, The Museum of Modern Art in
Warsaw, Poland, and Yu Jin Seng, Deputy
Director (Curatorial & Research), National
Gallery Singapore, Singapore.
- Food and drink will be available outside the Auditorium
throughout the morning.
- 13.00 Informal Lunch served at the Museo Moderno.
(Farewell lunch in a space reserved for
Grantees, Board Members & Travel Grant
Funders to interact.)
- 14.00-18.30 Personalized Visits Program to the Argentinian
scene begins. Minibuses depart on tailor-
made routes, and cars leave for delegates'
appointments and visits.
- 19.00-20.00 General Assembly, Museo Moderno
Auditorium.

20.00–24.00 Farewell Dinner and Party at the Museo Moderno for all Conference Delegates and Attendees, plus Representatives of the Local Scene hosting program visits. (With genre-bending DJs to light up the celebrations!)

After Dinner, minibuses will be available for transit to CÍMAM hotels.

Visits Program

For over a year now, the Museo Moderno has been getting Buenos Aires ready for your visit. In dialogue with several other enthusiastic institutions, we have developed three tools for you to strategically access our scene:

1. *The Museo Moderno's 2023 Exhibitions Program*

Entitled *El arte, ese río interminable* [*Art, That Endless River*], our 2023 Exhibitions Program has been specially designed by the Museo Moderno's curatorial team. It is a wide-ranging program, encompassing ten new exhibitions, which together offer numerous ways to access the varied history of contemporary art creation in Argentina from the 1960s to the present. Over these decades, our country's art community has been at the forefront of experimentation and has responded to turbulent contexts marked by economic, political and social challenges. Despite many highly vulnerable experiences, Argentina's art community has found strength in adversity and has been able to create — free of speculation or concession — vital, complex political and anti-establishment art that bucks convention and is expressed in powerful, mature, internationally relevant voices. 'El arte, ese río interminable' — 'Art, That Endless River' — is a title adapted from the great Argentinian writer Jorge Luis Borges's poem, *Arte poética* [*Ars Poetica*]. In it, he reflects on poesis or the power of art to create reality in and of itself. Our 2023 exhibition program has that same ambition in mind: to reveal the creative power of Argentinian art as an agent of historical and contemporary change. The 2023 Exhibitions Program includes the following exhibitions:

- *Green Manifesto: Pictorial Imaginaries for a World in Crisis 1940–2020*
 - *Mad Toys: Avant-Garde and Destruction in 1960s Argentinian Art*
 - *Dance Today: Experimentation in Argentinian Dance in the 1960s*
 - *Hummingbird Culture: Art and Identity in the 1980s and 1990s Underground Scene*
 - *A Hundred Roads in a Single Day: Urban Dystopias Post-2001*
 - *18 Minutes from the Sun: A Journey around the Cosmos through Modern and Contemporary Art. 1900-2023*
 - *Faivovich & Goldberg: Otumpa*
 - *Fábrica de estampas (Victoria Volpini and Delfina Estrada): The Fishermen's Sunset*
 - *Eugenia Calvo*
 - *Eduardo Basualdo: Pupil*
-

2. 1,001 Exhibitions in Buenos Aires

To do justice to this huge city's vast and varied cultural reach, the Museo Moderno has invited all museums, foundations, archives, galleries and residency programs dedicated to the research, production and presentation of Argentinian contemporary art to participate in our Visits Program. We have called on all these institutions to showcase Argentinian contemporary

art in their programming for November 2023, emphasising the richness and federalism of our art production. It has been moving and rewarding to witness how enthusiastically our invitation has been taken up and how each artistic space has risen to the occasion.

3. A new website: A Rolling Map of Argentinian Contemporary Art

Spurred by this enthusiasm, we invite all CIMAM travellers to fully engage with our local scene. To help find your bearings, the Museo Moderno has developed a brand-new website (<https://mapadelarteargentinoenconstruccion.ar/en/>) enabling agents from your country's art scene to introduce themselves in advance to the 200-plus art professionals arriving in Buenos Aires next November. Entitled 'A Rolling Map of Argentinian Contemporary Art', this is a collective, process-based project. The Museo Moderno invited actors from the Argentinian scene to share their work and contact details on the Map so that the information can be accessed in a unified way while still respecting their individual voices. At the time of its launch in early October 2023, the site contained information on 700 artists, 50 art galleries, 15 archives, 12 museums and 10 foundations, who have all joined in the enthusiasm generated by the prospect of the CIMAM members' arrival. This constantly evolving platform is at the disposal of our community and provides a glossary of more than 100 terms whereby researchers can discover artists or institutions directly related to categories proposed as points of access to Argentinian modern and contemporary art. The site also provides a tool for those travelling to Argentina to plan meetings tailored to their professional interests, facilitate multicultural exchange and establish lasting relationships.

BUENOS AIRES HOST

MUSEO DE ARTE
MODERNO DE
BUENOS AIRES

Museo de Arte Moderno de Buenos Aires

The Museo de Arte Moderno de Buenos Aires aspires to be a beacon for Argentinian modern and contemporary art, both nationally and internationally, by promoting artistic creation and imaginative development, encouraging constant research and the experimental attitude of Argentinian artists, and supporting the production of works, exhibitions and publications, and the dissemination of ideas and professional training.

The Museo Moderno seeks to grow as a dynamic, flexible, permeable museum that promotes listening and constant horizontal dialogue with society and multiplies the links between art and education to foster a culture of belonging.

The Museo Moderno stands in and from the South as an inclusive, federal, accessible, caring space that shoulders the responsibility of encouraging artistic thought with and within a vibrant and extensive art community. The Museo Moderno sees art as a vehicle for discovery, knowledge, understanding and healing in kindred dialogue with artists and their diverse audiences.

The Museo Moderno was founded in 1956 by Rafael Squirru, who imagined a museum in constant motion, capable of navigating the most challenging waters aboard the good ship Yapeyú, on which the Museum launched its first exhibition of Argentinian artists, reaching twenty-two ports around the world. This image of a museum on the move — intrepid, steeped in the climate of the now and determined to steer a course of uncertainty and challenge, but also of future discovery — is the museum that inspires, strengthens and propels us towards the future.

The contemporary artist seeks to build a place in the world through their art and has the courage to imagine a better world, for themselves and for future generations. This constructive thinking and understanding of the past, this grasp of the complexity of the present and building of hope towards the future is what guides this Modern Museum on its path to

sustainability, equity and inclusion while strengthening freedom of expression and imaginative development, fundamental drivers for human development.

Over the last ten years, the Museo Moderno has been inspired by this mission and these values in a true process of institutional growth and transformation. This process has included the consolidation of a public-private budget, the consolidation of a plural professional team that today trains professionals nationwide, the renovation of its premises, which, in 2018, doubled its gallery space and incorporated a café, an educational wing and circulation spaces. In 2020, new storage areas were added; in 2021, the new premises of its historic Library; and in 2023, its Casa Heredia, an artists' residency fully fitted with Argentinian design. Over this period, the Museum has incorporated more than 600 works to its existing collection of 7,000. It has also created a thriving program that has staged over 100 national and international exhibitions, brought out more than 60 bilingual publications and launched an ambitious online program reaching more than 6 million people annually. Similarly, the educational project founded in 2013 has grown in scope, offering training to more than 4,000 schoolteachers a year and developing programs for all audiences, with a special focus on social inclusion, accessibility, mental health and environmental care. Today, the Moderno welcomes 330,000 visitors annually, from Argentina and around the world.

POST-CONFERENCE TOUR PROGRAM TO SALTA

Post-Conference Tour Program to Salta

Salta. Sunday, 12 November

7.00 am	Departure from CIMAM Hotels towards Aeroparque Jorge Newbery airport
9.40 am	Aerolíneas Argentinas AA1456 Flight to Salta Airport
11.50 am	Arrival to Salta city
12.30 am	Arrival and check in at Hotel Alejandro I in Salta
1pm	Lunch at the hotel
2.30 to 7 pm	Visits Program: Museo de Bellas Artes de Salta, García Bes Studio, Museo de Antropología, among other spaces
7 pm	Return to the Hotel
8 pm	Departure for dinner at the Peña “La Casona del Molino”
11 pm	Return to the Hotel

Salta. Monday, 13 November

5.30hs	Check out
5.45hs	Breakfast at the hotel
6.00	Departure by bus to Cafayate (luggage included)
10.00	Arrival at Garganta del Diablo
10.20	Arrival at the Amphitheater: Performance by artist Javier Soria Vázquez
11.00	Visit to Florencia Sadir project
11.25	Departure to Cafayate 12.10 Visit to Casa Museo Calixto Mamani
13.00	Lunch at Bodega Piatelli
14.45	Departure from Cafayate to Salta
20.30	Aerolíneas Argentinas AA 1455 Flight to Buenos Aires
22:30	Arrival to Buenos Aires city.
Practical info	Notes to consider: <ul style="list-style-type: none">— Height in Salta 1.152 m— Height in Cafayate 1.683m— Estimated Temperature: min 10°C max 33°C— Sunscreen for the day and sweaters/jackets recommended for the evenings.— Comfortable shoes for Cafayate.

HOSTING PARTNERS

Colección AMALITA

The Colección AMALITA was created at the initiative of Mrs. Amalia Lacroze de Fortabat, who, in her interest in art and culture, managed to gather over the years a significant number of works by national and foreign artists.

The building that houses the Colección AMALITA was specially designed by the architecture studio Rafael Viñoly Architects. The exhibition halls, public, private and service areas are distributed over six rectangular floors, overlooking Dock 1 of Puerto Madero.

The Permanent Collection presents to the public works of Argentine art from the 19th century to the present day and a sector with works by international artists, which includes objects from Egyptian and Greek antiquity. The program of temporary exhibitions of Argentine art takes place on the upper floors.

Fundación Ama Amoedo

Fundación Ama Amoedo is a non-profit organization with the mission to create a lasting impact on the Latin American contemporary art ecosystem, focused on the Argentine and Uruguayan scenes. Concentrated on extending the recognition and social value of artistic work, Fundación Ama Amoedo promotes diverse perspectives and outlets by offering artists and cultural workers different initiatives to support their practices, such as grants, programs, and artist residencies.

With a strong commitment to deepening understanding of Latin American art, the Foundation actively partners with local and international organizations. Seeking to amplify the social and educational aspect, Fundación Ama Amoedo also

supports institutions and exhibitions that encourage a distinct and pluralistic outlook on the field.

Based in Uruguay and founded in 2021, Fundación Ama Amoedo was established to formalize the patronage of Amalia Amoedo, who has been a philanthropist, collector, and arts supporter for over two decades. Located in José Ignacio, the artistic residency FAARA takes place at Casa Neptuna, specially commissioned to the Argentine artist and designer Edgardo Giménez.

Fundación Proa

With an annual program of temporary exhibitions and the organization of seminars, courses, conferences, and concerts, Fundación Proa has been an essential reference point for the arts in the City of Buenos Aires since its inauguration. Its programming, focused on promoting the major artistic movements of the 20th and 21st centuries, encompasses a variety of contemporary proposals such as photography, video, design, electronic music, and the ongoing implementation of special projects.

As part of its founding mission, Proa develops education and exchange programs with prestigious cultural institutions. The three-story building features four exhibition rooms, a multimedia auditorium, a specialized bookstore, a terrace restaurant, as well as spaces for public engagement and interaction, with a transparent façade that communicates experiences from the interior to the neighborhood.

Fundación Proa actively engages with the community through its education team, integrating the institution's activities with local schools and educational entities. Proa is also responsible for the culture program of Techint Organization (OT) on a global level. With nearly 60,000 employees worldwide, OT is Argentina's most significant industrial group.

Fundación Proa is a private art center with the continuous support of Tenaris — Techint Organization, the global leader in seamless pipe production.

Malba (Museo de Arte Latinoamericano de Buenos Aires)

Malba, Museo de Arte Latinoamericano de Buenos Aires, is internationally recognized as a reference point for Latin American Art and as a beacon of artistic and cultural life in Buenos Aires.

Founded in 2001, it is a non-profit organization that preserves and exhibits one of the most important collections of Latin American art in the world, with more than 700 pieces by the region's leading modern and contemporary artists. It also organizes an annual program of temporary exhibitions of Argentine, Latin American and international art, in collaboration with other regional and global institutions.

Since its foundation, the museum has also functioned as an inclusive and plural space for the production of cultural activities, aimed at broad and diverse audiences. It has two major Film and Literature departments, and strong Education and Publishing programs. It receives an average of 500,000 visitors annually.

Andrea Arditi Schwartz

Graduated in Business Administration from Universidad de Belgrano, her academic background includes an MBA from IAE and IESE, postgraduate studies at UC Berkeley oriented to Emerging Women Leaders, Institute for Leadership Development and Strategy for Latinamerica, as well as a postgraduate degree in NGO Leadership from Universidad de San Andrés, Argentina. She stands out for her work as CFO for Latin America in different international technology companies.

Among her philanthropic tasks, she is second vice-president of the Board of Directors of the Asociación Amigos Museo de Arte Moderno de Buenos Aires, a member of the Círculo Internacional del Museo MALBA, vice-president of the Tzedaka Foundation and also carries out philanthropic actions in her role as a businesswoman.

WHO IS WHO

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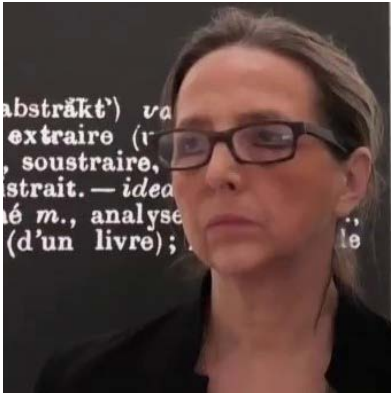
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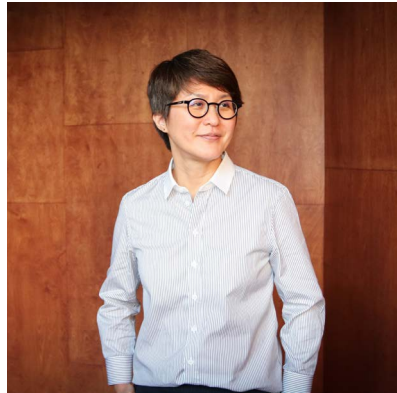
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Conference Host and Sponsor,
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Founder
Fundación Ama Amoedo y Colección Amalita
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Art collector and philanthropist
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Speakers



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NY/Tangier, Morocco/France.
CIMAM Speaker



Luis Camnitzer
Artist
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CIMAM Speaker



teresa cisneros
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Elvira Espejo Ayca
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MUSEF Museo Nacional de Etnografía y
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Coco Fusco
Artist and Professor
Cooper Union
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Ana Gallardo
Artist
México City, México
CIMAM Speaker



Luma Hamdan
Director
Darat al Funun — The Khalid Shoman
Foundation
Amman, Jordan
CIMAM Speaker



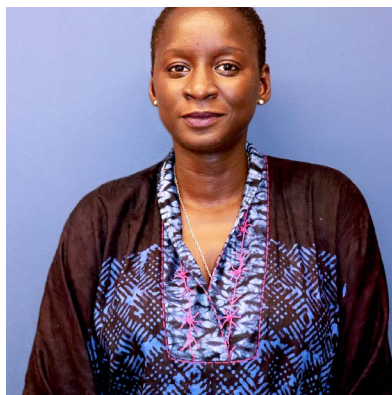
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CIMAM Speaker



Daina Leyton
Cultural Accessibility Consultant
Moreira Salles Institute
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Claudia Zaldívar
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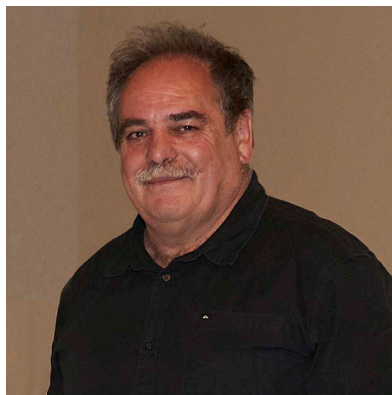
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Belén Coluccio
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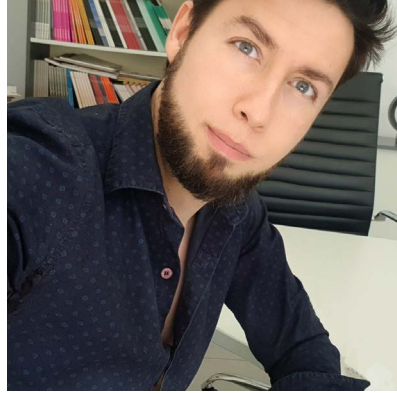
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Cintia Mezza
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and Archivist
Fundación Federico Jorge Klemm
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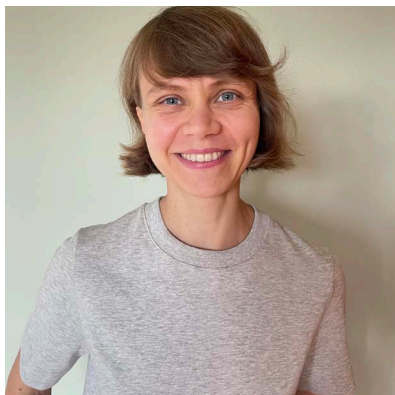
Pablo Montini
Curator
Museo Marc
Rosario, Argentina
CIMAM Travel Grantee



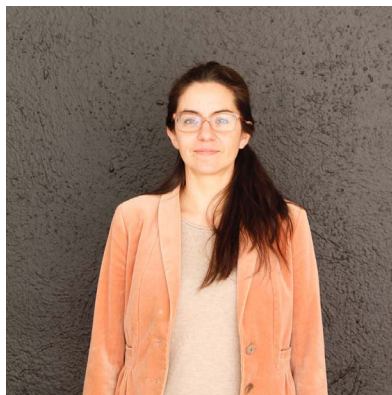
Bettina Muruzábal
Director
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Río Gallegos, Argentina
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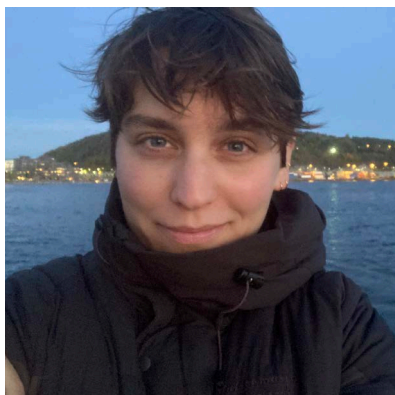
Almes Nora-Swantje
Curator Live Program
Bergen Kunsthall
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Nin Djani
Curator of Education and Public Programs
Museum MACAN — Museum of Modern and
Contemporary Art in Nusantara
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Convenor
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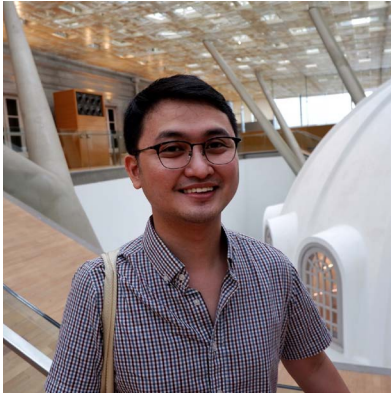
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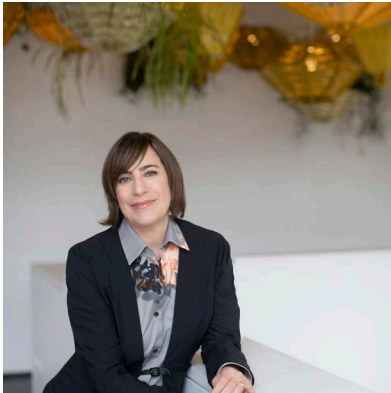
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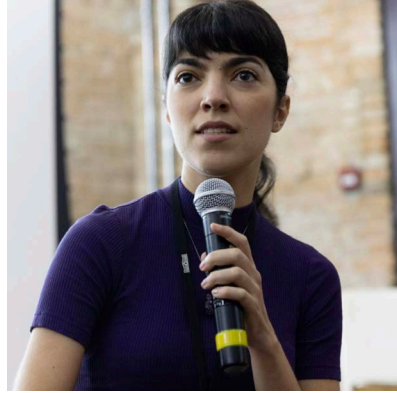
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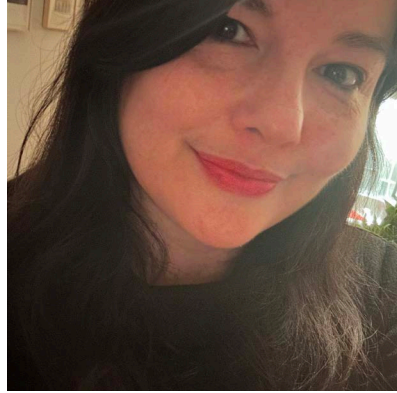
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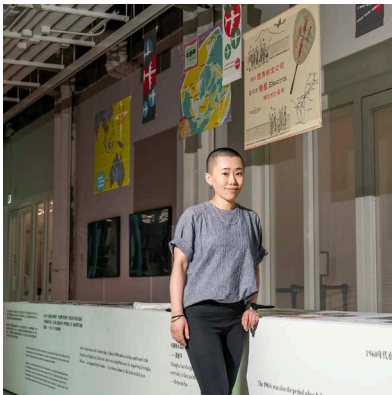
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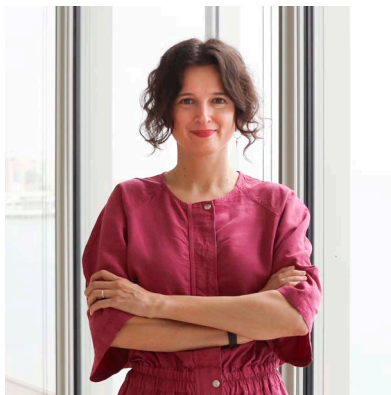
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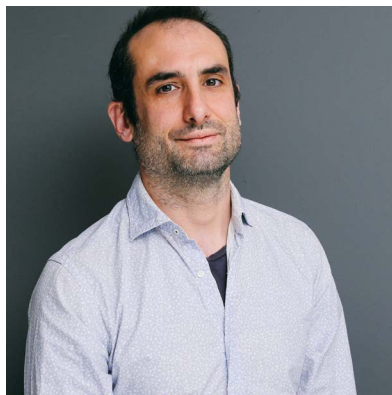


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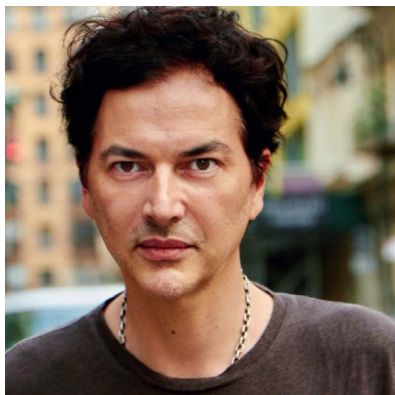
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ABOUT CIMAM

About CIMAM

CIMAM is the International Committee for Museums and Collections of Modern and Contemporary Art, an Affiliated Organization of the International Committee of Museums (ICOM).

Our organization is based on a membership program with over 700 contemporary art museum professionals from 80 countries.

CIMAM members are directors and curators working in modern and contemporary art museums, collections, and archives, as well as independent curators. CIMAM is the most renowned international network of modern and contemporary art museum experts in the field.

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. We aim to become the reference and daily-used platform for the community of professionals we represent.

CIMAM's mission is to ensure that museums and collections are managed with integrity and in accordance with international standards of good practice. We achieve this goal by taking a leadership role in addressing issues of concern and providing essential values of networking, knowledge, and experience sharing for our members.

Our value lies in being the foremost global network of museums and museum professionals in terms of responding to the evolving needs of modern and contemporary art institutions. We generate new and unpublished content that anticipates issues reflecting the profession's main interests. In addition, by encouraging debate and fostering cooperation between art institutions and individuals at different stages of development worldwide, CIMAM plays a key role in the growth of the sector.

CIMAM is led by a voluntary Board of 15 contemporary art museum professionals who set the strategy and oversee the

operations of this committee. The purpose of the Board is crucial in supporting the mission of CIMAM and ensuring the continued recognition and sustainability of museums, collections, and archives of modern and contemporary art as contributors to the cultural, social, and economic well-being of society.

For the period 2023–25, the President of CIMAM is Suhanya Raffel, Director of M+ Museum in Hong Kong, and the Secretary General is Bart de Baere, Director of M HKA, Museum of Contemporary Art Antwerp, in Antwerp Belgium.

CIMAM is funded through its membership and the generous support of patrons. An executive team of three based in Barcelona, Spain, manage CIMAM's programs and activities.

Key Activities

- An Annual Conference that brings together members from different parts of the world to debate theoretical, ethical, and practical issues concerning the collection and exhibition of modern and contemporary art, and to share experiences, followed by visits to the foremost contemporary art institutions, collections, and projects in the region. The first CIMAM Annual Conference took place in 1962 in The Hague. Since then the Committee has celebrated over 50 conferences that have been held in 30 different cities around the globe.
- The establishment of professional codes of practice and ethical standards for institutions and individuals, such as the General Principles on Conditions of Deaccession from Modern and Contemporary Museum Collections, the Museum Watch Governance Management Project, the Toolkit on Environmental Sustainability in the Museum Practice or the set of Ethical Clauses of Governance to

protect and support museums and their staff.

- Museum Watch, an advocacy program intended to be a tool to assist modern and contemporary art museum professionals in dealing with critical situations that impact the ability of museums and individuals to maintain their professional codes of practice. It does so with the aim to stimulate reflection by generating debate and by uncovering topics for future conferences.
- A supportive network for professional development. CIMAM's Travel Grant Program supports the curatorial and research development of individuals through their attendance at the Annual Conference. Since 2005 CIMAM has supported over 300 young curators and museum directors in attending the Annual Conference.
- CIMAM's membership program. The most renowned international network of modern and contemporary art museum experts in the field.
- Rapid Response Webinars to allow CIMAM members to continue discussing the most urgent concerns and questions affecting the modern and contemporary art museum community at this time.
- Free admission program to a network of almost 200 museums and biennials worldwide.

FREE ADMISSION PROGRAM

Free Admission Program

CIMAM's membership e-card allows free access to more than 200 modern and contemporary art museums, collections, and biennials worldwide. CIMAM is grateful to all of them who, as a matter of professional courtesy, have agreed to join the program and offer free admission to CIMAM Members.

ARKEN Museum of Modern Art, Ishøj, Denmark

ARKO Art Center, Seoul, South Korea

ARTIUM, Vitoria-Gasteiz, Araba, Spain

Accelerator Stockholm University, Stockholm, Sweden

* Albright-Knox Art Gallery, Buffalo, USA

Amos Anderson Art Museum, Helsinki, Finland

Ars Aevi — Museum of Contemporary Art Sarajevo, Sarajevo, Bosnia Herzegovina

Art Gallery of New South Wales, Sydney, Australia

Art Gallery of Ontario, Toronto, Canada

* Art Gallery of South Australia, Adelaide, Australia

Artizon Museum, Ishibashi Foundation, Tokyo, Japan

Artsonje Center, Seoul, South Korea

Artspace, Sydney, Australia

Ateneo Art Gallery, Manila, Philippines

Ateneum, Finish National Gallery, Helsinki, Finland

Auckland Art Gallery, Auckland, New Zealand

Austrian Sculpture Park, Premstätten, Austria

* Ayala Museum, Makati, Philippines

BALTIC Centre for Contemporary Art, Gateshead, United Kingdom

Mayangone Yangon, Naung U, Yangon, Myanmar

Bagan Heritage Trust, Bagan, Myanmar

Bandjoun Station, Bandjoun, Cameroon

Bonnefantenmuseum, Maastricht, Netherlands

Bonniers Konsthall, Stockholm, Sweden

Brandenburgisches Landesmuseum für moderne Kunst, Cottbus, Germany

Bundeskunsthalle, Bonn, Germany

Busan Museum of Art, Busan, South Korea

B'Art Contemporary, Bishkek, Kyrgyzstan

- CAPC musée d'art contemporain, Bordeaux, France
- * Cairns Art Gallery, Cairns, Australia
- Campbelltown Arts Centre, Campbelltown, Australia
- Casa do Povo, São Paulo, Brazil
- Center of Contemporary Art Znaki Czasu, Toruń, Poland
- Centre Pompidou-Metz, Metz, France
- Centre de Création Contemporaine Olivier Debré, Tours, France
- Centre for Contemporary Art — DOX, Prague, Czechia
- Centro Botín, Santander, Spain
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- * Chillida Leku, Gipuzkoa, Spain
- Comune di Milano, Milano, Italy
- Contemporary Art Centre (CAC), Vilnius, Lithuania
- Contemporary Art Space, Batumi, Georgia
- * Cowra Regional Art Gallery, Cowra, Australia
- * Croatian Museum of Naive Art, Zagreb, Croatia
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- Dia Art Foundation, New York, USA
- Dr Bhau Daji Lad Museum, Mumbai, India
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- * Grey Cube Projects, Bogotá, Colombia

- * Griffith University Art Museum, Brisbane, Australia
- Gropius Bau, Berlin, Germany
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- HEART Hering Museum of Contemporary Art, Hering, Dinamarca
- * HOTA Gallery, Surfers Paradise, Australia
- Hara Museum of Contemporary Art, Tokyo, Japan
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- Kasteyev State Museum of Arts of the Republic of Kazakhstan, Almaty, Kazakhstan
- * Koroška galerija likovnih umetnosti, Žalec, Slovenia
- Kunst(Zeug)Haus, Rapperswil-Jona, Switzerland
- * Kunstakademie Düsseldorf, Düsseldorf, Germany
- Kunstforeningen GL STRAND, Copenhagen, Denmark
- Kunsthall Trondheim, Trondheim, Norway
- Kunsthalle Zürich, Zürich, Switzerland
- Kunsthau Baselland, Muttenz, Switzerland
- Kunsthau Bregenz, Bregenz, Austria
- Kunsthau Graz, Graz, Austria
- Kunstmuseen Krefeld, Krefeld, Germany
- Kunstmuseum Liechtenstein, Vaduz, Liechtenstein
- Kunstmuseum Luzern, Lucerne, Switzerland
- Kunstmuseum Stuttgart, Stuttgart, Germany
- Kunstmuseum Thun, Thun, Switzerland
- Kunstmuseum Wolfsburg, Wolfsburg, Germany
- Kunsternes Hus, Oslo, Norway
- Kuopio Art Museum, Kuopio, Finland
- Laznia Center for Contemporary Art, Gdansk, Poland

- * L'appartement 22, Rabat, Morocco
- LWL-Museum fuer Kunst und Kultur, Münster, Germany
- Los Angeles County Museum of Art (LACMA), Los Angeles, USA
- Ludwig Museum of Contemporary Art, Budapest, Hungary
- M+, Hong Kong, China
- M HKA — Museum van Hedendaagse Kunst, Antwerp, Belgium
- MACBA Museu d'Art Contemporani de Barcelona, Barcelona, Spain
- * MAGASIN des horizons, Grenoble, France
- MGLC — International Centre for Graphic Arts, Ljubljana, Slovenia
- MNAC National Museum of Contemporary Art, Bucharest, Romania
- MUDAM — Musée d'Art Moderne Grand-Duc Jean, Luxembourg, GD Luxembourg
- MUSAC — Museo de Arte Contemporáneo de Castilla y León, León, Spain
- * Magasin III — Museum & Foundation for Contemporary Art, Stockholm, Sweden
- Manly Art Gallery & Museum, Manly, Australia
- Mathaf: Arab Museum of Modern Art, Doha, Qatar
- * Migros Museum für Gegenwartskunst, Zürich, Switzerland
- Moderna Museet, Stockholm, Sweden
- * Monash University Museum of Art, Melbourne, Australia
- Monnaie de Paris, Paris, France
- Mori Art Museum, Tokyo, Japan
- Mosman Art Gallery, Mosman, Australia
- Mu.ZEE, Ostend, Belgium
- Multimedia Art Museum, Moscow, Russia
- Museet for Samtidskunst, Roskilde, Denmark
- Museo Nacional Centro de Arte Reina Sofía MNCARS, Madrid, Spain
- MUAC — Museo Universitario de Arte Contemporáneo Mexico City, Mexico
- * Museo de Arte Contemporáneo de Bogotá, Bogotá, Colombia
- MALBA — Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires, Argentina
- * Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina
- MALI- Museo de Arte de Lima, Lima, Peru
- Museo de Arte de Zapopan, Zapopan, Mexico
- Museo de Arte y Diseño Contemporáneo, San José, Costa Rica
- Museo de Bellas Artes Juan B. Castagnino, Santa Fe, Argentina
- Museo de la Solidaridad Salvador Allende, Santiago Centro, Chile
- Museum of Brisbane, Brisbane, Australia
- Museum of Contemporary Art, University of São Paulo, São Paulo, Brazil
- Museum of Contemporary Art — Skopje, Skopje, Macedonia

- MAR — Museu de Arte do Rio , Rio de Janeiro, Brasil
- Museum Abteiberg, Mönchengladbach, Germany
- Museum Arnhem, Arnhem, Netherlands
- Museum Boijmans van Beuningen, Rotterdam, Netherlands
- Museum Folkwang, Essen, Germany
- Museum Tinguely, Basel, Switzerland
- Museum and Art Gallery of the Northern, Darwin City, Australia
- Museum of Contemporary Art 21st Century, Kanazawa, Japan
- Museum of Contemporary Art Australia, Sydney, Australia
- MoCAB — Museum of Contemporary Art Belgrade, Belgrade, Serbia
- Museum of Contemporary Art Chengdu, Sichuan Sheng, China
- Museum of Contemporary Art Chicago, Chicago, USA
- Museum of Contemporary Art Kiasma, Helsinki, Finland
- Museum of Contemporary Art Toronto, Toronto, Canada
- Museum of Contemporary Art Vojvodina, Novi Sad, Serbia
- Museum of Contemporary Art Zagreb, Zagreb, Croatia
- * Museum of Contemporary Art Shanghai, Shanghai, China
- Museum of Modern Art in Warsaw, Warsaw, Poland
- Musée Départemental Matisse, Le Cateau-Cambrésis, France
- Musée Picasso Paris, Paris, France
- Musée des Beaux-arts de Nantes, Nantes, France
- MaMA — Musée national d'art moderne et contemporain d'Alger ,Alger, Algeria
- Muzeum Sztuki in Łódź, Łódź, Poland
- Mystetskyi Arsenal National Art and Culture Museum Complex, Kyiv, Ukraine
- NCCA — National Centre for Contemporary Arts, Moscow, Russia
- National Gallery Singapore, Singapore mnc
- National Gallery of Australia, Parkes, Australia
- National Gallery of Victoria, Victoria, Australia
- MMCA –National Museum of Modern and Contemporary Art, Seoul, South Korea
- Neue Galerie Graz, Graz, Austria
- New Museum, New York, USA
- Nicolas Ibrahim Sursock Museum, Beirut, Lebanon
- Niterói Contemporary Art Museum, Rio de Janeiro, Brazil
- Nordiska Akvarellmuseet, Skärhamn, Sweden
- Nouveau Musée National de Monaco, Monaco, Monaco
- * Oude Kerk, Amsterdam, Netherlands
- Parasol unit foundation for contemporary art, London, United Kingdom

Paço das Artes, São Paulo, Brasil
 Philadelphia Museum of Art, Philadelphia, USA
 Pro Arte Foundation Finland, Helsinki, Finland
 Queens Museum, New York, USA
 * QAGOMA — Queensland Art Gallery | Gallery of Modern Art, South Brisbane
 Queensland, Australia
 RMIT University Gallery, Melbourne, Australia
 Remai Modern, Saskatoon, Canada
 Roger Raveelmuseum, Machelen-aan-de-Leie, Belgium
 SKMU Sørlandets Kunstmuseum, Kristiansand, Norway
 Saarlandmuseum — Moderne Galerie, Saarbrücken, Germany
 SFMOMA — San Francisco Museum of Modern Art, San Francisco, USA
 Sharjah Art Foundation, Sharjah, United Arab Emirates
 Skissernas Museum, Lund, Sweden
 Skovhuset Kunst & Natur, Værløse, Denmark
 Sorø Kunstmuseum, Sorø, Denmark
 Sprengel Museum Hannover, Hannover, Germany
 Stacion — Center for Contemporary Art Prishtina, Zija Prishtina, Kosovo
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 Stedelijk Museum Schiedam, Schiedam, Netherlands
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 Tate Liverpool, Liverpool, United Kingdom
 Tate Modern, London, United Kingdom
 Tate St. Ives, Saint Ives, United Kingdom
 Werker archive, Arnhem, Netherlands
 The Art Museum of China Academy of Art, Hangzhou, China
 The Factory Contemporary Arts Centre, Ho Chi Minh City, Vietnam
 The Fruitmarket Gallery, Edinburgh, United Kingdom
 MoMA — The Museum of Modern Art, New York, USA
 The National Art Center, Tokyo, Japan
 The Nelson-Atkins Museum of Art, Kansas City, USA
 * The Power Plant Contemporary Art Gallery, Toronto, Canada
 PRO ARTE Foundation, St. Petersburg, Russia

- * Peter and Paul Fortress, St. Petersburg, Russia
Tokyo Station Gallery, Tokyo, Japan
- * Turku Art Museum, Turku, Finland
UCCA — Ullens Center for Contemporary Art, Beijing, China
Van Abbemuseum, Eindhoven, Netherlands
WĪELS Contemporary Art Center, Forest, Belgium
Walker Art Center, Minneapolis, USA
Whitney Museum of American Art, New York, USA
MOCA — Yinchuan Museum of Contemporary Art, Ningxia, China
Yokohama Museum of Art, Yokohama, Japan
Zachęta — National Gallery of Art, Warsaw, Poland
Zeppelin Museum, Friedrichshafen, Germany
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- * Auckland Art Gallery Toi o Tāmaki, Auckland, Aotearoa New Zealand
- * CCA Temporary Gallery, Köln, Germany
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ĪLHAM Gallery, Kuala Lumpur, Malaysia
Remai Modern, Saskatoon, Canada
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- * Galerie de l'UQAM, Quebec, Canada
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Asia Art Archive, Hong Kong, China
ACMĪ Australian Centre for the Moving Image, FLĪNDERS LANE, Australia
- * HeK (House of electronic Arts Basel), Freilager-Platz, Münchenstein, Switzerland
- * Guggenheim Abu Dhabi, Abu Dhabi, United Arab Emirates
- * Taikwun Contemporary, Hong Kong, China
- * Chau Chak Wing Museum, Sydney, Australia
Centro de Arte Contemporáneo — Universidad Nacional Tres de Febrero
MUNTREF, Caba, Argentina

* (Exclusive discounts for CĪMAM Members at the museum bookshop or store)

ABOUT MUSEUMANYWHERE

About MuseumAnywhere

We are proud to announce that it has been a year since, thanks to the generous sponsorship of MuseumAnywhere, CIMAM launched this environmentally friendly initiative of the digital and sustainable version of the PVC membership cards.

Museum Anywhere is 100% focused on mobile and web solutions for arts and cultural organizations. Through its products and services, strongly promotes the reduction of the carbon footprint of its products and services.

Why are CIMAM e-cards more environmentally friendly?

- No paper required

E-cards are a much better option for reducing paper use. This factor indirectly contributes to fewer trees being chopped down to make paper. In the case of CIMAM's e-cards, there is virtually no paper waste since everything is done via email.

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environmental impact or recycling.

The aforementioned features of e-cards demonstrate that they are indeed more environmentally friendly and play an important role for entities, especially for those like CIMAM that are committed to the global plan to combat climate change.

Likewise, your card will never be lost or stolen again! With this new measure, we make sure that our members are never without their cards and that it is always available on their mobile devices.

→ museumanywhere.com

ABOUT TRAVEL GRANT FUNDERS

About Travel Grant Funders

CIMAM is deeply grateful to the institutions and individuals that have supported this year's Travel Grant Program. Thank you!

- The Getty Foundation, Los Angeles
- ArtHaus, Buenos Aires
- Aimée Labarrere de Servitje, México
- Byucksan Cultural Foundation, Seoul
- Eloisa Haudenschild, United States
- Embassy of Brazil, Buenos Aires
- Fernando Zobel de Ayala, Manila
- Mercedes Vilardell, London/Mallorca
- OCA — Office for Contemporary Art Norway, Oslo
- Saastamoinen Foundation, Helsinki
- SAHA — Supporting Contemporary Art from Turkey, İstanbul
- Samdani Art Foundation, Dhaka

The Getty Foundation, Los Angeles

Getty Center. Copyright: J. Paul Getty Trust

The Getty Foundation fulfills the philanthropic mission of the Getty Trust by supporting individuals and institutions committed to advancing the greater understanding and preservation of the visual arts in Los Angeles and throughout the world. Through strategic grant initiatives, the Foundation strengthens art history as a global discipline, promotes the interdisciplinary practice of conservation, increases access to museum and archival collections, and develops current and future leaders in the visual arts. It carries out its work in collaboration with the other Getty programs to ensure that they individually and collectively achieve maximum effect. The CiMAM travel grants are made possible with support from the Getty Foundation through its Connecting Professionals/Sharing Expertise initiative.

→ getty

ArtHaus, Buenos Aires

Arthaus Ensemble, ensemble of soloist in residence in Arthaus Central, 18/3/2023.

ArtHaus is a contemporary art research and production space at the forefront of the revival of Buenos Aires downtown district through art. Its location not only leads to the change that is taking place throughout the area in the context of the post-pandemic, but also places art, specifically contemporary art in all its manifestations, as a strong agent of change.

Founded by Andrés Buhar in 2021, ArtHaus is a space for the visual arts, music, dance, performing and sound arts. It has been conceived as a site for artists, curators, critics and researchers, where the voice of the creators, cultural practitioners, intellectuals and sensory experiences intertwine.

Its annual program includes concerts, performing arts and exhibitions from the different disciplines hosted, seeking also to stimulate a dynamic interchange among them.

As part of its commitment to contemporary art, this Foundation supports a number of prizes, grants and

commissions for creators, in cooperation with national and international institutions.

From its base at ArtHaus Central, located in an emblematic building in the centre of Buenos Aires, its activities reach out to the rest of the country and to international audiences. The venue has an auditorium and extensive exhibition halls.
→ arthaus.ar

Aimée Labarrere de Servitje, México



Aimée Labarrere de Servitje

Aimée Labarrere de Servitje (La Habana, Cuba, 1956). Art collector and cultural manager. She holds a Bachelor's Degree in Art History and graduated with her thesis "Origins and Cuban Avant-Garde" in 1998, which promoted and structured the exhibition with the same title in Museo de Arte Moderno (Mexico City, 2000). She also holds a Master's Degree in Art Studies (Universidad Iberoamericana). She directed the Olga and

Rufino Tamayo Foundation and in 2006 assumed the presidency of Patronato de Arte Contemporáneo A.C. (PAC). Throughout her tenure, she has promoted high quality programs and has given continuity to International Symposium for Theory and Contemporary Art (Simposio Internacional de Teoría sobre Arte Contemporáneo, SÍTAC), one of the most important forums of theory in Latin America.

Servitje has formerly served as Vice President of the Board of the Museo de Arte Moderno in Mexico City (MAM); and as a member of the Acquisitions Committees of both the Museo de Arte Latinoamericano de Buenos Aires (MALBA) in Argentina and the Museo de Arte de Lima (MALÍ) in Perú. Currently, she is part of the Fundación Olga y Rufino Tamayo; President of the Patronato de Arte Contemporáneo, A.C.; member of the Patronato Innovando la Tradición; member of the Dia Women Center and President of the Board of Casa Gallina. She is a member of the Patronato for MUAC, the Latin American/ Caribbean Committee Fund of MoMA, in New York; and of the Latin American Acquisitions Committee of the Tate, in London.

Through her work in the institutions that she heads, Aimée Servitje embraces areas of contemporary art that other art collectors and bigger institutions do not, including non-profit art spaces, and experimental artistic and curatorial practices.

Byucksan Cultural Foundation, Seoul



Higgin Kim in his Seoul office © Jun Michael Park

The Byucksan Foundation was established in 2010 to contribute to the development of culture and arts. Byuksan Foundation Key Culture Projects: Fine art Patronage: We aim to foster Korean contemporary art by supporting up and coming artists (Sang-yoon Yoon, Kyung-woo Han, Myeong-beom Kim, Jaye Rhee), and provide funding for the Membership Society of the National Museum of Modern and Contemporary Art, Korea, which supports the various projects of National Museum of Modern and Contemporary Art, Korea. We also took part in fundraising for installing Haegue Yang's work in the Tate Modern, as well as Wan Lee, whose work was featured at the Korea Pavilion. We also funded the symposium titled From Postwar to Contemporary Korean Art (1953-present): Conflicts, Innovations and Interactions that was held at LACMA last October.

We have been purchasing works by Korean-American artists or sponsored artists donating them to LACMA since 2019. (In 2019, Gala Porras-Kim: 109 west Mexico ceramics from the LACMA collection: Colima index, 2017 / in 2020, Jaye Rhee: Once Called Future 2019 medium: 3 channel video installation with sound / in 2021, Jane jin Kaisen: Community of Parting, 2019 Double-channel video installation; film Purchased with funds provided by Byucksan Foundation)

Music Patronage: We are patrons of talented musical groups such as the Sejong Soloists, Korea Festival Ensemble, and Trio de Seoul in order to promote the development of Korean classical music. Furthermore, we discovered and supported young artists (Woo-cheol Na, Gi-chang Lee, Hye-rin Oh, Yoon-soo Yeo) to help them focus their energy on improving their music. We have been expanding our musical patronage since we started with composer Jee Seo in 2017. NEXT Classic Concert: We hold classical music concerts held by talent donating musicians in schools in order to lead the culture of giving back to society in a world with an education system that is oriented around the university entrance exams. Establish the Byucksan Theater Award, and Support Theater Production: We aim to establish the Byucksan Theater Award in order to foster Korean theater, and support playwrights. The

winning piece shall be given the rare opportunity to put their work on stage, acting as a platform for struggling debut play writers to enter the theater scene.

→ bsfoundation

Eloisa Haudenschild, United States



Press Conference, Shanghai Art Museum

In 2003, Eloisa Haudenschild founded the *haudenschildGarage* that works with artists through international and regional projects and commissions to present symposia, lectures, and film screenings to the public. A series of artist residencies introduced numerous young Chinese artists to the U.S. for the first time. Her Latin American collection began in the early 1990s due in large part to Eloisa's involvement with *inSite*, a binational initiative. As *inSite*'s President since 1997, Eloisa continues to work closely with significant Latin American curators and artists.

On February 14, 2023, The Haudenschild Collection opened at the Hammer Museum with the exhibition: Cruel Youth Diary: Chinese Photography and Video from the Haudenschild Collection.
→ [haudenschildgarage](#)

Embassy of Brazil, Buenos Aires



Embassy of Brazil in Buenos Aires.

The Brazilian Ministry of Foreign Affairs aims to promote Brazilian culture abroad and encourage dialogue between Brazilian cultural agents and their international counterparts. The Embassy of Brazil in Buenos Aires supports Brazilian artists from different areas, in order to strengthen lasting ties with Argentinian society. In 2023, its program includes the presence of Brazilian professionals in the main festivals of literature, cinema, music and theater, as well as in artistic

residencies. The cultural space at Pereda Palace hosts exhibitions of Brazilian visual arts, concerts, gastronomic events and academic conferences.

Fernando Zobel de Ayala, Philippines



Fernando Zobel de Ayala, Philippines

Fernando Zobel de Ayala is part of the seventh generation in the family overseeing Ayala Corporation, serving as its President and COO for 15 years, before assuming the role of CEO until 2022.

A strong advocate of arts and culture, Fernando serves as Chairman of the Ayala Museum, an institution that preserves and promotes Filipino culture, traditions, and history. He was also instrumental in the early development of Art Fair Philippines, collaborating with its founders to exhibit and expand the audience for the best in modern and contemporary Philippine visual art.

Fernando is also engaged in key international advisory committees, particularly with the Tate Modern in London and The Metropolitan Museum of Art in New York.

He is thrilled to support Filipino art curators through the CÌMAM platform and Travel Grants program to provide museum professionals with resources and expertise in their mission to advance a greater appreciation of cultural and artistic heritage.

Mercedes Vilardell, London/Mallorca

Mercedes Vilardell March

Mercedes Vilardell is Chair of Tate's African Acquisitions Committee, Member of the African Acquisitions Committee at the Centre Pompidou, Member of the Executive Commission of the Reina Sofia Foundation, Board member of The Showroom in London; and Member of the executive committee of Palais de Tokyo in Paris. In addition to supporting Gasworks with an artist residency, she also supports Delfina Foundation, Chisenhale Gallery, and one student a year from the African continent at the Rijksakademie

in Amsterdam. Mercedes is also a sponsor for the Bamako Encounters, Mali, and the Lubumbashi Biennale, Congo.

OCA — Office for Contemporary Art Norway, Oslo



Public lecture at OCA by MUAC, Photo credit: Michael Miller Office for Contemporary Art Norway

The Office for Contemporary Art Norway (OCA) is a non-profit foundation created by the Norwegian Ministries of Culture and of Foreign Affairs in 2001. Its principle aim is to foster dialogue between art practitioners in Norway, including Sápmi, and the international arts scene, and support artists based in Norway in their activities around the world. As a result OCA's discursive, exhibition, publication, residency and visitor programs focus on bringing to Norway the plurality of practices and histories at the forefront of international artistic debates, as much as they are concerned with actively participating in such debates nationally and internationally. OCA has been responsible for Norway's contribution to the visual arts section of La Biennale di Venezia since 2001.

→ [oca](https://www.oca.no)

Saastamoinen Foundation, Helsinki

Saastamoinen Foundation promotes and grants e.g. for higher education in fine arts. Facilities for material studies at the Academy of Fine Arts of the University of the Arts. Photo by Petri Summanen / Uniarts Helsinki.

Saastamoinen Foundation promotes and grants e.g. for higher education in fine arts. Facilities for material studies at the Academy of Fine Arts of the University of the Arts. Photo by Petri Summanen / Uniarts Helsinki.

Since 1968, Saastamoinen Foundation has supported art and artists, education, and cutting-edge research as well as social projects for children and young people. The promotion of international research, education, and networking is one of the Foundation's top priorities. This is done in partnership with the Academy of Fine Arts of the University of the Arts, University of Eastern Finland, and Aalto University.

Saastamoinen Foundation Art Collection is one of the major collections in Finland. The Foundation actively collects both Finnish and international art for its collection, which is permanently displayed at EMMA — Espoo Museum of Modern

Art. InCollection, a collaborative exhibition concept with EMMA museum, launched at the Venice Biennial in spring 2022. The Foundation supports Artist Pedagogy Research, mentoring, and international residencies for artists.

→ [saastamoinenfoundation](https://www.saastamoinenfoundation.fi)

SAHA — Supporting Contemporary Art from Turkey, İstanbul



SAHA Studio. Photo by Kayhan Kaygusuz

SAHA Association was founded to support artists, curators, and writers working in visual arts from Turkey in improving their production and development environments, and to enhance their interactions with international art institutions and networks.

SAHA:

- Collaborates with not-for-profit organizations to realize exhibitions, publications, projects and public programs

by the invited artists and curators; over the course of the specific project, SAHA acts as a facilitator and gives production grants if necessary.

- Establishes partnerships with residency and research programs abroad to facilitate the participation of art professionals from Turkey; works directly with the artists and curators invited to SAHA Studio in Istanbul for their new projects and to expand their networks.
- Helps art institutions and professionals to conduct research in Turkey and to produce new projects with artists and curators that they would like to invite.
- Develops funds and programs geared towards contemporary art biennials, art initiatives and art writers in different parts of the country to foster sustainability of independent artistic production in Turkey.

Founded in 2011 by nine founding members and by the contributions of 31 members, SAHA believes in the importance of collective effort to create an independent “field” [saha] that helps integrate art from Turkey into the universal artistic ecosystem. SAHA is a not-for-profit organization that offers its support to visual arts through a participatory approach in governance and fundraising with its members, institutional supporters, project partners, and consultants.

→ [saha](#)

Samdani Art Foundation, Dhaka

Srihatta, Gallery view. Courtesy of the Samdani Art Foundation

The Samdani Art Foundation is a private arts trust based in Dhaka, Bangladesh founded in 2011 by Nadia Samdani MBE and Rajeeb Samdani to support the work of the country's contemporary artists and architects. Its programs support Bangladeshi artists and architects in broadening their creative horizons through production grants, residencies, education programs, and exhibitions. SAF's motivations are articulated through a variety of initiatives, the largest being the bi-annual Dhaka Art Summit, which it founded

in 2012 and completed its sixth edition in February 2023. A permanent home for the foundation is currently in development: Srihatta — Samdani Art Centre and Sculpture Park, located in Sylhet, Bangladesh will open in 2024.

→ [samdaniartfoundation](https://www.samdaniartfoundation.com)

ACKNOWLEDGMENTS

As a largely volunteer driven organization, our achievements would not be possible without the generous contribution of individuals and organizations who support CÌMAM year after year. Their support is essential to the ongoing success of CÌMAM. We would like to express our heartfelt gratitude to our patrons for their loyalty, their belief in CÌMAM, and their continued support.

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Fundación Botín, Santander, Spain

Sherman Contemporary Art Foundation,
Sydney, Australia

SAHA—Supporting Contemporary Art from Turkey,
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CÍMAM Travel Grant Funders

The Getty Foundation, Los Angeles

ArtHaus, Buenos Aires

Aimée Labarrere de Servitje, Mexico

Byucksan Cultural Foundation, Seoul

Eloisa Haudenschild, United States

Embassy of Brazil, Buenos Aires

Fernando Zobel de Ayala, Manila

Mercedes Vilardell, London/Mallorca

OCA — Office for Contemporary Art Norway, Oslo

Saastamoinen Foundation, Helsinki

SAHA — Supporting Contemporary Art from Turkey,
İstanbul

Samdani Art Foundation, Dhaka

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CÍMAM

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Susana Carnicero — CÍMAM Administration and Production

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Museo Moderno's CÍMAM Conference Team

Direction

Victoria Noorthoorn, in collaboration with Flavia García Melgarejo, Álvaro Rufiner and Marina von der Heyde.

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Micaela Bendersky and Pía León Masson with La Santa Productora.

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Curatorial Program on View at the Museo Moderno

Contents Strategy: Victoria Noorthoorn and Álvaro Rufiner. *Curators:* Francisco Lemus, Alejandra Aguado, Jimena Ferreiro Pella, Violeta González Santos, Patricio Orellana and Javier Villa. *Exhibitions:* Micaela Bendersky and Agustina Vizcarra. *Exhibition Design:* Daniela Thomas, Felipe Tassara and Iván Rosler. *Exhibition Design and Production:* Iván Rosler, Almendra Vilela, Julieta Potenze, Edgar Lacombe, Martina Estelí and Maria Venancio.

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Customised Visits Program

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A Rolling Map of Argentinian Contemporary Art

Contents Co-ordination: Larisa Zmud, Francisco Lemus and Florencia Rugiero. *Project Assistants:* Cayetana Muniz Barreto, Zoe Brezca and Julia Cahen D’Anvers. *Digital Production:* La Santa Productora.

Post-Conference Salta Tour

Co-ordination: Micaela Bendersky, Pía León Masson and Raúl Flores. Organised with the generous collaboration of Marcela López Sastre, Director, Museo de Bellas Artes de Salta, and the artist Florencia Sadir.

CÍMAM Booklet

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55TH CÌMAM ANNUAL CONFERENCE

*THE CO-CREATIVE
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AGENCY, ETHICS,
AND HERITAGE*

9–11 NOVEMBER 2023

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MODERNO DE BUENOS
AIRES, ARGENTINA

Co-presented by

Museo de Arte Moderno de Buenos Aires, under the
auspices of the Government of the City of Buenos Aires

CÌMAM

Co-organised by

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Las deudas

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PRACTICAL INFORMATION

Practical Information

*Museo de Arte Moderno de Buenos Aires Avenida San Juan 350,
San Telmo Tel. +54911 4361-6919*

Useful phone numbers:

Emergencies (fire, safety, etc.): 911.

Emergency Medical Care System for public ambulance
(SAME): 107.

Civil Defence Emergencies: 103.

Medical Services

*In case of medical urgency, we recommend resorting to Hospital
Fernández, one of the best public hospitals in Argentina,
free of charge.*

Hospital Fernández
Av. Cerviño 3356 | 011 48082600

Hospital General de Agudos Bernardino Rivadavia
Avenida General Las Heras 2670 | 011 4809-2000

Hospital Español
Avenida Belgrano 2975 | 0810-333-4677

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Avenida General Urquiza 609 | 01149311884

COVID-19 Protocols:

The use of a face mask is no longer compulsory in enclosed spaces.

CIMAM Hotels:

Sofitel Recoleta
Posadas 1232

Dazzler by Wyndham Recoleta
Avenida Las Heras 2161

Esplendor Hotel
Eduardo Schiaffino 2189

LOI Suites Recoleta, Buenos Aires Recoleta
Vicente López 1955

MELIA Buenos Aires Recoleta
Posadas 1557

Sheraton hotel
San Martín 1225 1275, C1104 CABA

*Restaurants:**Near the Sofitel Recoleta*

Fervor Parrilla
Posadas 1519
Reservations: fervorbrasas.com.ar
Telephone: 011 2777-6223

Florería Atlántico
Arroyo 872
Telephone: 3984-7849

Provincia Vinoteca
Arroyo 826
Reservations: 11-5409-1799

La Rambla
Posadas 1602
Telephone: 011 6679-8333

Duhau Restaurante & Vinoteca
Avenida Alvear 1661
Telephone: 011 5171-1234

Martí
Bar & Vegetarian Restaurant
Rodríguez Peña 1973
Reservations: marti.meitre.com

Nuestro Secreto (Four Seasons Hotel)
Posadas 1086
Reservations: zomatobook.com
Telephone: 011 4321-1200

Sushi Club Recova
Avenida 9 de Julio 1465
Reservations: sushiclub.com.ar
Telephone: 011 5263-7258

La Recova de Posadas
Posadas 1067
Telephone: 011 4326-7333 / 7331

Gioia Cocina Botánica
Posadas 1350

Reservations: gioia.meitre.com
Telephone: 011 5171-1330

Lima Estilo Nikkei Recoleta
Rodríguez Peña 1967
Reservations: meitre.com/es/limanikkei
Telephone: 011 15-3152-2492

Marcelo Restaurante
Hotel Intersur Recoleta, Av. Callao 1764
Telephone: 5533-4050

Páru Inkas Sushi & Grill
Avenida Del Libertador 798
Reservations: paru-recoleta.meitre.com
Telephone: 011 4811-3782

Near the Dazzler Hotel

Roux
Peña 2300
Reservations: roux.meitre.com

Che Perú
Guido 1962
Reservations via WhatsApp: 011 15-5389-6162

El Burladero (cocina española)
Pres. José Evaristo Uriburu 1488
Reservations: elburladero.com.ar
Telephone: 011 3691-2717

Invernadero
Biblioteca Nacional, Agüero 2502
Reservations: meitre.com/es/blafoodgroup

La Parolaccia
Pres. Roberto M. Ortiz 1865
Reservations: laparolaccia.com
Telephone: 011 4804-0016

Tupé Parrilla
Tagle 2621
Reservations: www.tupe.com.ar
Telephone: 011 3756-5904

Near the Esplendor Hotel

Sottovoce
Avenida del Libertador 1098
Reservations: www.sottovoce.com.ar
Telephone: 011 3691-3317

Bistró
Posadas 1557
Telephone: 011 5353-4007

El Sanjuanino
Posadas 1515
Telephone: 011 4804-2909

Rufino Argentino
Avenida Pres. Manuel Quintana 465
Reservations: rufinoargentino.meitre.com
Telephone: 011 6432-4264

Fervor Parrilla
Posadas 1519
Reservations: fervorbrasas.com.ar
Telephone: 011 — 27776223

Páru Inkas Sushi & Grill
Avenida Del Libertador 798
Reservations: paru-recoleta.meitre.com
Telephone: 011 4811-3782

Near the Teatro Colón

Zum Edelweiss
Libertad 431
Reservations: 4382-3351

Los Galgos
Avenida Callao 501
Reservations: 4371-3561

Pizzería Güerrín
Avenida Corrientes 1368
Reservations: 4371-8141

Pizzería El cuartito
Talcahuano 937
Reservations: 011 4816-4331/1758

Pizzería Los Inmortales
Av. Corrientes 1369
Reservations: 4373-5303
Whatsapp: +54 9 11 6150-6698

In the city centre

Tucson
Avenida Corrientes 1220
Reservations: 4382-1354

La Estancia Asador Criollo
Lavalle 941
Reservations: 4326-0025

Fabric Sushi Obelisco
Avenida Corrientes 927
Reservations: 4732-3610

Restaurants near Museo Moderno

Café Rivas
Estados Unidos 302
Telephone: 011 6082-3591

Hierbabuena
Av. Caseros 454
Reservations: 11 3954 2871

Caseros
Av. Caseros 486
4307-4729

San Telmo Market
Defensa 963

Palermo / Villa Crespo / Chacarita

Parrilla Don Julio
Guatemala 4691
Reservations: 4831-9564 / 4832-6058 / 5311-5668

El preferido
Jorge Luis Borges 2108
WhatsApp +54 9 11 2881 2969

La Cabrera Parrilla
José A. Cabrera 5099/5127
Reservations: 4831-0325 / info@lacabrera.com.ar

Mengano
José A. Cabrera 5172
Reservations: restaurante.covermanager.com
reservas@menganoba.com / Telephone: 4771-0560

Franca
Darwin 1111
Reservations: franca.meitre.com

Chuí
Loyola 1250
Reservations: chui.meitre.com / Telephone: 15-5471-8397

→ *Note: It is customary to leave a 10% tip.*

Shopping centers

Patio Bullrich
Posadas 1245

Paseo Alcorta
Jerónimo Salguero 3172

Recoleta Urban Mall
Vicente López 2050

Alto Palermo Shopping
Avenida Santa Fe 3253

Galerías Pacífico
Avenida Córdoba 550

Traditional Argentine Gifts

Las Tres Os
Libertad 1244

Talabartería Aynié
Ortega y Gasset 1539

Chocolates

El Viejo Oso
Montevideo 1594 Local 2

Flowers

Armando Florería
Ayacucho 1785

Bookstores

El Ateneo Grand Splendid
Av. Sta. Fe 1860, CABA

Eterna Cadencia (Palermo)
Honduras 5574, CABA

Librería Norte
Av. Gral. Las Heras 2225, CABA

Céspedes Libros Recoleta
Junín 1930, CABA

Transfers from the airport

There are several taxis, *remises* (private cars) and private shuttle services with connections to the CIMAM hotels at both Ezeiza Ministro Pistarini International Airport and Jorge Newbery International Airport (domestic and regional flights).

Airport taxis — Ezeiza

Located at Terminal A

+54 011 5480-0066

If you need to book a transfer, please write us at:
hospitalitycimam23@gmail.com

Travel times

The travel time from Ezeiza Ministro Pistarini International Airport to the hotels located in the Recoleta neighborhood is approximately 40 minutes.

Taxis

Taxis in Buenos Aires are easily recognizable being black and yellow. The taxi drivers accept Argentine pesos as payment. There are different night rates. We also encourage you to move around with Apps such as Cabify, Uber.

Public Transport

SUBE is a travel card which anybody can buy on subway stations and load credit (cash only) It can be used at all modes of transportation. Buses, trains or the subway.

Electricity

Argentina operates on 220 volts with type C/ I style plugs. We advise bringing international travel adapters.

Climate in Buenos Aires

Temperatures vary between 16°C to 30°C at this time of the year, but they can fall abruptly. Please bring sunscreen and mosquito repellent.

Currency exchange

Buying Argentine pesos:

Exchange offices are the best place for reliable, transparent and safe transactions. Your hotel should be able to direct you to the nearest exchange house.

Another safe and legal method to obtain Argentine pesos at the official exchange rate is to extract money from the automatic teller machines (ATM), which operate 24 hours a day and accept all major international cards.

It is advisable to bring Euros, or US dollars in cash to exchange locally.

Please be advised that the exchange rate applied when using credit or debit cards in the shops will be different than when you exchange cash for Argentine pesos at an exchange house.

Where to get information on exchange rates

To find out the daily exchange rates for different currencies, visit the exchange offices or consult the official website of Banco de la Nación Argentina.

→ <https://www.bna.com.ar/personas>

Other local newspapers offer more information on the different types of rates.

→ <https://www.infobae.com>

→ <https://www.lanacion.com.ar>

→ <https://www.ambito.com>

Emergency contacts

Under whatever circumstances, Victoria Noorthoorn is more than happy to help at any time.

You can text her via WhatsApp or call her directly at any time at +54 9 11 5400-8173.

Customized Visits Program:

Larisa Zmud

+54 9 11 6637-1997

Hospitality Coordinator:

Carola Pandre — La Santa Producciones

+54911 5607-1819

ABOUT BUENOS AIRES

A LITERARY CODA

About Buenos Aires

A Literary Coda

Jorge Luis Borges
(Buenos Aires, Argentina, 1899
— Geneva, Switzerland, 1986)

Fundación mítica de Buenos Aires

¿Y fue por este río de sueñera y de barro

que las proas vinieron a fundarme la patria?
Írían a los tumbos los barquitos pintados
entre los camalotes de la corriente zaina.

Pensando bien la cosa, supondremos que el río
era azulejo entonces como oriundo del cielo
con su estrellita roja para marcar el sitio
en que ayunó Juan Díaz y los indios comieron.

Lo cierto es que mil hombres y otros mil arribaron
por un mar que tenía cinco lunas de anchura
y aún estaba poblado de sirenas y endriagos
y de piedras imanes que enloquecen la brújula.

Prendieron unos ranchos trémulos en la costa,
durmieron extrañados. Dicen que en el Riachuelo,
pero son embelecados fraguados en la Boca.
Fue una manzana entera y en mi barrio: en Palermo.

Una manzana entera pero en mitá del campo
presenciada de auroras y llluvias y sudestadas.
La manzana pareja que persiste en mi barrio:

Guatemala, Serrano, Paraguay, Gurruchaga.

Un almacén rosado como revés de naipe
brilló y en la trastienda conversaron un truco;
el almacén rosado floreció en un compadre,
ya patrón de la esquina, ya resentido y duro.

El primer organito salvaba el horizonte
con su achacoso porte, su habanera y su gringo.
El corralón seguro ya opinaba YRIGROYEN,
algún piano mandaba tangos de Saborido.

Una cigarrería sahumó como una rosa
el desierto. La tarde se había ahondado en ayeres,
los hombres compartieron un pasado ilusorio.
Sólo faltó una cosa: la vereda de enfrente.

A mí se me hace cuento que empezó Buenos Aires:
La juzgo tan eterna como el agua y el aire.

Jorge Luis Borges,
Fervor de Buenos Aires (1923)

The Mythical Founding of Buenos Aires

And was it along this torpid muddy river
that the prows came to found my native city?
The little painted boats must have suffered the steep surf
among the root-clumps of the horse-brown current.

Pondering well, let us suppose that the river
was blue then like an extension of the sky,
with a small red star inset to mark the spot
where Juan Diaz fasted and the Indians dined.

But for sure a thousand men and other thousands

arrived across a sea that was five moons wide,
still infested with mermaids and sea serpents
and magnetic boulders that sent the compass wild.

On the coast they put up a few ramshackle huts
and slept uneasily. This, they claim, in the Riachuelo,
but that is a story dreamed up in Boca.
It was really a city block in my district — Palermo.

A whole square block, but set down in open country,
attended by dawns and rains and hard southeasters,
identical to that block which still stands in my neighbourhood:
Guatemala — Serrano — Paraguay — Gurruchaga.

A general store pink as the back of a playing card
shone bright; in the back there was poker talk.
The corner bar flowered into life as a local bully,
already cock of his walk, resentful, tough.

The first barrel organ teetered over the horizon
with its clumsy progress, its habaneras, its wop.
The cart-shed wall was unanimous for YRÍGOYEN.
Some piano was banging out tangos by Saborido.

A cigar store perfumed the desert like a rose.
The afternoon had established its yesterdays,
and men took on together an illusory past.
Only one thing was missing — the street had no other side.

Hard to believe Buenos Aires had any beginning.
I feel it to be as eternal as air and water.

Jorge Luis Borges,
Fervor de Buenos Aires (1923)
English translation by Alastair Reid

Manuel Mujica Láinez
 (Conco, Italy, 1919
 — La Cumbre, Argentina, 1984)

El hambre
 1536

Alrededor de la empalizada desigual que corona la meseta frente al río, las hogueras de los indios chisporrotean día y noche. En la negrura sin estrellas meten más miedo todavía. Los españoles, apostados cautelosamente entre los troncos, ven al fulgor de las hogueras destrenzadas por la locura del viento, las sombras bailoteantes de los salvajes. De tanto en tanto, un soplo de aire helado, al colarse en las casucas de barro y paja, trae con él los alaridos y los cantos de guerra. Y en seguida recomienza la lluvia de flechas incendiarias cuyos cometas iluminan el paisaje desnudo. En las treguas, los gemidos del Adelantado, que no abandona el lecho, añaden pavor a los conquistadores.

[...]

El enfermo se retuerce como endemoniado. [...] ¡Ay!, no necesita asomarse a la ventana para recordar que allá afuera, en el centro mismo del real, oscilan los cadáveres de los tres españoles que mandó a la horca por haber hurtado un caballo y habérselo comido. Les imagina, despedazados, pues sabe que otros compañeros les devoraron los muslos.

[...]

Baitos, el ballestero, también imagina. Acurrucado en un rincón de su tienda, sobre el suelo duro, piensa que el Adelantado y sus capitanes se regalan con maravillosos festines, mientras él perece con las entrañas arañadas por el hambre. Su odio contra los jefes se torna entonces más frenético. Esa rabia le mantiene, le alimenta, le impide echarse a morir.

[...]

El viento esparce el hedor de los ahorcados. Baitos abre los ojos y se pasa la lengua sobre los labios deformes. ¡Los ahorcados! Esta noche le toca a su hermano montar guardia

junto al patíbulo. Allí estará ahora, con la ballesta. ¿Por qué no arrastrarse hasta él? Entre los dos podrán descender uno de los cuerpos y entonces...

Toma su ancho cuchillo de caza y sale tambaleándose.

[...]

Pero de repente surgen de la noche cuatro sombras. Se aproximan a una de las hogueras y el ballestero siente que se aviva su cólera, atizada por las presencias inoportunas. Ahora les ve. Son cuatro hidalgos, cuatro jefes.

[...]

Baitos se disimula detrás de una barrica. Le irrita observar que ni aun en estos momentos en que la muerte asedia a todos han perdido nada de su empaque y de su orgullo. Por lo menos lo cree él así. Y tomándose de la cuba para no caer, pues ya no le restan casi fuerzas, comprueba que el caballero de San Juan luce todavía su roja cota de armas, con la cruz blanca de ocho puntas abierta como una flor en el lado izquierdo, y que el italiano lleva sobre la armadura la enorme capa de pieles de nutria que le envanece tanto.

[...]

El hambre y el odio ahogan al ballestero. Quiere gritar mas no lo consigue y cae silenciosamente desvanecido sobre la hierba rala.

Cuando recobró el sentido, se había ocultado la luna y el fuego parpadeaba apenas, pronto a apagarse. Había callado el viento y se oían, remotos, los aullidos de la indiada. Se incorporó pesadamente y miró hacia las horcas. Casi no divisaba a los ajusticiados. Lo veía todo como arropado por una bruma leve. Alguien se movió, muy cerca. Retuvo la respiración, y el manto de nutrias del capitán de Doria se recortó, magnífico, a la luz roja de las brasas. Los otros ya no estaban allí.

[...]

Bernardo Centurión se interpone entre él y los cadáveres: sólo Bernardo Centurión, pues los centinelas están lejos. Y a pocos metros se balancean los cuerpos desflecados. El hambre le tortura en forma tal que comprende que si no la apacigua en seguida enloquecerá. [...] Si el genovés se fuera de una vez por todas... de una vez por todas... ¿Y por qué no, en verdad, en su

más terrible verdad, de una vez por todas? ¿Por qué no aprovechar la ocasión que se le brinda y suprimirle para siempre? Ninguno lo sabrá. Un salto y el cuchillo de caza se hundirá en la espalda del italiano. Pero ¿podrá él, exhausto, saltar así?

[...]

No, no fue un salto; fue un abalanzarse de acorralado cazador. Tuvo que levantar la empuñadura afirmándose con las dos manos para clavar la hoja. ¡Y cómo desapareció en la suavidad de las nutrias! ¡Cómo se le fue hacia adentro, camino del corazón, en la carne de ese animal que está cazando y que ha logrado por fin! La bestia cae con un sordo gruñido, estremecida de convulsiones, y él cae encima y siente, sobre la cara, en la frente, en la nariz, en los pómulos, la caricia de la piel. Dos, tres veces arranca el cuchillo. En su delirio no sabe ya si ha muerto al cuatralbo del Príncipe Doria o a uno de los tigres que merodean en torno del campamento. Hasta que cesa todo estertor. Busca bajo el manto y al topar con un brazo del hombre que acaba de apuñalar, lo cercena con la faca e hinca en él los dientes que aguza el hambre. No piensa en el horror de lo que está haciendo, sino en morder, en saciarse. Solo entonces la pincelada bermeja de las brasas le muestra más allá, mucho más allá, tumbado junto a la empalizada, al corsario italiano. Tiene una flecha plantada entre los ojos de vidrio. Los dientes de Baitos tropiezan con el anillo de plata de su madre, el anillo con una labrada cruz, y ve el rostro torcido de su hermano, entre esas pieles que Francisco le quitó al cuatralbo después de su muerte, para abrigarse. El balles-tero lanza un grito inhumano. Como un borracho se encarama en la estacada de troncos de sauce y ceibo, y se echa a correr barranca abajo, hacia las hogueras de los indios. Los ojos se le salen de las órbitas, como si la mano trunca de su hermano le fuera apretando la garganta más y más.

Manuel Mujica Láinez,
Misteriosa Buenos Aires (1950)

The Hunger

1536

Around the uneven palisade that crowns the plateau facing the river, the Indians' bonfires crackle day and night. In the starless darkness they are even more frightful. The Spaniards, carefully posted among the trunks, watch in the brilliance of the bonfires, unbraided by the wind's madness, the dancing shadows of the savages. From time to time a gust of icy wind, penetrating the clay and straw hovels, brings along yells and war songs. And soon resumes the rain of flaming arrows, their comets illuminating the barren landscape. During the truces, the groans of the Adelantado, who never abandons his bed, add terror to the conquerors.

[...]

The sick man writhes as if possessed. [...] Oh!, there is no need to lean out of the window to remember that outside, at the very centre of the camp, are the oscillating corpses of the three Spaniards he had hanged for stealing and eating a horse. He imagines them, dismembered, for he knows that other companions have devoured their thighs.

[...]

Baitos, the crossbowman, also imagines. Curled up in a corner of his tent, on the hard soil, he thinks that the Adelantado and his captains are indulging in marvellous feasts, while he perishes with his entrails scratched by hunger. His hatred towards the chiefs becomes more and more frenzied. That anger nurtures him, feeds him, prevents him from lying down to die.

[...]

The wind spreads the stench of the hanged. Baitos opens his eyes and licks his deformed lips. The hanged! Tonight is his brother's turn to stand guard by the gallows. He must be there now, with the crossbow. Why not crawl towards him? Together they could take one of the bodies down and then...

He takes his wide hunting knife and comes out staggering.

[...]

But suddenly, four shadows arise out of the night. They approach one of the bonfires and the crossbowman feels his

anger revive, poked by the untimely presences. Now he sees them. They are four lords, four chiefs [...].

Baitos hides behind a barrel. He is irritated to see that not even now, when everyone is assailed by death, have they lost any of their presence and their pride. At least he believes so. And holding on to the barrel to avoid falling, for he is almost depleted of strength, he confirms that the knight of Saint John still flaunts his red coat of arms, with the white, eight-pointed cross open like a flower on the left side, and that the Italian wears over his armour the huge otter-fur cloak that makes him so vain.

[...]

Hunger and hatred choke the crossbowman. He desires to shout but fails, and he falls in a faint, silently, on the short grass. When he regained consciousness, the moon had hidden and the fire barely blinked, soon to extinguishing. The wind had become silent and instead there was the distant sound of the howling Indians. He stood up heavily and looked towards the gallows. He could hardly make out the executed. He saw everything as if covered in a thin fog. Someone moved, close by. He held his breath, and the captain of Doria's otter cloak stood out, magnificent, by the red light of the embers. The others were no longer there.

[...]

Bernardo Centurión stands between him and the corpses: only Bernardo Centurión, for the sentinels are far from there. And a few metres away, the maimed bodies, swinging. Hunger so tortures him that he knows he shall become mad if he does not mollify it soon. [...] If only the Genoese went away for good... For good... And why not, truly, in the most terribly true sense, for good? Why not seize the occasion before him and eliminate him forever? No one will ever know. A single leap and the hunting knife will be buried in the Italian's back. But can he, thus exhausted, jump so?

[...]

No, it was not a leap; it was the surge of a cornered hunter. He had to lift the hilt with both hands to stick the blade. And how it disappeared into the smoothness of the otters! How it became

lost, on its way to the heart, into the flesh of that animal he is hunting and has reached at last! The beast falls with a muffled growl, shaken with convulsions, and he falls over and feels on his face, on his forehead, on his nose, on his cheeks, the caress of its skin. Twice, thrice he pulls out the knife. In his delirium he ignores whether he has killed the Prince of Doria's captain or one of the tigers that prowl around the encampment. Until the death rattles cease. He searches under the cloak and stumbles upon the arm of the man he has just stabbed; he severs it with his knife and sinks in his hunger-sharpened teeth. He thinks not about the horror of what he is doing, but only about biting and sating. Only then does the embers' crimson brushstroke reveal, further away, much further away, knocked down by the palisade, the Italian corsair. He has an arrow stuck between his glassy eyes. Baitos's teeth come across his mother's silver ring, the ring with a wrought cross, and he sees his brother's crooked face, among those furs which Francisco took from the captain after his death, to wrap himself up.

The crossbowman screams inhumanly. Like a drunk man, he climbs the coral and willow trunk stockade and starts running downhill, towards the Indians' bonfires. His eyes pop out of their sockets, as if his brother's torn hand clasped his throat tighter and tighter.

Manuel Mujica Láinez,
Misteriosa Buenos Aires (1950)
English translation by Jorge Rafael Abuchedid

Silvina Ocampo
(Buenos Aires, Argentina, 1903 - 1993)

La morada de los árboles

En el Jardín Botánico a la hora en que cierran
los portones he visto con luces irisadas
que a veces bailan, árboles y estatuas contagiadas,
y no es una ilusión, no es la brisa ni el viento
que les mueve el follaje y el pliegue de las túnicas.
Se toman de las manos, se bañan en la fuente,
penetran en la luz de grandes invernáculos
hasta que el alba llega con su hábito celeste.
Ah, quién podrá saber lo que dicen las plantas.

[...]

Lo que realmente dicen no puedo repetir.
¿Suponer es matar o bien será crear?
Si todo es un milagro que proclama la luz,
si todo es un secreto que pronuncian las hojas,
¿en la selva tal vez se podrá descifrar?
Dormirse en algún banco inmóvil de una senda,
sentir que muere lenta la noche enamorada
es lo que siempre he ansiado desde que existe este íntimo
jardín donde copulan los árboles de noche
y de día levantan su esperanza los hombres.
Haber vivido siempre en un jardín quisiera
para ser de noche árbol, y árbol también de día.
Que me dejen morar en sus recintos hondos
para poder vivir la vida de los árboles.
Esto es lo que han de oír las plantas con sus hojas
cuando se aleja el paso de alguien que las adora,
de alguien que vive en ellas como viven las algas
del yodo, de la sal, de la espuma y del agua.
No tratan de evadirse, de llegar a la calle,

de bajar hasta el río donde zarpan los barcos.
Saben que Dios es siempre el mismo en todas partes.

Silvina Ocampo,
Árboles de Buenos Aires
(1979, con fotografías de Aldo Sessa)

The Trees' Abode

In the Botanical Garden at closing time
beneath dancing iridescent lights,
I've seen trees and statues come alive,
and it's not an illusion, not a passing breeze
moving the leaves and the folds in the tunics.
They take each other by the hand, bathe in the fountain,
enter the light of large greenhouses
until dawn arrives in its celestial habit.
Oh, who shall know what the plants say.

[...]

I cannot repeat what they really say.
To suppose is to kill or perhaps to create?
If everything is a miracle proclaimed by light,
if everything is a secret uttered by the leaves,
maybe in the jungle it shall be deciphered?
To fall asleep on some immovable bench along a path,
to feel the enamored night slowly expire,
that is what I've always wanted since this intimate
garden existed where trees copulate at night
and by day men raise their hopes.
Having always lived in a garden I would like
to be at night a tree, and a tree as well by day.
They should let me dwell in their deep precincts
so that I can live the life of trees.
This is what the plants must hear with their leaves

at the receding steps of someone who adores them,
 someone who lives in them as algae live
 from the iodine, the salt, the foam, and the water.
 They're not trying to escape, to reach the street,
 to go down to the river where the boats set sail.
 They know that God is always the same everywhere.

Silvina Ocampo,
 Árboles de Buenos Aires
 (1979, con fotografías de Aldo Sessa)
 English translation by Jason Weiss

Leopoldo Marechal
 (Buenos Aires, Argentina, 1900 — 1970)

De Adán Buenosayres

Templada y riente (como lo son las del otoño en la muy graciosa ciudad de Buenos Aires) resplandecía la mañana de aquel veintiocho de abril: las diez acababan de sonar en los relojes, y a esa hora, despierta y gesticulante bajo el sol mañanero, la Gran Capital del Sur era una mazorca de hombres que se disputaban a gritos la posesión del día y de la tierra. Lector agreste, si te adornara la virtud del pájaro y si desde tus alturas hubieses tendido una mirada gorrionesca sobre la ciudad, bien sé yo que tu pecho se habría dilatado según la mecánica del orgullo, ante la visión que a tus ojos de porteño leal se hubiera ofrecido en aquel instante. Ya buques negros y sonoros, anclando en el puerto de Santa María de los Buenos Aires, arrojaban a sus muelles la cosecha industrial de los dos hemisferios, el color y sonido de las cuatro razas, el yodo y la sal de los siete mares; al mismo tiempo, atorados con la fauna, la flora y la gea de nuestro territorio, buques altos y solemnes partían hacia las ocho direcciones del agua entre

un áspero adiós de sirenas navales. Si desde allí hubieses remontado el curso del Riachuelo hasta la planta de los frigoríficos, te habría sido posible admirar los Bretes desbordantes de novillos y vaquillonas que se apretaban y mugían al sol esperando el mazazo entre las dos astas y el hábil cuchillo de los matarifes listos ya para ofrecer una hecatombe a la voracidad del mundo.

Trenes orquestales entraban en la ciudad, o salían rumbo a las florestas del norte, a los viñedos del oeste, a las geórgicas del centro y a las pastorales del sur. Desde Avellaneda la fabril hasta Belgrano ceñíase a la metrópoli un cinturón de chimeneas humeantes que garabateaban en el cielo varonil del suburbio corajudas sentencias de Rivadavia o de Sarmiento. Rumores de pesas y medidas, tintineos de cajas registradoras, voces y ademanes encontrados como armas, talones fugitivos parecían batir el pulso de la ciudad tonante: aquí los banqueros de la calle Reconquista manejaban la rueda loca de la Fortuna; más allá ingenieros graves como la Geometría meditaban los nuevos puentes y caminos del mundo. Buenos Aires en marcha reía: Industria y Comercio la llevaban de la mano. [...]

Leopoldo Marechal,
Adán Buenosayres (1948)

From *Adán Buenosayres*

Temperate and blithe are the autumn days in the witty and graceful city of Buenos Aires, and splendid was the morning on that twenty-eighth of April. Ten o'clock had just struck. Wide awake and gesticulating beneath the morning sun, the Great Capital of the South was a gaggle of men and women who fought shrieking for control over the day and the earth. Rustic reader, were you graced with birdlike powers and had you from your soaring flight cast your sparrow's gaze o'er the burgh, I know that your loyal *porteño* breast would have swollen, obedient to the mechanics of pride, before the vision laid out below.

Booming black ships, moored in the harbour of Santa María de los Buenos Aires, were tossing up onto her piers the industrial harvest of two hemispheres, the colours and sounds of four races, the iodine and salt of seven seas. Other tall and solemn vessels, their holds chock-a-block with the plant, animal, and mineral wealth of our hinterland, were setting sail in the eight watery directions amid the keening farewells of naval sirens. If from there you'd followed the Riachuelo upstream to the refrigeration plants, you'd have seen the young bulls and fat heifers jostling out of crammed holding-pens and bellowing in the sun as they waited for the blow between the horns, the deft knife of the slaughterman that would offer a sacrificial hecatomb to the world's voracity. Orchestral trains entered the city, or departed for the woods of the north, the vineyards of the west, the Virgilian central plains, and the bucolic pastures of the south. From industrial Avellaneda to Belgrano, the metropolis was girded with a belt of belching smokestacks that scrawled wrathful sentences by Rivadavia or Sarmiento across the manly sky. Murmurs of weights and measures, the clink of cash registers, voices and gestures clashing like weapons, heels in flight: all these seemed the very pulse of the throbbing city. Here the bankers of Reconquista Street drove the mad wheel of Fortune; there the engineers as grave as Geometry contemplated new bridges and roads for the world. Buenos Aires in motion was laughing; Industry and Commerce were leading her by the hand. [...]

Leopoldo Marechal, *Adán Buenosayres* (1948)
English translation by Norman Cheadle with
the help of Sheila Ethier

Jorge Luis Borges
 (Buenos Aires, Argentina, 1899
 — Geneva, Switzerland, 1986)

Las islas del Tigre

Ninguna otra ciudad, que yo sepa, linda con un secreto archipiélago de verdes islas que se alejan y pierden en las dudosas aguas de un río tan lento que la literatura ha podido llamarlo inmóvil. En una de ellas, que no he visto, se mató Leopoldo Lugones, que habrá sentido, acaso por primera vez en su vida, que estaba libre, al fin, del misterioso deber de buscar metáforas, adjetivos y verbos para todas las cosas del mundo.

Hace muchos años, el Tigre me dio imágenes, quizá erróneas, para las escenas malayas o africanas de los libros de Conrad. Esas imágenes me servirán para erigir un monumento, sin duda menos perdurable que el bronce de ciertos infinitos domingos. He recordado a Horacio, que sigue siendo para mí el más misterioso de los poetas, ya que sus estrofas cesan y no terminan y asimismo son inconexas. No es imposible que su mente clásica se abstuviera deliberadamente del énfasis. Releo lo anterior y compruebo con una suerte de agridulce melancolía que todas las cosas del mundo me llevan a una cita o a un libro.

Jorge Luis Borges, *Atlas* (1984)

The Tigre Islands

No other city, as far as I know, borders a secret archipelago of green islands that drift away and get lost in the dubious waters of a river so slow that literature has been able to call it motionless. On one of them, which I have not seen, Leopoldo Lugones killed himself, who must have felt, perhaps for the first time in his life, that he was free, at last, from the mysterious duty of looking for metaphors, adjectives and verbs for all the things of the world.

Many years ago, the Tigre gave me images, perhaps erroneous ones, for the Malay or African scenes in Conrad's books. Those images will serve me to erect a monument, no doubt less enduring than the bronze of certain infinite Sundays. I remembered Horace, who remains for me the most mysterious of poets, for his stanzas cease and do not end and are also disjointed. It is not impossible that his classical mind deliberately refrained from emphasis. I reread the above and find with a kind of bittersweet melancholy that all things in the world lead me back to a quote or a book.

Jorge Luis Borges, *Atlas* (1984)
English translation by Alejandra Palermo

Alfonsina Storni
(Capriasca, Switzerland, 1892
— Mar del Plata, Argentina, 1938)

Buques

Sobre la plancha
violeta del río
tres buques negros
parten hacia el horizonte.
No los veo moverse
pero, a cada instante,
se empequeñecen más.
¿Es el río
un sueño malva?
¿El cielo un sueño
azul pálido?
¿La selva de casas
un sueño de oro?

Una mano invisible
empuja los buques
hacia desconocidos
muelles.

¿Van a emigrar
de la tierra
en silencio?
Sus penachos de humo
trazan signos
sobre el telón azul
del más allá.
Pero el aire
los despeina y deshace
y las palabras
no pueden leerse...

Alfonsina Storni,
Mundo de siete pozos (1935)

Ships

On the violet
plank of the river
three black ships
are heading towards the horizon.
I don't see them moving
but, with every moment
they get smaller and smaller.
Is the river
a mauve dream?
Is the sky a pale blue
dream?
Is the jungle of houses
a dream of gold?
An invisible hand
pushes the ships

towards unknown
docks.

Will they emigrate
from the land
in silence?
Their plumes of smoke
trace signs
on the blue curtain
of the beyond.
But the air
ruffles and undoes them
and the words
cannot be read...

Alfonsina Storni,
Mundo de siete pozos (1935)
English translation by Alejandra Palermo

Homero Manzi
(Añatuya, Argentina, 1907
— Buenos Aires, Argentina, 1951)

Sur (tango)

San Juan y Boedo antigua, y todo el cielo,
Pompeya y más allá la inundación.
Tu melena de novia en el recuerdo
y tu nombre florando en el adiós.
La esquina del herrero, barro y pampa,
tu casa, tu vereda y el zanjón,
y un perfume de yuyos y de alfalfa
que me llena de nuevo el corazón.

Sur,
 paredón y después...
 Sur,
 una luz de almacén...
 Ya nunca me verás como me vieras,
 recostado en la vidriera
 y esperándote.
 Ya nunca alumbraré con las estrellas
 nuestra marcha sin querellas
 por las noches de Pompeya...
 Las calles y las lunas suburbanas,
 y mi amor y tu ventana,
 todo ha muerto, ya lo sé...

[...]

Homero Manzi (1948)

South (tango)

Old San Juan and Boedo street corner, the whole sky,
 Pompeya and farther down, the floods.
 Your bride's loose hair in my memory
 and your name blooming in the farewell.
 The blacksmith's corner, mud and pampa,
 your house, your sidewalk, and the deep ditch,
 and a scent of weeds and of alfalfa
 that fills my heart all over again.

South,
 a large wall and then...
 South,
 a light from a general store...
 You'll never see me again, like you saw me,
 reclined on the glass window

and waiting for you.
 I'll never illuminate with the stars
 our walk without quarrels
 on the evenings of Pompeya...
 The streets and the suburban moons,
 and my love on your window,
 all is dead, I know it...

[...]

Homero Manzi (1948)
 English translation by Alberto Paz

María Elena Walsh
 (Ramos Mejía, Argentina, 1930
 — Buenos Aires, Argentina, 2011)

Serenata para la tierra de uno

Porque me duele si me quedo
 pero me muero si me voy.
 Por todo y a pesar de todo, mi amor,
 yo quiero vivir en vos.

Por tu decencia de vidala
 y por tu escándalo de sol,
 por tu verano con jazmines, mi amor,
 yo quiero vivir en vos.

Porque el idioma de infancia
 es un secreto entre los dos.
 Porque le diste reparo
 al desarraigo de mi corazón.

Por tus antiguas rebeldías
 y por la edad de tu dolor,
 por tu esperanza interminable, mi amor,
 yo quiero vivir en vos.

[...]

María Elena Walsh,
Juguemos en el mundo (1968)

A Serenade For One's Homeland

Because it hurts if I stay,
 But I'll die if I go.
 For everything and despite it all, my love,
 I want to live in you.

For your decency of life,
 For your scandalous sun,
 For your summer filled jasmines, my love
 I want to live in you.

Because our childhood language,
 Is a secret between us,
 Because you mended,
 The uprooting in my heart.

[...]

María Elena Walsh,
Juguemos en el mundo (1968)
 English translation by Alejandra Palermo

Adolfo Bioy Casares
(Buenos Aires, Argentina, 1914 — 1999)

De El sueño de los héroes

Caminó con rumbo al sur; dobló por Guayra y después, a la izquierda, por Melián.[...] Entró en un almacén —una casa verde, una especie de castillito con almenas— en la esquina de Melián y Olazábal. Detrás del mostrador había un individuo enclenque y roñoso. Estaba reclinado, con una mano envuelta en un trapo húmedo, sobre un grifo metálico, en forma de esbelto pescuezo y de picudo rostro de flamenco, y miraba, con abulia y con desconsuelo, una pileta llena de vasos. Gauna le pidió una caña quemada. Después de la tercera copa oyó una voz gutural, estridente y, a lo que le pareció, diabólica, repitiendo: «La suerte». Se volvió hacia la derecha y vio, caminando hacia él, por el borde del mostrador, una cotorra. Más atrás, más abajo, rígidamente estirado sobre una pequeña silla, casi acostado en el suelo, descansaba un hombre, cara al techo; paralelamente con el hombre, apoyado en el respaldo de una silla idéntica, había un cajón que tenía en el centro, como pie, un largo palo. La cotorra insistía: «La suerte, la suerte», seguía avanzando, ya estaba muy próxima. Gauna quería pagar e irse, pero el dependiente había desaparecido por una puerta abierta sobre la penumbra de los fondos. El animal agitó las alas, abrió el pico, erizó el verde plumaje y, en seguida, recuperó su lisura; después dio otro paso hacia Gauna. Éste se dirigió al hombre que estaba acostado sobre la silla.

—Señor —le dijo—. Aquí su pájaro quiere algo.

El otro, inmóvil, respondió:

—Quiere adivinarle la suerte.

—¿Cuánto me significará en efectivo? —preguntó Gauna.

—Poca plata —contestó el hombre—. Por ser usted, veinte centavos.

Enarbolando el cajón, se irguió con dureza y con agilidad.

Gauna descubrió que tenía una pierna de palo.

—Está loco —replicó, observando con disgusto que la cotorra se preparaba, con apreciativos cabeceos, a encararse en su mano.

El hombre rebajó prontamente:

—Diez centavos.

Agarró la cotorra y la puso frente al cajón. El animal sacó un papel verde. El hombre lo tomó y se lo dio a Gauna. Éste leyó:

*Los dioses, lo que busque y lo que pida,
como loro informado le adelanto,
¡ay! le concederán. Y mientras tanto
aproveche el banquete de la vida.*

Gauna comentó:

—Sospechaba que era un pájaro atrabiliario. No quiere que tenga buena suerte.

—No le permito que diga eso —replicó el hombre, encarándose, ya furioso, con Gauna—. Nosotros dos queremos siempre la suerte del cliente. A ver, muéstreme la papeleta. Ve, no sabe ni leer. Aquí reza en letra de molde que usted conseguirá lo que busca y lo que pide. Yo no sé qué más quiere por la módica suma.

—Bueno —contestó Gauna, casi vencido—, pero en la papeleta se declara loro y es cotorra.

El hombre contestó:

—Es loro acotorrado.

Gauna le entregó una moneda, pagó las cañas y salió del almacén. Bajó por Melián hasta Pampa, dobló a la derecha y después tomó la avenida Forest. Esos barrios no eran como el suyo. En vez de las casitas desamparadas, que le parecían francas y alegres, había recatados chalets, rodeados de un secreto dibujo de jardines, de árboles que entrelazaban el follaje y de cercos metódicos. Imaginaba que los altivos porteros lo miraban con receloso desdén; el coraje le hervía en las venas, y no le faltaban ganas de convocar a la siempre

dispuesta muchachada de Saavedra e intentar una locura... Lo malo es que la muchachada no lo hubiera seguido. Las patriadas, desgraciadamente, en esta época de egoísmo, eran la tarea de un hombre solo. Y un hombre solo ¿qué podía hacer?

Pensó en el barrio. La palabra Saavedra no evocaba para él un parque rodeado por un foso y exaltado en trémulos eucaliptos; evocaba una callecita vacía, casi ancha, flanqueada de casas bajas y desiguales, abarcada por la claridad minuciosa de la hora de la siesta.

Adolfo Bioy Casares,
El sueño de los héroes (1954)

From The Dream of Heroes

He walked south; he turned onto Guayra and then left onto Melián... He entered a store -a green house, a sort of little castle with battlements- on the corner of Melián and Olazábal. Behind the counter was a puny, dirty individual. He was leaning back, with one hand wrapped in a damp cloth, on a metal faucet, shaped like a slender neck and a beaked flamingo's face, and he was looking, with abulia and disconsolation, at a sink full of glasses. Gauna asked him for a burnt cane. After the third glass he heard a guttural voice, strident and, as it seemed to him, diabolical, repeating: "La suerte". He turned to the right and saw, walking towards him, along the edge of the counter, a parrot. Further back, lower down, rigidly stretched out on a small chair, almost lying on the floor, rested a man, facing the ceiling; parallel with the man, leaning on the back of an identical chair, was a drawer that had in the center, as a foot, a long stick. The cotorra insisted: "La suerte, la suerte" (the luck, the luck), it kept moving forward, it was already very close. Gauna wanted to pay and leave, but the clerk had disappeared through an open door in the dark background. The animal flapped its wings, opened its beak, ruffled its green plumage and

immediately recovered its smoothness; then it took another step towards Gauna. The latter turned to the man lying on the chair.

“Sir”, he said. Here your bird wants something.

The other, motionless, answered:

“He wants to tell his fortune”.

“How much will it mean in cash?”, asked Gauna.

“Not much money”, answered the man. “For being you, twenty cents.”

Raising the crate, he stood up stiffly and with agility.

Gauna discovered that he had a wooden leg.

“You’re crazy”, he replied, noting with disgust that the parrot was preparing, with appreciative nods, to perch on his hand.

The man promptly lowered his hand:

“Ten cents.”

He grabbed the parrot and placed it in front of the drawer. The animal pulled out a green piece of paper. The man took it and gave it to Gauna. The latter read:

*The gods, whatever you look for and whatever you ask for,
as an informed loro I advance you,
alas! they will grant you. And meanwhile
enjoy the banquet of life.*

Gauna commented:

“I suspected you were an atrabiliary bird. He doesn’t want me to have good luck.”

“I won’t allow you to say that”, replied the man, facing Gauna, already furious. “The two of us always want the client’s luck. Let’s see, show me the ballot. You see, he can’t even read. It says here in print that you will get what you are looking for and what you ask for. I don’t know what else he wants for the modest sum.”

“Well”, answered Gauna, almost defeated, “but on the ballot he declares himself a *loro* and a parrot.”

The man answered:

“It is *loro acotorrado*.”

Gauna handed him a coin, paid for the reeds and left the store. He went down Melián to Pampa, turned right and then took Forest Avenue. Those neighborhoods were not like his. Instead of the forlorn little houses, which seemed to him frank and cheerful, there were demure villas, surrounded by a secret pattern of gardens, trees intertwining foliage and methodical fences. He imagined that the haughty doormen looked at him with distrustful disdain; courage boiled in his veins, and he did not lack the desire to summon the ever-willing Saavedra's band of youngsters and try something crazy... The bad thing was that the youngsters would not have followed him. The *patriadas*, unfortunately, in this age of selfishness, were the task of one man alone. And a man alone, what could he do?

He thought of the neighborhood. The word Saavedra did not evoke for him a park surrounded by a moat and exalted in tremulous eucalyptus trees; it evoked an empty little street, almost wide, flanked by low and uneven houses, embraced by the meticulous clarity of the siesta hour.

Adolfo Bioy Casares,
El sueño de los héroes (1954)
 English translation by Alejandra Palermo

Alfredo Le Pera
 (São Paulo, Brazil, 1900
 — Medellín, Colombia, 1935)

Mi Buenos Aires querido (tango)

Mi Buenos Aires querido,
 cuando yo te vuelva a ver,
 no habrás más pena ni olvido.

El farolito de la calle en que nací
fue el centinela de mis promesas de amor,
bajo su quieta lucecita yo la vi
a mi pebeta, luminosa como un sol.

Hoy que la suerte quiere que te vuelva a ver,
ciudad porteña de mi único querer,
y oigo la queja
de un bandoneón,
dentro del pecho pide rienda el corazón.

Mi Buenos Aires,
tierra florida
donde mi vida
terminaré.
Bajo tu amparo
no hay desengaños,
vuelan los años,
se olvida el dolor.

En caravana
los recuerdos pasan,
con una estela
dulce de emoción.
Quiero que sepas
que al evocarte,
se van las penas
de mi corazón.
[...]

Alfredo Le Pera, 1934

My Beloved Buenos Aires

My beloved Buenos Aires,
when I see you again,
there will be no more sorrow nor oblivion.

The little street lamp in the slum where I was born
was the sentinel of my promises of love,
under its quiet light I saw her,
my girl, luminous like the sun.

Today, that fate wants me to see you again,
port town of my only love,
I hear the moaning of a bandoneon,
inside the chest, the heart asks for free rein.

My beloved Buenos Aires,
flowery land
where my life
will come to its end,
under your shelter
there is no disillusion,
the years fly,
the pain is forgotten.

In caravan
the memories pass,
like a sweet trail
of emotion,
I want you to know
that, on evoking you,
the sorrows of the heart
are gone.
[...]

Alfredo Le Pera, 1934
English translation by Alejandra Palermo

Delfina Cheb
(Buenos Aires, Argentina, 1997)

Siempre se vuelve a Buenos Aires (canción)

Esta ciudad está embrujada, sin saber,
por el hechizo cautivante de volver.
No sé si para bien, no sé si para mal,
volver tiene la magia de un ritual.

Yo soy de aquí, de otro lugar no puedo ser,
me reconozco en la costumbre de volver
A reencontrarme en mí, a valorar después
las cosas que perdí... La vida que se fue.

[...]

Y estoy pisando las baldosas,
floreciéndome las rosas por volver.
Esta ciudad no sé si existe, si es así,
o algún poeta la ha inventado para mí,

[...]

Siempre se vuelve a Buenos Aires a buscar
esa manera melancólica de amar.
Lo sabe solo aquel que tuvo que vivir
enfermo de nostalgia, casi a punto de morir.

Delfina Cheb, 2022

You Always Come Back to Buenos Aires (song)

This city is haunted, without knowing it,
by the captivating spell of returning.

I don't know if for better, I don't know if for worse,
coming back has the magic of a ritual.

I'm from here, I can't be from anywhere else,
I recognise myself in the habit of returning
To find myself again in myself, to value afterwards
the things I've lost... The life that is gone.

[...]

And I'm stepping on the tiles,
blooming roses for coming back.
I don't know if this city exists, if it is like this,
or if a poet has invented it for me,

[...]

You always return to Buenos Aires
in search of that melancholic way of loving.
Only those who have had to live sick with nostalgia,
almost on the verge of death, know this.

Delfina Cheb, 2022
English translation by Alejandra Palermo

César Aira
(Coronel Pringles, Argentina, 1949)

De Las noches de Flores

Aldo y Rosita Peyró, un matrimonio maduro de Flores,
adoptaron un curioso oficio en el que eran únicos y

despertaban la curiosidad de los pocos que se enteraban: hacían delivery nocturno para una pizzería del barrio. No es que fueran los únicos en hacerlo, como quedaba patente por el ejército de jovencitos en motoneta que iban y venían por las calles de Flores, y de todo Buenos Aires, desde que caía el sol, como ratones en el laberinto de un laboratorio. Pero no había otra pareja madura (ni joven) que lo hiciera, y a pie, en sus propios términos.

Eran miembros muy característicos de nuestra vapuleada clase media, con una jubilación mediocre, casa propia, sin apremios graves pero sin un gran desahogo. Con salud y energía, relativamente jóvenes, sin nada que hacer, habría sido asombroso que no buscaran alguna ocupación con la que complementar su modesta renta. No se propusieron ser originales: el empleo surgió un poco por casualidad, por conocimiento con el joven encargado de la pizzería, y quizá también porque se parecía a un no trabajo. La crisis, que tantas adaptaciones extrañas en los hábitos venía produciendo, terminó de redondear la oportunidad: las pizzerías dejaron de financiar las motonetas, desde que percibieron que podían operar con repartidores con vehículo propio; hubo una drástica reducción de oferta de trabajo, y la que quedó se hizo más imprevisible pues los adolescentes dueños de motonetas se presentaban a trabajar sólo cuando necesitaban el dinero, y cambiaban de patrón a capricho. Los Peyró eran puntualísimos, responsables, y su paso a paso rendía. Les reservaban las entregas cercanas, de un radio reducido, y ni siquiera podía decirse que tardaran más que los motociclistas, ni que las pizzas llegaran frías. Cobraban el pequeño honorario establecido, más las propinas. Y además se obligaban a caminar, ejercicio recomendado a su edad, buenísimo para la salud, eso no necesitaban que se lo dijera un médico.

El trabajo los puso en contacto con una cara de la sociedad que de otro modo habrían ignorado. También con una cara de ellos mismos que no habría salido a luz. Como tantas parejas de su edad, se habrían ido «quedando» cada vez más, pasando las veladas frente al televisor, acostándose cada día

más temprano. Al abrírseles la noche, se les renovaba una especie de juventud. Y los chicos extremadamente jóvenes que eran sus colegas de reparto en la pizzería los tomaban con la mayor naturalidad.

[...]

César Aira, *Las noches de Flores* (2004)

From Nights of Flores

Aldo and Rosita Peyró, a mature couple from Flores, adopted a curious profession in which they were unique and that aroused the curiosity of the few who found out about it: they made night-time deliveries for a neighbourhood pizzeria. Not that they were the only ones to do it, as was evident from the army of young men on scooters that came and went through the streets of Flores, and all of Buenos Aires, after sunset, like mice in the labyrinth of a laboratory. But there was no other mature (or young) couple doing it, and on foot, on their own terms.

They were very typical members of our battered middle class, with a mediocre retirement, a house of their own, no serious hardship but not much of an income. Healthy and energetic, relatively young, with nothing to do, it would have been astonishing if they had not sought some occupation to supplement their modest income. They did not set out to be original: the job came about a little by chance, through acquaintance with the young pizzeria manager, and perhaps also because it resembled a non-job. The crisis, which had been producing so many strange adaptations in habits, rounded off the opportunity: the pizzerias stopped financing the scooters, as soon as they realised they could operate with delivery drivers with their own vehicles; there was a drastic reduction in the job offer, and what remained became more unpredictable as the teenage scooter owners showed up for work only when they needed the money, and changed employers on a whim. The Peyró's were punctual, responsible,

and their step-by-step approach paid off. They were booked for deliveries close to them, within a small radius, and it could not even be said that they took longer than the motorcyclists, nor that the pizzas arrived cold. They charged the established small fee, plus tips. And they also forced themselves to walk, an exercise recommended at their age, very good for their health, and they didn't need a doctor to tell them that.

The work brought them into contact with a side of society they would otherwise have ignored. It also brought them into contact with a side of themselves that would not have come to light. Like so many couples their age, they would have been "staying in" more and more, spending their evenings in front of the television, going to bed earlier and earlier. As the night opened up for them, a kind of youthfulness was renewed. And the extremely young boys who were their delivery colleagues in the pizzeria took them as a matter of course.

[...]

César Aira, *Las noches de Flores* (2004)
English translation by Alejandra Palermo

Silvia Molloy
(Buenos Aires, Argentina, 1938
— Long Island, New York, 2022)

De El común olvido

La dificultad de hablar de esta ciudad cuando se está aquí. Es como un vértigo perpetuo, no he conocido ciudad donde se pueda estar más a la deriva, sin tener la sensación de llegar a ningún lado. Los recuerdos de viajes anteriores, en su mayoría falaces, se han ido añadiendo a la vaga imagen que me llevé

de chico, pero en lugar de componer una textura densa, en la que cada capa va enriqueciendo las otras, una suerte de *pentimento* de Buenos Aires, como hubiera dicho mi madre [...], mi Buenos Aires se deshace a cada paso. No es solo que los lugares que creía conocer van siendo reemplazados por otros, es la ciudad entera que, como presa de un sacudimiento sísmico, se va desplazando, deslizándose, se diría, hacia otras latitudes, inventándose un nuevo centro a medida que desaloja el viejo, como a fines del siglo pasado, dejando atrás cines abandonados que se han vuelto iglesias evangelistas o tiendas de saldos, ruinas donde una vez hubo luces y prestigio. Tengo la sensación de una ciudad flotante que se va corriendo en otras direcciones. [...] No he tenido nunca la sensación, como en este viaje, de estar pisando tierra movediza. No soy sólo yo quien está de paso sino toda una ciudad.

Silvia Molloy,
El común olvido (2002)

From The Common Oblivion

The difficulty of talking about this city when you are here. It's like a perpetual vertigo, I've never known a city where you can be more adrift, with no sense of getting anywhere. Memories of previous trips, mostly false, have been added to the vague image I took with me as a child, but instead of composing a dense texture, in which each layer enriches the others, a sort of *pentimento* of Buenos Aires, as my mother would have said [...], my Buenos Aires unravels at every step. It is not only that the places I thought I knew are being replaced by others, it is the whole city that, like in a seismic tremor, is moving, sliding, one might say, towards other latitudes, inventing a new centre as it dislodges the old one, as at the end of the last century, leaving behind abandoned cinemas that have become evangelist churches or bargain shops, ruins where once there were lights and prestige. I have the sensation of a floating city running off

in other directions. [...] I have never had the sensation, as on this journey, of treading on shaky ground. It is not just me who is passing through but the whole city.

Silvia Molloy,
The Common Oblivion (2002)
Translation: Alejandro Palermo

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