

CIMAM 2023 Annual Conference

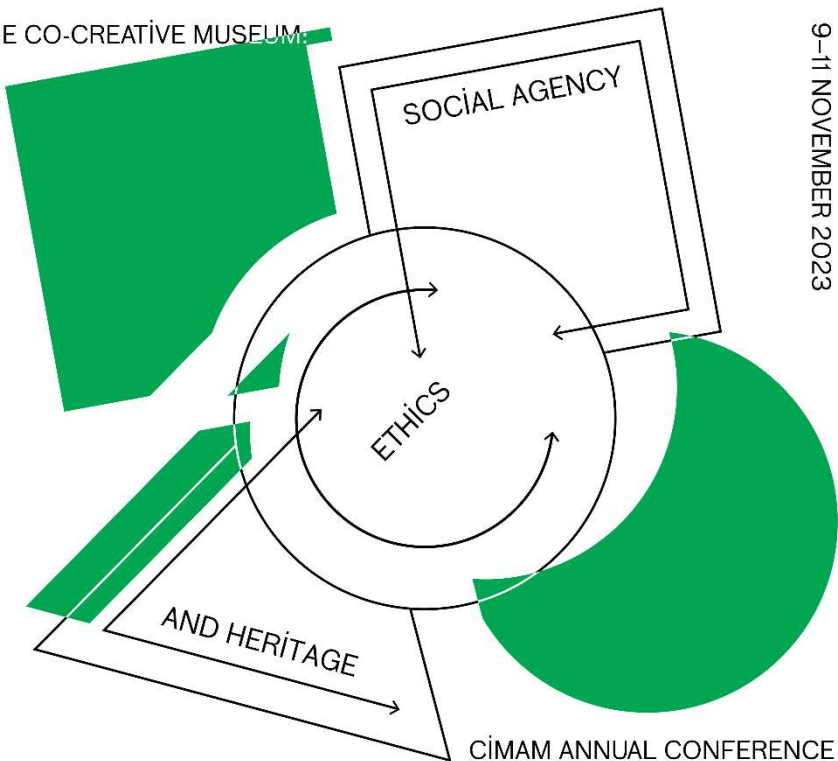
9 – 11 November 2023

Museo de Arte Moderno de
Buenos Aires, Argentina

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

THE CO-CREATIVE MUSEUM,

MUSEO DE ARTE MODERNO DE BUENOS AIRES



9-11 NOVEMBER 2023

CIMAM ANNUAL CONFERENCE

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Letter from Suhanya Raffel President of CIMAM



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

The 55th edition of CIMAM's Annual Conference addressed the idea of the "Co-Creative Museum" to explore, for the first time in CIMAM's history, the social role of the art museum.

We were privileged to hold this important annual meeting in the vibrant city of Buenos Aires. It is the second time CIMAM has visited Argentina in its history, almost four decades after our annual meeting in 1986.

This year's conference delved into the social role of art museums, focusing on their evolving dynamics in society. I sincerely thank Victoria Noorthoorn, Director of the Museo de

Arte Moderno de Buenos Aires, her team, and the Government of the City of Buenos Aires for their commitment to organizing this event despite the challenging financial circumstances. The Argentinian art scene gave us a magnificent representation of the topics we discussed during the morning lectures. The speaker presentations were excellent and provided an exceptional opportunity to discuss fundamental challenges that museums face from a wide range of perspectives.

We would especially like to thank our close collaborators, who have played an essential role in the realization of this conference. The generosity and commitment of the Fundación Ama Amoedo; the Amalita Collection; the Fundación Proa; Museo de Arte Latinoamericano de Buenos Aires (Malba); the Asociación Amigos del Moderno; ArtHaus; Andrea Arditi Schwartz; and the Spanish Ministry of Culture and Sport. Thank you truly for supporting CÍMAM's mission.

We had the pleasure of attending a conference that fostered meaningful links and passionate encounters between delegates from around the world and the vibrant local art scene. The program included contemporary art exhibitions and visits that were expertly organized by the Museo Moderno de Buenos Aires and its associate partners. With the participation of more than 450 artists, 25 galleries, 8 museums, 15 artists' studios, and 10 foundations, the international delegates of the CÍMAM Conference were able to explore the vibrant Argentinean art scene in depth. I am deeply grateful for the warm hospitality of so many institutions that welcomed the 248 modern and contemporary art museum directors and curators from 51 countries.

At the CÍMAM General Assembly in Buenos Aires, it was announced that the 56th Annual CÍMAM Conference will be held in Los Angeles from December 6–8, 2024. The event will be hosted by the Museum of Contemporary Art (MOCA),

the Los Angeles County Museum of Art (LACMA), and the Hammer Museum, providing an exceptional opportunity to explore the history of contemporary art and the city's cultural richness.

Furthermore, during the General Assembly, the CÍMAM Award for Outstanding Museum Practice 2023 was announced, which recognizes the Museo de Arte Contemporáneo de Panamá for its project *The Nomadic Residency Program*. This innovative project, developed in collaboration with the Emberá Drúa community, demonstrates a commitment to decentralized artistic residency.

I sincerely thank the sponsors of CÍMAM's Travel Grant Program, who made it possible for 56 modern and contemporary art curators, museum directors, and researchers from all over the world to participate in the conference. The CÍMAM Travel Grant Program was made possible thanks to the generous support of The Getty Foundation, Los Angeles; ArtHaus, Buenos Aires; Aimée Labarrere de Servitje, Mexico City; 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, Istanbul, and Samdani Art Foundation, Dhaka.

Our immense gratitude goes also to CÍMAM Patrons for their unwavering loyalty and enthusiasm, believing in CÍMAM year after year. *CÍMAM Major Patrons*: Patrizia Sandretto Re Rebaudengo, Turin, and Fundación Azcuy, Buenos Aires. *CÍMAM Founding Patrons*: Fundación "la Caixa", Barcelona; Leeum, Samsung Museum of Art, Seoul; Fondation Louis Vuitton LVMH, Paris, and Marc and Joséé Gensollen, Marseille. *CÍMAM Patrons*: Nguyen Art Foundation, Ho Chi

Minh; Sunpride Foundation, Hong Kong, Claudio Engel, Santiago; Mori Art Museum, Tokyo. *CIMAM Supporters*: Albert M.A. Groot, Sittard; Simon Mordant, Sydney, Italy, and New York; François Giannesini, Paris; Fundación Botín, Santander; Sherman Contemporary Art Foundation, Sydney, and SAHA—Supporting Contemporary Art from Turkey, Istanbul. Their continued trust and support fuels our commitment to the contemporary art world.

Moving forward to the new year that we are about to start, the CIMAM Board and working groups will continue to strengthen the values on best practices in governance and management of modern and contemporary art museums, fostering relationships between members worldwide through online networking sessions and webinars, while deepening our commitment to sustainability processes in the face of the climate crisis.

The CIMAM Board also thanks the Executive Office so ably steered by Director Inés Jover and colleagues Mireia Azuara and Susana Carnicero who together worked with our Buenos Aires colleagues to deliver this important gathering in Argentina. Such dedication is acknowledged and valued by us all.

I look forward to your active involvement in CIMAM's programs and initiatives, and to welcoming you all to Los Angeles in December 2024.

Best wishes to you all,

Suhanya Raffel
President of CIMAM
Director, M+, Hong Kong
18 December 2023



Letter from Victoria Noorthoorn, Director of Museo de Arte Moderno de Buenos Aires



Victoria Noorthoorn, CIMAM Board member, and Director of Museo de Arte Moderno de Buenos Aires.

The 55th CIMAM Annual Conference took place in Buenos Aires just one week ahead of Argentina's presidential elections. It proved a whirlwind of joy and meetings among 240 professionals from 160 institutions from 51 countries, and enthusiastic encounters between our visitors and a local art scene that embraced Museo Moderno's invitation to offer the senior art professionals participating the chance to fall in love with Argentina's vibrant contemporary art scene. Participants from all over the world experienced a welcoming

Argentinian art world, one shining with creative vigor, a substantial crossover between artistic disciplines, and bonds of solidarity that enable it to grow despite the country's extended challenging socioeconomic situation. Visitors started to arrive early, some taking on the opportunity to visit our stunning landscapes, others delving straight into the art scene in artists' studios with passionate curiosity, and several stayed on! Many of them – a total of 56 – had received CIMAM travel grants to attend the Conference, including 23 grants for Argentine professionals that enabled them to travel from distant locations in this vast country, the eighth largest in the world.

Museo Moderno started to prepare the grounds for this exhilarating moment one year earlier, working in two complementary directions. On the one hand, as soon as its hosting role was confirmed, the Museo extended an open invitation to all art spaces in Buenos Aires to start designing their programs for November 2023 in an integrated manner, where visibility would be given together to as many active Argentine artists as possible. To the Friday Breakfasts on Avenida San Juan, diverse curators and art galleries would bring their future plans and listen to each other.

Simultaneously, the Museum started to orchestrate a new website on the Argentine cultural ecosystem: *A Rolling Map of Argentinean Contemporary Art*, finally launched on October 2023, presented to all visitors and beyond the opportunity to access portfolios and profiles of 720+ artists, 12+ museums, 10+ foundations, 50+ galleries, and 15+ archives, organized through a creative glossary that would invite all curious souls to search according to their interests or desires. The Museum's plan came full circle when it invited all participants to study the *Rolling Map* and share their interests so that the Museo's curatorial team could design, for each, a

tailored itinerary in view of the responses received and the Zoom conversations with numerous travelers, 26 tours were curated and produced for the occasion, with 233 participants involved. In this way, the work done towards the Breakfasts, the interminable calls to artists to submit portfolios and to art spaces to submit their profiles and plans made sense when delegates from Manila, Cape Town, Amman, Oslo, Saskatoon, Melbourne, and Lima studied the Argentine art scene online ahead of each of their trips.

On the other hand, back in January, in my capacity as Chair of CIMAM's Contents Committee, I proposed that the next Conference would focus on the social and educational role of museums of modern and contemporary art, an area where Latin American museums have long-standing experience. The choice was grounded in our experience at Museo Moderno, whose educational and social programs have grown to permeate beyond its walls into the City's neighborhoods, hospitals, and the country's schools, while the Museum itself has become a locus for artistic production and research and a space in which accessibility proves an institutional obsession.

The idea was welcomed and embraced by the Committee – including the wonderful Chus Martinez, Amanda de la Garza, Malgorzata Ludwisiak, and Yu Jin Seng, who acted as moderators (while Clara H. Kim, also part of the Committee, was not able to join the conference). We quickly envisioned a choir of provocative, inspirational speakers, all groundbreaking professionals and intellectuals well-delved in practice – artists, curators, museum directors, and educational practitioners– who brought to the floor their tested visions on how museums could amplify their perspectives and roles to become evermore relevant to their social constituencies, as well as safe, civic spaces that

embrace the development of knowledge and of cultural exchange.

The overall project was entitled *The Co-Creative Museum: Social Agency, Ethics, and Heritage*, and it unfolded over three fully booked mornings. Along the following pages, it is a pleasure to share with all CIMAM members some of the many ideas and professional opportunities that emerged from this important endeavor.

I wish to thank my colleagues at the Contents Committee and CIMAM's Executive Team, our magical Moderno team, and every one of you for joining us in making this unique network of artists more visible to the world.

Muchísimas gracias!

Victoria Noorthoorn
CIMAM Board Member
Director, Museo de Arte Moderno de Buenos Aires
18 December 2023



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 focused 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 COVID-19 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 did, transversally, address ethics, values, and methods as three core concerns of museum practices today. We were interested in rethinking how we do what we do and in opening up dialogue. The Conference was 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 set 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.

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 accessed 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.

DAY 3: Saturday 11 November

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

Day 3 was 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 to which such materials belong. 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.

Conference Welcome

Victoria Noorthoorn

Director, Museo de Arte Moderno de Buenos Aires and Chair of the Contents Committee CIMAM

CIMAM ANNUAL CONFERENCE
THE CO-CREATIVE MUSEUM

9-11 NOVEMBER 2023
MUSEO DE ARTE MODERNO
DE BUENOS AIRES

SOCIAL AGENCY

AND HERITAGE

Conference Welcome

Victoria Noorthoorn

Director, Museo de Arte Moderno de Buenos Aires and Chair of the Contents Committee CIMAM



Overview of the CÍMAM 2023 Annual Conference

The CÍMAM 2023 Annual Conference was held in Buenos Aires, Argentina on 9–11 November, hosted by the Museo de Arte Moderno de Buenos Aires, under the auspices of the Government of the City of Buenos Aires. An optional post-tour was organized to Salta on November 12 and 13, 2023.

A total of 248 modern and contemporary art curators and museum professionals from 48 countries attended the CÍMAM 2023 Annual Conference.

The programming and production of the 55th Annual Conference was made possible thanks to the generous support of the following partners and key contemporary art museums and foundations in Uruguay and Argentina:

- Museo de Arte Moderno de Buenos Aires, under the auspices of the Government of the City of Buenos Aires.
- Fundación Ama Amoedo and Colección Amalita.
- Fundación Proa.
- Malba (Museo de Arte Latinoamericano de Buenos Aires).
- Asociación Amigos del Moderno.
- ArtHaus.
- Andrea Arditi Schwartz.
- Spanish Ministry of Culture and Sport.



Adriana Rosenberg, Amalia Amoedo, Suhanya Raffel, Victoria Noorthoorn, Felipe Miguel, Enrique Avogadro, Teresa Bulgheroni, Andrea Ardití Schwartz, Andrés Buhar, and Inés Etchebarne.

The three-day event fostered a progressive conversation, delving into the social and educational responsibilities of modern and contemporary art museums and exploring different facets of art institutions' role in society.

Participants discussed how art institutions act as agents of change, the various practices shaping organizational and individual agency, and the interpretation of memory as a social tool. Co-creation emerged as a central theme, emphasizing mutuality and care in the art world.

The conference program offered the contributions of 16 speaker presentations, and 3-panel discussions.

DAY 1: Thursday 9 November. *How Can Museums Embrace their Social Responsibility? A Question from the Americas*



→ 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.

→ Moderated by CIMAM Board Member Chus Martínez, Director, Institute Art Gender Nature, Basel, Switzerland.

DAY 2: Friday 10 November. *The Role of Museums in Communities, Education, and Accessibility*



→ 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.

→ Moderated by Amanda de la Garza, Director, Museo Universitario Arte Contemporáneo (MUAC), Mexico City.

DAY 3: Saturday 11 November. *How Can Museums Collect, Preserve, and Protect Cultural Heritage While Creating New Communities?*



Sidhi Vhisatya, Claudia Zaldivar, Maria Belen Correa, Yu Jin Seng, Luma Hamdan, Malgorzata Ludwisiak, and Marian Pastor Rocas.

→ Marian Pastor Rocas, Curator and Principal Partner, TAOINC, Metropolitan Manila, Philippines.

→ Luma Hamdan, Director, Darat al Funun – The Khalid Shoman Foundation, Amman, Jordan.

→ Yto Barrada, Artist, Brooklyn/Tanger, USA/Morocco.

→ Claudia Zaldivar, Director, Museo de la Solidaridad Salvador Allende (MSSA), Santiago, Chile.

→ María Belén Correa, Director and Founder, Archivo de la Memoria Trans Argentina (Argentinian Trans Memory Archive), Hanover, Germany.

→ Sidhi Vhisatya, Curator, Queer Indonesia Archive (QIA), Jimbaran, Bali, Indonesia.

→ Moderated by CIMAM 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.



→ Check the speaker bios and abstracts, conference schedule, information about the conference hosts, partners, and sponsors, venues visited, and other details in the PDF Conference Booklet posted at cimam.org.



The 2023 Conference Contents Committee consisted of six CIMAM Board members who thought and designed the conference 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, United States of America.

→ 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.

During the three-day Conference, participants took part in an ambitious program of visits to more than 60 institutions and cultural spaces in the city of Buenos Aires. The diverse programming and artistic offerings allowed international visitors to fully immerse themselves in the local art scene, exploring artists' studios with passionate curiosity.

The Museo Moderno de Buenos Aires initiated this experience a year earlier by extending an open invitation to all art spaces in Buenos Aires. Collaboratively designing programs for November 2023 ensured the visibility of numerous working Argentine artists. The Friday Breakfasts on San Juan Avenue, organized by the Museo Moderno de Buenos Aires, provided curators and art galleries a platform to share their plans.

Simultaneously, the Museo Moderno orchestrated the groundbreaking [Rolling Map of Argentine Contemporary Art](#), launched in October 2023.

This platform featured portfolios and profiles of over 900 artists, 13 museums, 14 foundations, 70 galleries, and 21 archives. It is a creative glossary encouraging exploration based on interests or desires.

As a culmination of these efforts, the Museo Moderno invited all CIMAM Annual Conference participants to study the Rolling Map and share their interests. Based on feedback from all delegates, the museum's curatorial team meticulously developed tailored itineraries for each participant.

The result: over 25 guided tours with more than 180 participants, offering a deep dive into the rich tapestry of the Argentine art scene.

The website seeks to map the entire Argentine art scene becoming an unprecedented tool created for the CIMAM Conference in Buenos Aires, that will remain active allowing anyone interested to gain an in-depth understanding of Argentina's vibrant art scene.

The program included a special invitation to attend Puccini's *Madama Butterfly*, directed by renowned Brazilian director, Livia Sabag, at the magnificent Teatro Colón, acoustically one of the six most important opera houses in the world.

For the first time, simultaneous translation to and from Spanish and a crèche for children were offered during the Conference sessions.

A special mention to thank Andrea Ardití Schwartz for her generous support and warm hospitality in hosting the unforgettable Inaugural Dinner.

In 2023, 56 professionals received support from 12 institutions and individuals to attend the CIMAM 2023 Annual Conference.

The 2023 Travel Grant Program was generously funded by:

- 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, Istanbul.

→ Samdani Art Foundation, Dhaka.

The post-conference tour to Salta was attended by a group of 35 delegates from 12 to 13 November 2023

Known as ‘Salta La Linda’ (Salta The Beautiful), in the Argentinian North-West, the city is set in gorgeous Andean landscapes and showcases an exceptionally important tradition of visual arts informed by the landscape, local materials including red soils and clays and natural dyes, indigenous local cultures in the realms of weaving and pottery, and major cultural crossovers with modern and contemporary art.

On November 12, a group of 35 participants took an early flight to Salta, where they visited the city’s standout spaces and exhibitions, including the Museo de Arte Contemporáneo (MAC) and the Museo de Bellas Artes de la Provincia de Salta, which, among other shows, housed the group exhibition of Wichí artists Lhajus Lhenek, curated by the Wichí artists’ and poets’ collective Centro Cultural TEWOK from the north of Salta Province. They also visited the Museo de Antropología de Salta, the legendary tapestry studio of ‘Pajita’ and Rodrigo García Bes, as well as the vital art space Remota, run by artist Guido Yannitto and gallery owner Gonzalo Elías.

On November 13, the group visited one of the most spectacular mountainous landscapes in the world, the Andean town of Cafayate, home to a vibrant community of

contemporary artists. They enjoyed the views and places of interest, such as the Garganta del Diablo (Devil's Throat) and the Amphitheatre, a rock formation that will feature an on-site project by Cafayate-born artist Javier Soria Vázquez. The group had lunch in one of the local vineyards in the heart of the Calchaquí Valleys, before visiting the studio of artist Calixto Mamaní in the village. The itinerary included a visit to the open-air project by local artist Florencia Sadir.



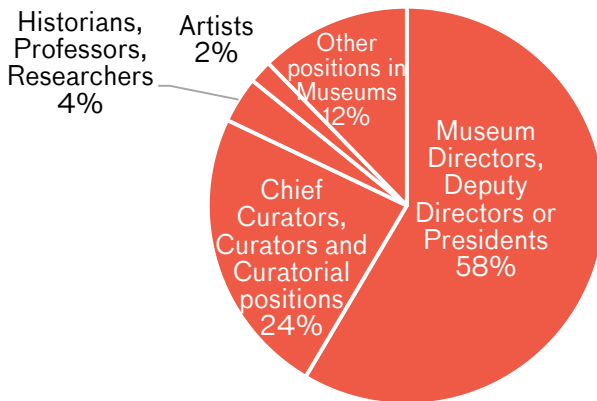


Conference Participants

The Annual Conference is CIMAM's most important meeting throughout the year. It is attended by directors and curators of modern and contemporary art museums and collections and independent professionals.

In 2023, 248 modern and contemporary art curators and museum professionals from 48 countries attended the CIMAM 2023 Annual Conference.

Conference participants by **position**

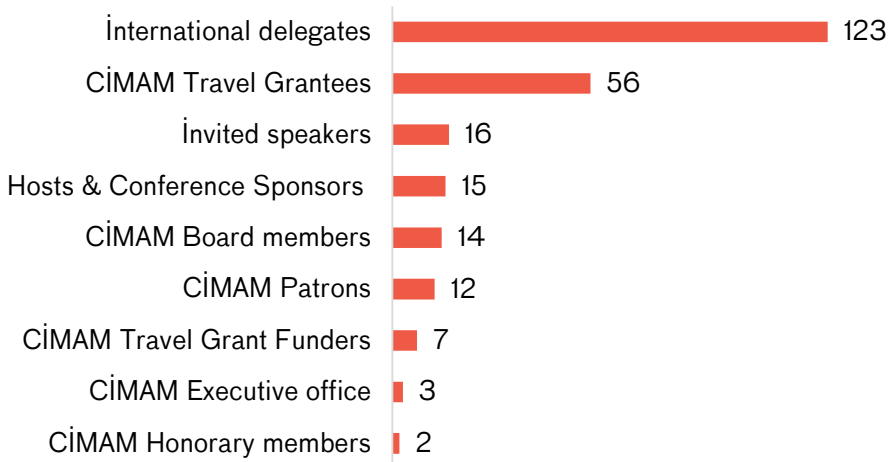


The first CIMAM Annual Conference took place in 1962 in The Hague. Since then, the Committee has celebrated 55 conferences that have been held in over 30 different cities around the globe. Visit the [list of cities and titles at cimam.org](https://www.cimam.org/en/list-of-cities-and-titles).

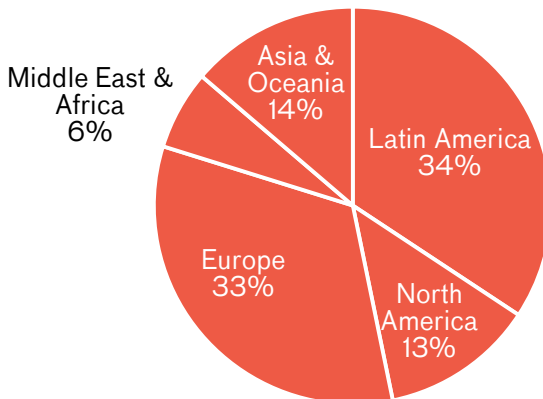
CIMAM's Annual Conference has become an important meeting point for contemporary art professionals and an essential resource for the collaboration between museums,

visual art professionals, artists, and other institutions concerned with modern and contemporary art.

Conference participants by **profile**



Conference participants by **continent**





Conference participants by **country**

In 2023, 248 professionals from 49 countries attended the Annual Conference. There was a strong representation of Argentinean contemporary art professionals attending the Annual Conference.

Argentina	65	Austria	2
USA	19	Greece	2
Spain	15	India	2
Finland	12	Indonesia	2
Chile	9	United Arab Emirates	2
Germany	8	Uruguay	2
France	7	Angola	1
Australia	6	Bolivia	1
Belgium	6	Colombia	1
Canada	6	Czech Republic	1
China	6	Ecuador	1
Mexico	6	Georgia	1
United Kingdom	6	Iran	1
Brazil	5	Jordan	1
Japan	5	Luxembourg	1
Philippines	5	Morocco	1
Netherlands	4	New Zealand	1
Norway	4	Peru	1
Singapore	4	Portugal	1
Sweden	4	Senegal	1
Turkey	4	South Africa	1
Bangladesh	3	Switzerland	1
Poland	3	Zambia	1
Qatar	3	Zimbabwe	1
South Korea	3		

Conference Participants **2005–2023**

The CÍMAM Annual Conference takes place in November in a different city each year to focus on a series of topics that reflect the needs and the diversity of the international contemporary art museum community.

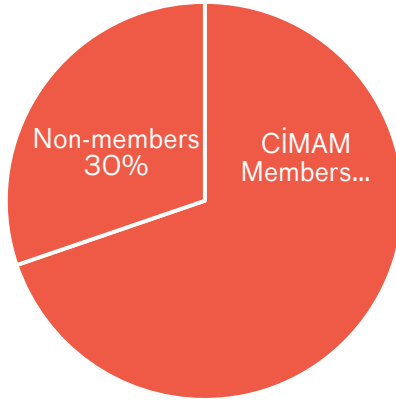
2005 São Paulo	112
2006 London	140
2007 Vienna	130
2008 New York	170
2009 Mexico	150
2010 Shanghai	200
2011 Ljubljana and Zagreb	180
2012 İstanbul	218
2013 Rio de Janeiro	159
2014 Doha	224
2015 Tokyo	260
2016 Barcelona	230
2017 Singapore	280
2018 Stockholm	229
2019 Sydney	200
2021 Lodz and Gdansk*	250
2022 Palma de Mallorca**	247
2023 Buenos Aires	248

*150 onsite and 100 online.

**227 onsite and 20 online.

Conference participants and **CIMAM membership**

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



Conference Support

The Museo de Arte Moderno de Buenos Aires, under the auspices of the Government of the City of Buenos Aires, was the main host and organizer of the CIMAM 2023 Annual Conference.

The hosting institution is responsible for raising the necessary funds to defray 95% of the costs of organizing the CIMAM Annual Conference.

The registration fee to attend the Annual Conference has been the same since, at least, 2013. The fee for CIMAM members is 350,00€ and 490,00€ for non-members and is collected by CIMAM to cover the expenses incurred in the organization of this event.

The conference received the precious and generous support of the following individuals, partners, and key contemporary art museums and foundations in Uruguay and Argentina:

- Fundación Ama Amoedo and Colección Amalita.
- Fundación Proa.
- Malba (Museo de Arte Latinoamericano de Buenos Aires).
- Asociación Amigos del Moderno.
- Arthaus.
- Andrea Arditi Schwartz.
- Government of the City of Buenos Aires.
- Spanish Ministry of Culture and Sport.

→ The conference budget will be available in this report, which will be updated when the accounting has been closed.



Travel Grant Program

This is an essential program for CIMAM because it allows the participation of a broader range of professionals in the international debate concerning contemporary art.

In 2023, 23 contemporary art curators, researchers, and museum professionals from 22 different countries were awarded support to attend the Annual Conference.

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



Key Aspects of the Travel Grant Program

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

→ Awarded candidates benefit from unique networking opportunities through interaction and exchange with international museum directors and peers.

→ Successful applicants become members of CIMAM for the 3-year term they have been awarded allowing continuity and belonging to the most relevant international contemporary art museum community.

→ Beneficiaries receive wide international visibility as their profiles and reports are announced through CIMAM's newsletter, website, conference report, and social media before and after the conference along with the names of the Travel Grant Funders that have supported their participation.

→ Over the years CIMAM's travel grantees have constituted a remarkable group of professionals, many of whom have gone on to become important participants in the field of museums of modern contemporary art.

→ Since 2005, over 400 young curators and museum directors from emerging economies have been awarded support to attend CIMAM's Annual Conference.

→ The profiles and conference reports of CIMAM grant beneficiaries since 2015 are [accessible at cimam.org](https://www.cimam.org).



Purpose of the Grant

The main aim of the grant was to facilitate the selected candidates' access to the Annual Conference. The distribution of funds is set on a case-by-case basis for each recipient. The support included in the grant consists of:

→ Registration: access to all conference sessions, lunches, dinners, refreshment breaks, access to organized visits and transportation to and from planned visits, tote bag, and badge.

→ Travel expenses (round trip economy tickets)

→ 4-night accommodation in a conference hotel.

CiMAM booked and pre-paid all expenses directly (travel and accommodation). Funds did not cover transportation to/from the airport, visa expenses, travel insurance, and registration for the optional conference tours.

Selection Criteria

Grants were evaluated and conferred by CiMAM's Selection Committee based on their assessment of the professional's genuine financial need, the potential benefit to their career development and/or research, and the relevance of field experience in relation to the objectives of CiMAM. Grants were restricted to modern and contemporary art curators and museum directors working and residing in the countries determined by the Travel Grant Funder.

While curators of all career levels were encouraged to apply, priority was given to junior curators (with less than 10 years of experience). Researchers and independent curators whose field of research and specialization is contemporary art

theory and museums were also eligible. Every year CÍMAM seeks to offer as many grants as possible with the available funds of each Travel Grant Funder.

Selection Committee for the International Grant Beneficiaries

In 2023, CÍMAM received over 250 eligible applications which were reviewed and evaluated by CÍMAM's Travel Grant Committee, composed of members of the CÍMAM Board. All grant recipients were first approved by the Travel Grant Funder.



→ Agustín Pérez Rubio (Chair of the Travel Grant Program), Independent Curator, Madrid, Spain.

→ Joselina Cruz, Director/Curator, Museum of Contemporary Art and Design (MCAD) Manila, Philippines.

→ Amanda de la Garza, Director, MUAC, Mexico City, Mexico.

→ Clara Kim, Chief Curator and Director of Curatorial Affairs, Museum of Contemporary Art, Los Angeles, USA.

→ Victoria Noorthoorn, Director, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina.

→ Kamini Sawhney, Director, Museum of Art and Photography, Bangalore, India.

→ Kitty Scott, Independent Curator, Toronto, Canada.

Application Process

Candidates were invited to complete an online application form and include a CV and short résumé, a motivation statement, and two documents (letter or email message) of recommendation by museum professionals or scholars who are familiar with the candidate's qualifications.

When accepting the grant, each successful candidate returned an online Acceptance Form with the grant's terms and conditions. This document contained information on travel insurance, registration to the conference, travel and accommodation arrangements, visa requirements, instructions to submit a written report, and details as new members of CIMAM.

The call for applications was launched on 27 April 2023. The deadline to receive applications was 11 June. Successful candidates were informed between 13 to 20 July 2023. The list of the 56 grant beneficiaries was announced on 2 October 2023.

ArtHaus Fellowships

ArtHaus supported 23 modern and contemporary art museum directors curators and related museum professionals, and independent curators residing in Argentina.

Arthaus grants covered the registration fee and membership fee with CIMAM for the period in which the grant was awarded, for all awarded professionals. For those professionals residing outside Buenos Aires, the Arthaus grant covered the travel expenses. The Museo de Buenos Aires was the institution administering the Arthaus funds.

The selection committee for the Arthaus grants was composed by:

→ Américo Castilla, Director and founder, TyPA Foundation, Buenos Aires, Argentina.

→ Raúl Flores, Curator of the Federal Program, Museo de Arte Moderno de Buenos Aires, Argentina.

→ Francisco Lemus, Head of the Curatorial Department, Museo de Arte Moderno de Buenos Aires, Argentina.

→ Victoria Noorthoorn, Director, Museo de Arte Moderno de Buenos Aires, Argentina.

→ Analía Solomonoff, Director, Museo Provincial de Bellas Artes "Rosa Galisteo de Rodríguez", Santa Fe, Argentina.



Funders of the 2023 Travel Grant Program

CIMAM is deeply grateful to the institutions and individuals who made possible the 2023 Travel Grant Program:

- The Getty Foundation supported 13 professionals from Emerging Markets and Developing Economies.
- ArtHaus supported 23 professionals from Argentina.
- Aimée Labarrere de Servitje supported 2 professionals from Mexico.
- The Byucksan Cultural Foundation supported 1 from the Northeast Asia region (Japan).
- Eloisa Haudenschild supported 2 professionals from Emerging Markets and Developing Economies.
- The Embassy of Brazil supported 2 professionals from Brazil.
- Fernando Zobel de Ayala supported 1 professional from the Philippines.
- Mercedes Vilardell supported 2 professionals from Africa.
- OCA – Office for Contemporary Art Norway supported 2 professionals from Norway.
- Saastamoinen Foundation supported 3 professionals from Finland.
- SAHA – Supporting Contemporary Art from Turkey supported 2 Turkish professionals.
- Samdani Art Foundation supported 1 professional from the South Asian region (Bangladesh).

Grant Expenditure Report for the International Grant Beneficiaries:

In 2023, the amount of funds used to cover the flights, accommodation, and registration fees of 23 international professionals through the CIMAM Travel Grant Program was 80.902,68 €.

→ Average cost per international grantee: 3.517,51 €.

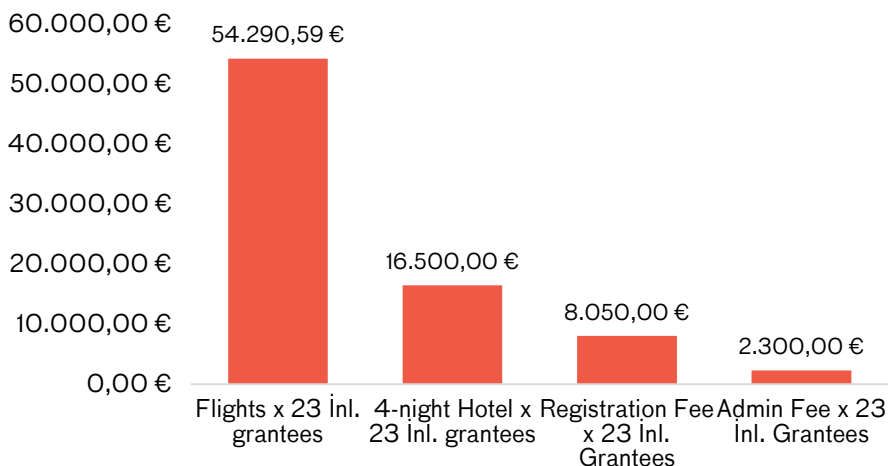
→ Average travel cost per international grantee: 2.360,46 €.

→ Average accommodation cost per international grantee: 717,39 €.

→ Reduced registration fee per grantee: 350,00 €.

→ Admin fee for each awarded professional: 100,00 €.

The granted funds have been spent as follows:



CIMAM keeps a file of all expenses, including receipts, which document how the funds have been spent. This information will be kept for a minimum of four years.

The support we receive from Travel Grant Funders allows CIMAM to develop a Travel Grant Program that has become essential in the participation of a broader range of professionals in the international debate concerning contemporary art.

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

→ CIMAM has sent to each Travel Grant Funder a detailed breakdown of expenses per grantee which is available to anyone interested.



Reports of the 56 professionals awarded a Travel Grant in 2023:

- Julia Carolina Acosta, Visual Arts Coordinator, Cultura Municipalidad de Paraná, Paraná, Argentina.
- Shawon Akand, Director and Co-founder, Jothashilpa, Dhaka, Bangladesh.
- Amira Akbiyikoglu, Programmer/Curator, Salt, İstanbul, Turkey.
- Fernanda Aquere, Independent Curator, Museo Provincial de Bellas Artes Rosa Galisteo de Rodríguez, Santa Fe, Argentina.
- Mahnaz Asadi, Head of Museum, Cultural Heritage, Handicrafts and Tourism Organisation, Iran (ICHHTO), Teheran, Iran.
- Federica Baeza, Director, Palais de Glace , Buenos Aires, Argentina.
- Carla Barbero, Independent Curator, Buenos Aires, Argentina.
- Melina Berkenwald, URRRA Director, URRRA - Fundación VERIA, Buenos Aires, Argentina.
- Eda Berkmen, Independent Curator, İstanbul, Turkey.
- Meriem Berrada, Artistic Director/ Head Curator, Museum of African Contemporary Art Al Maaden, Marrakech, Morocco.
- Daniel Eduardo Besoytaorube, Curator, Museo de Arte Contemporáneo. MAR, Mar del Plata, Argentina.
- Edna Bettencourt, Project Manager, Nesr Art Foundation , Luanda, Angola.
- Renata Cervetto, Independent Curator, Madrid, Spain.
- Ruxmini Choudhury, Curator, Samdani Art Foundation, Dhaka, Bangladesh.

- Hiuwai Chu, Head of Exhibitions, MACBA – Museu d'Art Contemporani de Barcelona, Barcelona, Spain.
- Belen Coluccio, Curator, Dirección Nacional de Museos, Ministerio de Cultura de la Nación, Buenos Aires, Argentina.
- Tatiana Cuevas, Director, Museo de Arte Carrillo Gil, Mexico City, Mexico.
- Laura del Barco, Curator, Museo de las Mujeres, Buenos Aires, Argentina.
- Reena Dewan, Director, Kolkata Centre for Creativity, Kolkata, India.
- Tandazani Dhlakama, Curator, Zeitz Museum of Contemporary Art Africa, Cape Town, South Africa.
- Emanuel Diaz Ruiz, General Director, Museo Franklin Rawson, San Juan, Argentina.
- Nin Djani, Curator of Education and Public Programmes, Museum of Modern and Contemporary Art in Nusantara, Jakarta, Indonesia.
- Antonio Echeverría, Director, Il Posto Documentos, Santiago, Chile.
- Giovanna Esposito Yussif, Artistic Director, Museum of Impossible Forms, Helsinki, Finland.
- Laura Fungai Gand, Curator and Researcher, Creative Lounge, Rusape, Zimbabwe.
- Ximena Gama, Curator Public Programme, Biblioteca Nacional de Colombia, Bogota, Colombia
- Soledad Garcia Saavedra, Independent Curator, Santiago de Chile, Chile.
- Ana Maria Garzón, Lecturer and Curator, Universidad San Francisco de Quito, Quito, Ecuador.
- Max Hannus, Independent Curator, Helsinki, Finland.
- Bruno Juliano, Doctor, Facultad de Artes Universidad Nacional de Tucuman, Yerba Buena, Argentina.

- Sun Kim, Independent Curator/Director, Tokyo University of the Arts, Graduate School of Global Arts. Department of Arts Studies and Curatorial Practices, Tokyo, Japan.
- Kabila Kyowa Stephane, Curator, Livingstone Office for Contemporary Art , Livingstone, Zambia.
- Marcela Lopez Sastre, Director, Fine Arts Museum of Salta. Lola Mora, Salta, Argentina.
- Mark Louie Lugue, Assistant Professor and Curator, Department of Art Studies and Bulwagan ng Dangal University Heritage Museum, University of the Philippines Dilima, Apalit Pampanga, Philippines.
- Florencia Magaril, Independent Curator, Cordoba, Argentina.
- Orlando Manesch, Artist, Lecturer and Independent Curator, Federal University of Pará, Belém, Brazil.
- Mariana Marchesi, Artistic Director, Museo Nacional de Bellas Artes, Buenos Aires, Argentina
- Lara Marmor, Independent Curator, Buenos Aires, Argentina.
- Cintia Mezza, Senior Collection Manager / Art Historian – Archivist, Fundacion Federico Jorge Klemm, Buenos Aires, Argentina.
- Pablo Montini, Curator, Museo Marc, Rosario, Argentina.
- Bettina Muruzabal, Director, Museo de Arte Eduardo Minnicelli, Rio Gallegos, Argentina.
- Mariia Niskavaara, Curator / Doctoral Researcher, University of Helsinki, Turku, Finland.
- Almes Nora-Swantje, Curator, Live Programme, Bergen, Kunsthall Bergen , Norway.
- Martina Petrelli, Chair, Norwegian Association of Curators, Oslo, Norway.

- Florencia Portocarrero, Independent Curator, Lima, Peru.
- Laura Josefina Puch, Degree in Visual Arts, Museo en los Cerros, Tilcara, Argentina.
- Teresa Riccardi, Director, Museo de Artes Plásticas Eduardo Sívori, Buenos Aires, Argentina.
- Marcela Roberts, Cultural Manager, Casa Nacional del Bicentenario, Recoleta, Argentina.
- Renata Sampaio, Education Manager, Museum of Modern Art in Rio de Janeiro, Rio de Janeiro, Brazil.
- Paola Santos Coy, Director, Museo Experimental El ECO, Mexico City, Mexico.
- Lucia Stubrin, Researcher, Lecturer and Independent Curator, Universidad Nacional del Entre Rios, Santo Tome, Argentina.
- Florencia Suarez Guerrini, Degree and Doctorate in Visual Arts, Universidad Nacional de La Plata, La Plata, Argentina
- Randel Urbano, Associate Director for Audience Development, Metropolitan Museum of Manila, Taguig City, Philippines.
- Sebastian Vidal Mackinson, Independent Curator, Buenos Aires, Argentina.
- Chantal Wong, Founder and Cultural Manager, Afield, Hong Kong Island, Hong Kong.
- Alain Zedrick Camiling, Chair, B.A. Arts Management Programme De La Salle- College of Saint Benilde, Quezon City, Philippines.



Julia Carolina Acosta, Visual Arts Coordinator, Cultura Municipalidad de Paraná, Paraná, Argentina



A collection without a museum

I applied for a CIMAM 2023 travel grant due to my need to meet with people who work in museums and to reflect on the role of museums in today's societies. My Letter of Intent for the grant dealt with my work recovering a collection, which I have carried out since 2021. It began with a question: Where can I find a

work of my own authorship that is part of the collection of the city where I live? That question went unanswered. So, I am writing a project that began with this task of recovery and which continues today, without much success.

This collection has not had its own physical space. It still does not have one, despite the fact that year after year, works are added to it through a municipal salon that awards prizes to three works from the disciplines in the competition. Six works enter the collection each year. I dream and imagine a museum in my own city. I am pursuing this idea with the aim that, at some point, the works in the collection can be given a space in which they are cared for, one which is open to the community and where it is possible for it to be thought of as an object of knowledge and shared with students, artists, researchers, and the entire community.

The space in this museum of my dreams is also a space to debate the place of the imagination. A collection of works of art that have not yet been studied, shared, or enjoyed. I find in it the potential for specific and symbolic opportunities to be developed, ranging from the creation of sources of work to the development of artistic, educational, curatorial, writing, research, and social activities. A collection with the potential to narrate a history of the visual arts in my city.

In the roundtable titled “The Role of Museums in Communities, Education, and Accessibility”, the artist Luis Camnitzer remarked on the importance of artistic education as a “root activity in which we use the imagination, exploring the impossible, the unspeakable and the mysterious. Art ensures an ecology of knowledge that gives us respect for the unknown.” At a time when consumerism and productivity seem to be the *raison d'être* of human activity, creative thinking allows us to explore the depths of being and the infinite field of the impossible. Camnitzer sharply defends the importance of the social sciences and the humanities, as opposed to the new model of STEM education (Science, Technology, Engineering, and Mathematics), which trains students for a competitive perspective of the working world.

Ingenuity organizes the known world, while creation looks to the future, says Luis Camnitzer. Drawing from the presentations, I have also reflected on what a new museum would mean. While there is a physical and concrete need, it is a space that should be made permeable to the community, where the inside relates to the outside. Observing the context of my city, I have found many commonalities and differences in thinking about a museum. The collection I am working on is made up of works by local artists, it is not imposing itself from abroad.

It is interesting to see how a large number of institutions are currently rethinking the traditional role of museums, which has been to safeguard art objects and to care for and reproduce a colonial narrative. “The death of the colonial undertaking”, says Marie Helène Pereira (curator and cultural manager from Dakar, Senegal) in reference to the creative forms that can give shape to intangible realities, such as that of the Senegalese-Vietnamese families made invisible for many years, about whom she has made a moving audiovisual work called “What is the price of memory and the price of forgetting?” It is interesting to see how, by observing and studying the surrounding community, discourses are altered, and new narratives can be created.

I am also referring to the poetics of access, as presented by Daina Leyton (cultural accessibility consultant, São Paulo, Brazil), because in my city, there is a strong presence of deaf and blind communities who are fighting for their linguistic rights and yet are not included in the agenda of museum activities.

Elvira Espejo Ayca, (artist and director of the National Museum of Ethnography and Folklore, MUSEF, in La Paz, Bolivia), speaking during the session titled “How Can Museums Embrace their Social Responsibility? A Question from the Americas”, supported the idea of a new museum paradigm, with an epistemology and philosophy where “community feedback is important, not only in terms of bibliographic citations but also for “oralitura” [orality]”. It is a paradigm that speaks of mutual nurturing – that is, the utmost care for the raw materials from nature – of cultural heritage (not collections), of the work as a subject (not an object). It lovingly invites us to listen to nature in order to discover new forms and enter into dialogue with them. These are ideas that challenge me to think of myself as an artist in a city on the

banks of the Paraná River, with a very strong sense of nature and river culture.

To close, I would like to mention Simon Njami (writer and independent curator, Paris, France), who posed a challenging philosophical question: How do we find systems outside the ones we already know?

Shawon Akand, Director and Co-founder, Jothashilpa, Dhaka, Bangladesh



The 55th Annual Conference of CIMAM which was held at Museo de Arte Moderno de Buenos Aires, Argentina from 9-11 November 2023, was a significant event in my life. The title/theme of the conference--*The Co-Creative Museum: Social Agency, Ethics, and Heritage*—was closely connected to my work and activities as well as my

field of interest. The program schedule of the conference was largely divided into two sections/categories. Morning sessions were basically talk programs that were really brain storming discussions, dialogue, and debates related to the main theme of the conference. Topics for morning seasons were: Day 1- *How Can Museums Embrace their Social Responsibility? A Question from the Americas*; Day 2- *The Role of Museums in Communities*,

Education, and Accessibility; Day 3- How Can Museums Collect, Preserve, and Protect Cultural Heritage While Creating New Communities?

These morning sessions were really enjoyable and thought-provoking for any artists, researchers, or curators who are working with museums, cultural organizations, or social agencies and dealing with art and heritage issues. Personally, I would like to mention some names of speakers who have really impressed me with their original and unique thoughts and questions regarding the role of museums and cultural organizations. Such as Elvira Espejo Ayca (Bolivia), Pablo Lafuente (Brazil), Simon Njami (France), Luis Camnitzer (USA), Daina Leyton, (Brazil), Marie H el ene Pereira (Senegal/Germany), teresa cisneros (UK), Marian Pastor Roces (Philippines), and Luma Hamdan (Jordan). We have had the opportunity to discuss formally and informally related topics and presentations in these morning programs. The issues which were discussed in these sessions were connected to the central theme of this conference and valuable for professionals who are dealing with a contemporary crisis of museum and art practices after COVID-19 pandemic. I would like to thank Elvira, Pablo, Marie, and Diana for what they have done in their countries respectively, and shared their experiences, thoughts, and beliefs in their presentation, which was really helpful for us. Also, Simon, Marian, and Luis (and many more also) have shared their experience, knowledge, and wisdom with audiences which was really brain-awaking and fantastic!

The second part of the conference was scheduled for visit programs which gave us a unique opportunity to

explore the Argentine Art Scene. It was my first trip to Latin America and these visit programs were really wonderful! We have visited many art galleries, museums, and private collections including artists-led initiatives and socially engaged art centers.

Personally, I found some artists-led initiatives to be really interesting and have some commitments about social engagements and developments. For example, I would like to mention *Las Deudas*, a small organization led by some young artists who are struggling for survival and trying to find a way out—how and why art is important in social and personal life? Also, I would like to mention Belleza y Felicidad Fiorito at Villa Fiorito who are really working wonderfully as a socially engaged art center.

My experience at the CIMAM Conference is remarkable for many reasons. I have been organizing an art camp and residency program in Bangladesh for International artists since 2007 (CRACK International Art Camp) and trying to promote and preserve heritage products and create some bridge between traditional and contemporary arts, make a linkage between the modern market and grassroots artisans (Jothashilpa), this conference gave me the opportunity to explore Latin American Art and craft scene. I found many similarities and potentials for future collaborations with various likeminded organizations and artists around the world, especially from Latin America.

Also, I have been trying to create an archive which would be a peoples' archive, specially focused on regional history and cultural materials in Kushtia since

2016 (Ashru Archive). This experience at the CIMAM Conference gave me some insight and inspiration to develop this archive more effectively and successfully.

As an artist, researcher, and curator, I believe that the experience of the CIMAM conference would have a deep impression on my mind and an in-depth impact on my future works and activities more efficiently.

Amira Akbiyikoglu, Programmer and Curator, Salt, İstanbul, Turkey



Joining CIMAM Annual Conference in 2023 in Buenos Aires was a great opportunity for me. Getting to know the Argentinian and Latin American art and culture scene as well as learning from the experiences of different archives such as Queer Indonesia Archive, the Trans Argentina Memory Archive, and art institutions was so fruitful.

In my written report I will focus on a specific presentation that was scheduled on the first day of the conference: Elvira Espejo Ayca gave a talk titled “YANAK UYWAÑA – Mutual Nurturing of the Arts”. Ayca is an artist, weaver, documentary filmmaker, and oral storyteller from Oruro in Bolivia. She served as the director of the Museum of Ethnography and Folklore in La Paz, Bolivia until 2020. She speaks Aymara and Quechua —the former is spoken chiefly in

Bolivia and the latter in Peru —. In her presentation, she shared her community’s understanding of the arts, which can simply translate as “art exists everywhere”. This elementary yet powerful statement is empowered by the linguistic point of view: the indigenous languages speak of mutual nurturing, instead of taming. Uywaña, in Aymara and *uyway*, in Quechua means mutual nurturing. The terms don’t imply the human domination of earth and nature. In that sense, they don’t use male-oriented terminology. This inspiring presentation pushed me to read more on the subject. I believe that every problem is in fact, at its core, a problem of language, word use, and word definition. In a [text](#) published on the website of Malba, Ayca elaborates further on the concept and delves into the ideal of creating an artistic and cultural environment based on intersectionality and connects deeply to the raw material as well. This intersectional approach can give us a tool for meaningful engagement with our times and issues.

The day before I took the Buenos Aires flight, it was the opening night of Handan Börüteçene’s comprehensive solo exhibition at Salt Beyoğlu. I have worked with the artist for the past two years and the outcome was a long-overdue survey that spans her entire oeuvre including sculpture, installation, and collage from the early 1980s to today. Upon listening to Ayca’s talk, I felt very much in synch with this idea that “art exists everywhere”, which is also connected to the (natural) material. In her presentation, Ayca told us to listen to the wind and stones and pay attention to what we inherited from plants, seeds, fellow sisters, and abuelas. This is exactly how Börüteçene has been producing works for the last 40 years. So it was very refreshing to be able to draw parallels between here (in Turkey) and there (Bolivia).

One critical point that I’d like to question is the idea and format of the conference. Although every morning session

ended with a round-table discussion, I strongly believe that CIMAM should be a platform more open to “mutual nurturing of ideas and arguments”. A setting based on dialogue rather than on the delivery of monologues is needed more than ever. Thank you for giving us the opportunity to become part of this environment.

Nora-Swantje Almes, Curator, Live Programme, Bergen, Kunsthall Bergen, Norway



Art institutions should be places of complex thought and rage – Marian Pastor Rocés’s words written down in my notebook followed me home to Bergen, Norway. For me, CIMAM 2023, hosted in Buenos Aires, was a dense journey of intellectual, tangible, and at times emotional insight into the brilliant and inspirational work of my colleagues. As a travel

grantee, the Conference was a powerful first touching point with CIMAM and its community. On the first day, Chus Martínez used the analogy of fish schools and bird swarms to describe the relationality and impact of collectivity at a time where art institutions are perceived as “agents of change.” The idea of being an individual in a collective that actually can make a difference carried me through the three days. A sense of togetherness, and the strong ambition to advance museum and curatorial practices in collective efforts was present at all

times. Particularly as a younger colleague, I was struck by the enormous generosity of the speakers and other attendees who shared ideas, projects, and contacts – as well as CIMAM as an organization and arts communities of Buenos Aires.

I enjoyed the 20-minute speaker format, which was concluded by a panel elaborating on key questions. The topic *The Co-Creative Museum: Social Agency, Ethics, and Heritage* was approached from a variety of positionalities, yet with apparent reoccurring aspects. There were take-aways from each presentation for me that resonated with my practice: Elvira Espejo Ayca spoke about turning away from objects towards subjects, the embracing of plurality, and portable museums, bringing them closer to the communities they seek to serve. Locality was a trope that came up frequently. “See yourself as the center,” argued Simon Njami. Working from Bergen, Norway, the relationship between the center and periphery, the local and the international, is very present in my work and ongoing questions to negotiate. Similarly relevant was teresa cisneros’s call to practice relationality introducing the steps to work together with staff, including a developed social justice curriculum in order to do “change work.” The idea of dismantling and reconstructing systems simultaneously stuck with me. Locality also played a role in Marie Hélène Pereira’s talk on RAW Material Company and their combined approach of being a community-driven art space as well as taking on the responsibility of curatorial education. Lastly, I want to highlight the work presented by María Belén Correa and Sidhi Vhisatya, who are both driving forces collecting trans and queer, neglected and often erased, histories in their respective contexts. As a curator who works with queer methodologies, these contributions stood out for me, and it felt affirming to see them included in the Conference program.

Rather than spending the full days in the auditorium with our excellent CIMAM hosts at the Museo Moderno Buenos Aires, I welcomed the organized tours in small groups in the afternoon to galleries, artist studios, and other museums, getting a sense of the city of Buenos Aires. It was also a great way to meet colleagues in an informal setting. I particularly enjoyed the visit to Pulpería Mutuálica – an artist-run space for “experiences, knowledge, and multiple methods.” The rolling map of Argentinian Contemporary Art that the Museo Moderno put together on the occasion of CIMAM 2023 was a helpful tool to navigate the city and encounter galleries and meet artists outside of the conference days.

I left CIMAM feeling energized. The speakers and encounters I had motivated me to continue to develop my practice further with many new insights. I loved that many of the contributors were speaking from contexts with which I was previously not familiar. The step away from the day-to-day institutional work enabled a macro perspective on my curatorial responsibility. It gave new input on how I can continue to open up spaces in institutions for communities and difficult questions. It encouraged me to continue to be brave in my curatorial choices and work methods. To close with Ana Gallardo’s words: Even if people do not want to see, we put it right in front of them.

Fernanda Aquere, Independent Curator, Museo Provincial de Bellas Artes Rosa Galisteo de Rodríguez, Santa Fe, Argentina



In order to write a report about my experiences at the 55th edition of CIMAM's Annual Conference, "The Co-Creative Museum: Social Agency, Ethics, and Heritage", I must first explain where I am writing from. I am a visual artist, independent curator, and co-founder of the cultural management group *Germina Campos*, in the city of Santa Fe, Argentina.

I applied for a CIMAM 2023 Travel Grant because the central theme of the conference was the social role of the museum, a topic that has been my professional calling, and because, in 2022, the management team of the Museo Provincial de Bellas Artes Rosa Galisteo de Rodríguez in Santa Fe invited me to be the curator and coordinator of "Manifestación" ["Manifestation"], a national encounter that aimed to intervene in the museological plan of the "El Rosa", to rethink and debate new contemporary paradigms, the practices of museums in Argentina, and to delve into the links between the museum, the artistic community, and the public.

In September 2023, different local, provincial, and national artistic training institutions as well as a representative of MUSAC, from León, Spain, took part in “Manifestación”. Figures from different collectives, communities, and fields of knowledge, and museum workers were invited to imagine possible and desirable futures for the art museum. Three documents were produced – Community, Gender, and Environment – to propose future cultural and public policies to the Ministry of Culture of the Province of Santa Fe. In Santa Fe, as in other provinces of Argentina, art museums work with communities to address the social problems that affect them, and they do so through the joint creation of programs and projects: actions which exemplify what Daina Leyton meant when she stated, “museums must create cultural and public policies”.

CÍMAM 2023 expanded the horizons of “Manifestación” because learning about other contexts allowed me to reach the conclusion that, regardless of the social, cultural, and economic differences between Argentina and other countries that participated in the conference, the problems and concerns facing museums are analogous in terms of the imbalances in the distribution of wealth and the environmental and migratory issues they face, among other items. Today more than ever, museums must be political agents that promote the wellbeing of citizens, and museological practices must guarantee that concrete social transformations are made by attending to communities and their needs. Elvira Espejo Ayca, Director of the National Museum of Ethnography and Folklore (MUSEF) of La Paz, Bolivia, said “for communities, the works are subjects” and that the emphasis must be placed on people in their social and cultural context because that is the new mandate of museums. Along the same lines, Nicolás Testoni referred to the Museo-

taller Ferrowhite of Bahía Blanca, Argentina, saying, “It is not a railway museum, it is a museum of those who were left on the track”... “it is not a museum of objects, it is a museum of subjects”. Museums must make an urgent shift in this direction, we must focus on communities and their unique characteristics, on what does not happen in museums, on what does not yet exist but must be constructed, designed, invented, created, and imagined collectively; this is one of the functions of art, and museums must respond to the critical and propositional gaze of artists.

It is an inescapable task; if we are to make changes, we have to get out of our comfort zone, and artistic practice is the tool and the field in which to generate knowledge, and critical and creative thinking, and it is a tool for transforming realities and contexts. “The art that gets me out of bed should have real-life consequences”, said Marie Hélène Pereira, quoting artist Linda Goode Bryant, in the same way, Yto Barrada defined art as a strategy she uses to engage in social practices. Her artistic praxis along with that of Ana Gallardo and the *Belleza y felicidad Fiorito* collective challenged me because it is micro policies that transform macro policies, and that is the place from which I wish to approach my curatorial artistic work. Participating in CIMAM 2023 allowed me to reaffirm the ideological framework of my work in the future.

Marian Pastor Rocés said that “artists are more courageous than museums”, and I want to have enough courage so my professional practice can have a social impact in a situated context and generate effective-affective working spaces, places of resistance that guarantee cultural democracy, in real and open alliances with communities. In the immediate future, I imagine and foresee museums as political spaces for citizen encounters.

Mahnaz Asadi, Head of Museum, Cultural Heritage, Handicrafts and Tourism Organisation, Iran (ICHHTO), Teheran, Iran

از گذشته ام من از سفر ، سفر از من باز نمی‌گردد...



Thanks to the generous support of CiMAM's Travel Grant Program, I was extremely privileged to visit Buenos Aires for the first time to attend the CiMAM 2023 Annual Conference. I can definitely confirm that my short journey was full of examining gazes, endless observations, and stimulating discourses.

Perhaps as I started my journey with some political and social background of Iran, I found similarities in the artistic atmosphere of Argentina, because I believe that modern and contemporary art museums or institutes offer the opportunity to understand the contemporary thoughts of any nation, which in turn could be related to historical and political issues.

The Conference aimed to explore the concept of a co-creative museum and its role in promoting mutuality among diverse communities. The conference focused on ethics, values, and methods, promoting dialogue and promoting more with less, and aimed to leverage the arts for transformative experiences.

Personally, I was more interested in some case study perspectives in the three-day sessions, because I am more of a practical person.

The first day of the conference discussed the role of museums in promoting social responsibility, particularly in the Americas. Elvira Espejo Ayca emphasized mutual nurturing in art, while Nicolás Testoni from Argentina described Museo Ferrowhite in Bahía Blanca as a workshop museum that challenges colonial systems and promotes collective creation. Other presentations challenged conventional museum paradigms and advocated for mutual nurturing, community engagement, and shared ownership in the arts.

The second day of the Conference discussed the role of museums in communities, education, and accessibility. It highlighted the importance of museums in understanding art and fostering co-creative relationships with artists and local communities. Luis Camnitzer proposed an "Art Turn" to transform education from training programs. Marie Hélène Pereira presented RAW Material Company's project, "The Specter of Ancestors Becoming," focusing on the Senegalese-Vietnamese community's history.

The presentations collectively addressed crucial issues such as education, accessibility, social justice, and the transformative potential of art institutions, offering diverse perspectives and insights.

On the third day of the conference: speakers' identity politics, museum ethics, and archives' impact on marginalized communities. Speakers Marian Pastor Roces, Luma Hamdan, and María Belén Correa from the Philippines, Jordan, and Argentina discussed the intersection of identity politics and modern art, the role of co-creative museums in contemporary Arab art, and the Argentinian Trans Memory Archive (AMT) in

recovering and preserving historical memory. The conference underscored the importance of museums in fostering inclusivity, preserving diverse narratives, and engaging with social and ethical considerations.

I would like also to mention that the Museo Moderno's 2023 Exhibitions Program – "Art, That Endless River" – showcased Argentina's diverse contemporary art history from the 1960s to the present. The exhibitions, inspired by Borges's "Arte poética," aimed to highlight the creative power of Argentinian art in promoting change. A collaborative platform called "A Rolling Map of Argentinian Contemporary Art" was available for attendees to familiarize themselves with Argentina's art community, facilitate multicultural exchange, and forge professional relationships.

Among the program of visits, I was impressed by the academic standard of the exhibition that accompanied the conference. Notable visits included the Museo de Arte Latinoamericano, the Amalia Lacroze de Fortabat Art Collection, the galleries of the Bemberg Collection at the Museo Nacional de Bellas Artes, and various modern and contemporary art galleries.

It was extremely inspiring to visit the Centro Educativo Isauro Arancibia and the Borda Psychiatric Hospital (El Borda) and listen to some self-taught artists and see how art can engage them, leading to increased social interaction, better self-expression, and new thought processes.

I also had conversations with local artists or art experts from galleries such as NORA FİSCH, Del Infinito, PİEDRAS GALERİA, W-galería, which allowed me to gain a greater insight into the art scene in Buenos Aires.

In essence, the program of visits was not just an event, but a dynamic exploration of the rich artistic tapestry of

Buenos Aires, promoting inclusivity, collaboration, and a deeper understanding of Argentine contemporary art.

I already mentioned the dynamic character and importance of CIMAM's Annual Conference, that besides the importance of connecting the region with the global, it's equal importance lies in facing the challenges of our century, which means more intensive global corporation and the wider diversity of contemporary art itself.

Perhaps, paradoxically, in order to co-create more effectively with our publics, we need first to focus on ourselves and our own creative identities, to spend some time thinking about our own aims and desires, our own personal satisfaction, our opinions, values, and bottom lines, what our creative ideas are and what makes our hearts sing. Once we feel comfortable and confident about that, we are then freed up to balance risk and responsibility, to try new things, to ask our audiences in to co-create in a whole range of different ways, and to lead everyone wherever we all want to go.

Finally, I would also like to thank the organizers from Buenos Aires, who arranged all the amazing details, professional visits, and wonderful events.

*The phrase "بازگشته ام من از سفر ، سفر از من باز نمی گردد" is written in Persian, which translates to "I have returned from a journey, but the journey has not returned from me." It is a poetic expression indicating that someone has physically returned from a trip, but mentally or emotionally, they are still affected by it.

Federica Baeza, Director, Palais de Glace, Buenos Aires, Argentina



The conference in this edition of CIMAM in Buenos Aires was especially relevant for me because the interventions of the speakers, as well as the program of visits and spaces for exchange between colleagues, focused on reflection on the place of museums as spaces for community reflection. I have to say that this occurred in a context marked by the

advance of the extreme-right in the Argentine cultural scene. This cultural formation incites the emergence of hate speech against the most marginalized communities in our society.

Although there have been many problems about which I have learned and exchanged with other agents in the artistic and cultural field, I choose to focus especially on certain ideas around queer and trans archives. This interest corresponds to my life path and my professional place as the first director of a public museum to assume its trans identity in Argentina. In this sense, I have been working from the direction of the Palais de Glace to establish effective policies that restore to my community the right to self-representation in the public collections of my country.

From this perspective, I want to highlight the presentations of María Belén Correa (Argentina) and Sidhi Vhisatya (Indonesia). The presentation by Correa, director,

and founder of the *Archivo de la Memoria Trans* (Trans Memory Archive), was a model for thinking about the management of projects that start from the voices of the trans community. In addition to establishing a fundamental archive that replaces the absence of public collections, this management model also establishes channels of cooperation, training and employment in our community. The formation of a work team made up of people from our group allows, in turn, the contextualization of the images, managing to re-establish spatial and temporal coordinates of the documentation. On the other hand, a first-person narrative of the documents is also restored, making it possible to establish an interrelated documentary corpus. Sidhi Vhisatya's intervention in the Queer Indonesia Archive project has presented several common points. The project is developed in a region of the planet with a rich history of sex-gender dissidence coinciding with strong cultural repression of these life trajectories. In his presentation, Vhisatya also elaborated on strategies to make visible these archives that often run the risk of physically disappearing. Here, the participation of the community itself is also essential to re-establish the word in the first person and draw relationships between the documents.

The relationship between these two projects that respond to the systematic destruction of our cultural memory in two such distant parts of the planet has allowed me to obtain tools that will guide my next curatorial projects and lines of research. These initiatives investigate the relationships of knowledge, affection, and power that establish gender systems in the artistic and cultural field.

Carla Barbero, Independent Curator, Buenos Aires, Argentina



I am writing this report the day after the far-right candidate won the presidential elections in Argentina. I open the report in this way because, as an Argentinian curator working in the country, this information is of the utmost relevance because of the tragedy it may imply for culture and art. It is a theme that cut across several of the presentations,

not only because of the more or less neglected relationship of governments and states with institutions and certain groups of people but also because it is essential that in such adverse contexts, we question the role of museums and our professions. In that sense, I particularly recall the contributions of Elvira Espejo, Luis Camnitzer, Daina Leyton, Claudia Saldívar, María Belén Correa, and Marian Pastor Rocés.

Espejo's concept of a “mutual nurturing of the arts” offers a paradigm of knowledge about culture and the arts that is diametrically opposed to the Western-Eurocentric view and which has a great power of “connectivity”. Mutual nurture – meaning to practice the utmost care for natural resources and other forms of flora and fauna because they are the sources of materials used in artistic works and also part of our cultural

heritage – is a broader, more generous, and anti-patriarchal idea than the traditional notion of collections. A cultural paradigm centered on care is an enormous challenge faced by today’s societies, which are enslaved by consumerism, individualism, and the loss of empathy. As Camnitzer said, ostentation and the predominance of arguments in favor of protecting property do nothing more than contribute to a cultural hegemony that, today, is based on an overwhelming process of decentralization. This diagnosis is directly linked to the growing culture of hate and far-right governments that are emerging in the world. Now, what is the role of artists and museums in this context? Camnitzer spoke of complicity. Through a credibility pact between artists-museum-community, the former obeys the hegemonic rules set by the institutions. And these – even with the supposed educational shift that has proven to be nothing but a token gesture – have not been able to counteract the de-education process that is replacing knowledge with new frivolous forms of cultural consumption. I agree with Camnitzer’s argument that this scenario is eroding democracy as the highest value we have in common.

Between Espejo and Camnitzer, a picture is drawn of the paradigm in crisis, and thus of the cognitive crisis of today. It is a crisis that manifests itself in the tension between the search for a more caring relationship with the environment, one that is less dependent on extraction and that emancipates us from the demands of utility and the notions of domestication that technical education and the “enlightened oligarchy” seem to promote in museums. Camnitzer proposes a radical artistic shift grounded in knowledge and respect for uselessness and imaginative speculations that allow us to transcend ourselves and access the unknown. To this, I humbly add the need to expand the voices, bodies and sensibilities that have yet to find possibilities for expression

and life in museums and in art. In this regard, I was moved by the presentations of Leyton and Correa, who are constructing tools and spaces to provide access to cultural forums for communities that have historically been excluded by patriarchal and ableist models. Layton shared the idea of the “bipedal pact”, which crystallizes the tyranny over and subjugation of certain groups of people, for whom the museum is just one of the institutions where this occurs. These denials, normalizing imperatives, and patriarchal structures must be revised immediately by enforcing the existing laws. It is curious how, at least in Argentina, the state has been at the forefront of enacting laws such as the Gender Identity Law (2012) and yet, even in museums, LGBTQIA+ are “subjects for the arts” but have no representation or part in the institutions, save a few exceptions. In today’s political context, museums and museum workers should be especially considerate of being agents in the defence of the human rights that have been acquired and commit ourselves to reconstituting museums as safe spaces (as mentioned by Zaldívar), spaces of care and shelters of life, both for their communities and for those who work there.

I am very grateful to have participated in the Annual Conference thanks to this grant and look forward to being a part of it again in the future. I was able to reunite with colleagues I admire, meet with other professionals, listen to ideas, and have experiences that were enriching and essential. The encounter also provided an important opportunity to strike up conversations about future collaborations. Finally, I would like to acknowledge the Museo Moderno team for being excellent hosts, and I hope that CIMAM, as the largest network of art professionals and museums in the world, acts as an allied organization in the dark times ahead in this country.

Melina Berkenwald, URRRA Director, URRA - Fundación VERÍA, Buenos Aires, Argentina



It has been very fruitful to attend the CIMAM conference in Buenos Aires. First of all, I enjoyed listening to all the presentations, where I could compare different approaches, experiences, ways of working, methodologies, and thoughts, on several topics. The mix of professionals who gave the talks, including museum directors, curators,

artists, and writers, among others, was very interesting, as they offered different ideas and approaches.

Each presentation was therefore a unique experience to listen to and analyze. Although some talks were more interesting to me than others, overall, it was a very interesting mix, providing new information, updated knowledge, and current methodologies.

Listening to the presentations and discussions, and also sharing time with all the professionals who attended CIMAM during coffee breaks, lunchtime, cocktails, minibusses, and visits, was very useful in terms of sharing ideas, making new contacts and also reconnecting with colleagues I have not seen for a while. In this respect, I

think that a lot is lost when a presentation is via Zoom, regardless of its interest and pertinence.

I met professionals with whom I may start new links, that may hopefully lead to future collaborations that will benefit my organization, its future programs, and thus the artistic community, both nationally and internationally.

To share several days, from morning to night, with (almost always) the same people, made the conference an ideal platform that had a relaxed atmosphere in which to interact with others. It was good to have free moments to meet and chat.

Even though I live in Buenos Aires, the visits to the city were useful. I could go to places I did not even know, such as a local art school, and to places where I have not been in a long time, such as a mental health institution.

I would have liked the time for questions and answers after the talks to have been longer. I think it often takes time for people to ask questions or make comments after the formal speeches, and it is necessary to give time, to break the ice, so that a more intense and active discussion takes place. I also think that it could be useful to have a closing talk at the end of the conference, in an open format where everyone present has the same role as both speaker and listener.

Specifically, some terms-concepts-ideas mentioned have especially resonated with current concerns: “superficial beauty,” “blue note,” “frontal oculo-centric tyranny” (*tiranía oculo-céntrica frontal*), “chains of solidarity,” “real life consequences,” “strategies of remembering,” “mushroom

Mycelium,” “common garden,” “the archive as a family.” Some of them are new to me, and others are of course known, but it is good to remember and to rethink them in our current situation.

I was also happy, and even surprised, to see that art residencies were brought up several times by some speakers, as this is one of my main fields of work and expertise. Art residencies are not always remembered or considered in many art discourses, so I was very moved by this. Especially so, when the CIMAM award was given to an institution in recognition of its residency project.

To conclude, I want to express my sincere gratitude again to CIMAM, its team, all the organizers, the Travel Grant Funders, and the Selection Board that enabled my participation.

Eda Berkmen, Independent Curator, İstanbul, Turkey



I am grateful for having been given the opportunity to participate in the 55th CIMAM Annual Conference in Buenos Aires, which provided me with great insight regarding the current challenges facing museums today, as well as, with motivation for future endeavours in arts and its institutions. At a time and place when being an art

professional became most closely associated with feelings of isolation and lack of power or place in society, this organization in its entirety, kindled hope and empowerment, in addition to posing resolutions, by providing examples of brilliant projects and ideas from around the world.

Under the overarching title, “The Co-Creative Museum: Social Agency, Ethics, and Heritage,” one of the biggest achievements of the conference was its success in establishing a sense of community. In the welcome address, Suhanya Raffel thanked all travel grantees for making the effort to apply and making it to Argentina at a time when it gets more and more difficult to come together. Following Raffel’s generous and genuine remarks, we learned in the introductions of other members of the CIMAM board, that most of them also came to their first CIMAM conferences as travel grantees. The warm welcoming spirit, the caring mood and non-hierarchical attitude that was conveyed by both the teams of CIMAM and the hosting institution, El Museo de Arte Moderno de Buenos Aires, set the tone for and emanated through the conference and the daily interactions between the participants, making this experience exemplary for the motto ‘practice what you preach’, which I think is rare and extraordinary.

Throughout the three-day conference, each speaker, in the twenty minutes allocated to them, delivered concise, informative, eloquent, and mind-opening presentations, of which I am only able to cite only in a small part here. Pablo Lafuente’s reminder to take time to reflect on why we do what we do and warning against the use of museums as tools of validation, linger with me, as well as his questions on whether the burning down of any institution today would cause a public uprising. Another useful insight was Diana Leyton’s introduction of the concept of “abilitism” as

prejudice against bodies that don't fit in with regular standards and reclamation of such bodies in the anti-inclusion manifesto with a "salute to 'Def' ancestors". Leyton's emphasis on accessibility as an absolute necessity (not a means for another end) and call for art institutions to lead the way for change in public policy rung out as a concrete response to Chus Martinez's belief that we can collectively produce new forms of intelligence/express complex systems and ideas to challenge society and activate civil society. Similarly, teresa cisneros' appeal that we first and foremost discover and accept ourselves as enablers (of prejudice, exclusion, extractivism) and provide the space and understanding for others to do so, was revelatory in triggering a long-lasting change in behavioral patterns. I think these were only some of the substantial tactics that were outlined in rethinking and recalibrating our language in institutions, which was defined as a common goal in many of the other presentations. Last but not least, hearing about the diligent work of Elvira Espejo Ayca (as part of Museo Nacional de Etnografia y Folklore in Bolivia), Marian Pastor Roces (as part of Mapping Phillipine Material Culture Online Database), Luma Hamdan (tending to the continuity of Palestinian heritage through the ages as part of Darat al Funun), Maria Belen Correa (keeping TransArchives in Argentina) and Sidhi Vhisatya (preserving Queer archives in Indonesia), reemphasized the possibility and importance of excavating and protecting documents, testimonies and archives, for standing against wide-spread disinformation and the rise of fascist tendencies around the world.

After uniting with colleagues who share common goals and humanitarian values thanks to the 55th Annual CIMAM Conference, I returned home inspired, empowered, hopeful, and motivated to continue my work in this field. The

conference was also fruitful in providing ample opportunities to connect with individuals to develop together, existing and new projects. Finally, thanks to the online Rolling Contemporary Argentinian Art Map and the intense visits program that took us all around the art galleries, institutions, collector spaces, and artist studios, around Buenos Aires, I now feel well-acquainted with the Argentine contemporary art, which I found out to be beautiful, stimulating, and prolific.

Meriem Berrada, Artistic Director/ Head Curator, Museum of African Contemporary Art Al Maaden, Marrakech, Morocco



This edition has been particularly enriching for me, both in terms of the topics covered and the choice of speakers, as well as the quality of the interactions and the opportunity to (re)connect with colleagues. The format of the presentations as well as the diversity of their perspectives have added layers to my ongoing reflection on the foundations

of my curatorial and managerial practice. The presentations and debates revolved around three major forms of action: challenging, rethinking, and “re-membling”.

From the inaugural moments of the conference, Elvira Espejo Ayca sets the tone by questioning language and common classifications. Simon Njami, quoting Hegel, further underscores this by emphasizing that "we think through the words we are using." Espejo, while highlighting how linguistic terminologies give rise to epistemological and philosophical thought, demonstrates her deconstruction of (colonial) classifications to gain a deeper understanding of the subjects under study. This categorization is also recognized as a peril, as Marian Pastor Roces points out. Besides confining, categorizations simplify objects into a vertically reductive study instead of placing the work within a collective history, thereby hindering mutual nurturing.

While recalling the context of the creation of Western museums as instruments of colonial power, Simon Njami underscores the imperative of self-critique for building something beyond established confines. This call guides us toward fostering a holistic reconsideration. Daina Leyton challenges the dominant ableism across all institutional levels going beyond the physicality and advocating for a "transversal accessibility". Luis Camnitzer, in highlighting that the assessment of museum impact often relies on numerical metrics, exposes the extent to which the museum can become an additional site for consumerism. From the museum's orientation to operation, what has to be re-thought in order to adapt and stay socially and culturally relevant?

In her exploration of the intricacies of memory, Marie-Hélène Pereira delves into the collective imperative, purposefully deconstructing the verb "re-member." Maria Belén Correa's poignant intervention in trans archives unveils the inherent violence embedded in the archiving process, serving as a powerful resistance against erasure. Extending beyond less visible artistic scenes and marginalized

communities (in terms of geography, gender, and age), the critical significance of presenting, conserving, and activating creative processes takes center stage in the pursuit of social justice and collective healing.

As Chus Martinez initiated the first conversation by acknowledging the erosion of trust in institutions, except for museums, it prompts her question: “how can we build a better society from these cultural institutions?” Many answers are to find from teresa cisneros’ Social Justice curriculum to Yto Barrada’s invitation to cultivate friendships through work.

While I regret the absence of a workshop session, I truly appreciated the structure and rhythm crafted from day one's deconstruction keynotes and stimulating panel to the profoundly moving interventions on day three. I was also delighted to see that both the speakers and the group of grantees had been enriched by the diversity of origins. I would be thrilled to contribute to CIMAM to further develop the network in the Arab world and the African continent, particularly through profiles of independent curators/operators.

The local scene and the resources of the Museo Moderno have been incredibly rich. While gallery circuits, foundations, and third spaces did not particularly captivate me, it was wonderful to have the opportunity to navigate the local scene in such a short time. I want to express my gratitude to the Moderno and CIMAM teams for the incredible organization and to Mercedes Villardell for making my participation in the conference possible.

**Daniel Eduardo Besoytaorube,
Curator, Museo de Arte
Contemporáneo. MAR, Mar del Plata,
Argentina**



The privilege to access CIMAM 2023, held at the Museo de Arte Moderno in the City of Buenos Aires, was made possible thanks to the opportunity provided by a CIMAM/ArtHaus Grant, which enabled me to be present from 9-11 November this year at one of the best experiences of my professional life.

The conferences and topics covered – social agency, ethics, and heritage – were addressed for the first time by the organization. The variety and suitability of the presenters broadened my knowledge of the issues the management of different museums are experiencing, as well as some of the potential solutions.

To this end, I recall Nicolás Testoni's lecture and his presentation of the different particularities of the Museo-taller Ferrowhite of the city of Bahia Blanca.

There was the presentation by Simon Njami, an independent writer and conservator in Paris, asking if, in the case of the Louvre, we should consider closing it and adopting new concepts that are in line with our contemporary needs. It

is certainly controversial, and that is what debate as a form of growth is all about.

Luis Camnitzer – who I knew for having placed one of his works outside of the Museo de Arte Contemporáneo de la Provincia de Buenos Aires, the institution I directed between 2000 and 2022, but whom I did not know personally – made a presentation that allowed me to confirm and connect its contents with the physical person.

Daina Leyton, an accessibility consultant with the Instituto Moreira Salles of the city of São Paulo, corroborated that Brazil is working on the issues of inclusion and accessibility. These are delicate issues of the times, and she treated them with the seriousness and professionalism they deserve and presented case studies for our own learning.

Indeed, I have a relationship with the city of São Paulo, Brazil, having trained there in the 1980s and early 1990s. It was a time that is dear to me, during which I trained as a cultural manager and artist. In short, from all of the speakers, or at least from the majority, I have accumulated material that I will incorporate into my work going forward.

Then there was the opportunity for exchanges between presenters – moderated discussions – which was interesting, as was the possibility to interact with them in the breaks and as well during the trips in the afternoon to the circuits that we had chosen.

For those of us who work outside of the City of Buenos Aires, it was extremely beneficial to have the opportunity to access different spaces, some of which I already knew, such as the major museums (Bellas Artes, MALBA, Fundación Proa, etc) and others that, for different reasons, I had yet to visit. Being able to access the circuit that took in the more

outsider galleries – those active outside of the traditional circuit – was of utmost importance.

Another highlight was the opportunity to spend time with peers from different museums from the interior of the country, such as those from institutions in the provinces of Santa Fe, Córdoba, San Juan, Santa Cruz, and more.

I would also like to make special mention of the opportunity to visit the Teatro Colón and see the opera *Madame Butterfly* by Giacomo Puccini and the Amalia Amoedo Collection at the Museo Fortabat.

Edna Bettencourt, Project Manager, Nesr Art Foundation, Luanda, Angola



Before delving into the conference details, I want to express my gratitude to the entire CIMAM team and the Museo de Arte Moderno de Buenos Aires. From the moment the travel grant winners were announced until the end of the conference, they demonstrated extreme availability, excellent communication, patience,

and superb organization. This allowed our experience at this event to begin long before landing in Argentina, in a very positive way. Thank you very much!

I landed in Buenos Aires the day before the start of the conference's intensive program. I comfortably registered and received my kit with a bag, credential, program, and a magazine/newspaper. On the same day, I had the opportunity to visit some exhibition spaces at the Museo de Arte Moderno de Buenos Aires with curator Alejandra Aguado during the visit to the *Manifiesto Verde* exhibition by Argentine artist Nicolás García Urriburu, located on the ground floor of the museum. Despite the fatigue from nearly 16/18 hours of flight, I also took the chance to explore the exhibition rooms on the upper floor, embarking on a charming journey through diverse universes.

The first day began with a reception/breakfast by the CIMAM team/patrons and others in the museum's cafeteria, which instantly turned into a moment of encounters and reunions. At that moment, I had the opportunity to reunite with professionals such as Meriem Berrada from MACAAL, whom I met in 2019 during the MACAAL Bootcamp in Marrakech. I also met Tandazani Dhlakama from Zeitz Mocaa, with whom I collaborated on the project of the Foundation for which I am the project manager. It's always better to be together after countless Zoom meetings.

We started the presentations with very interesting contributions, engaging in a crucial exercise of reflecting on the social responsibility that museums bear towards the communities around them – a reciprocity between the museum and the visitor that should be established in a transversal manner, fostering a give-and-take relationship.

Among several speakers, Simon Njami on the first day particularly resonated with me. Overall, the speeches that left a lasting impression were related to the imperative for museums to adopt a broader perspective on inclusion and the

actual impact on their communities. The theme extended to other speakers throughout the three days. Art is a public good that should be consumed equitably. In the art world, especially with artistic institutions like museums, there is a tendency to create an "elite" around those who frequent museums. The general public, the "non-privileged" of the same social and financial condition, end up being used merely as statistics on the number of visits to a particular exhibition, for example. The second day of the conference was more emotional, in my view. Speaker Daina Leyton undoubtedly prompted the audience to rethink various aspects related to the issue of accessibility. We're not just talking about mobility issues, as unfortunately, in Angola, we still only focus on the placement of access ramps. Instead, we should consider access to culture as a right for all. To progress in this matter, it will be necessary to invest in the education and training of museum professionals so that accessibility is no longer a negotiable issue or a topic for debate.

On this day, teresa cisneros also spoke about the fundamental role that art and culture play in communities, whether at an educational level or in individual empowerment, creating opportunities for citizens. Art and culture should be vehicles to break social inequalities and allow everyone access to a more dynamic and intuitive learning experience. Art and culture should increasingly be detached from the metric of being only for people with a certain economic power. This can be achieved through cultural institutions, museums, etc., which must have, and do have, the responsibility to stop imposing/establishing who can and cannot frequent these spaces. Instead, they should increasingly reinforce their role in re-educating societies.

Finally, I was very pleased that this conference presented itself as inclusive, a theme that interestingly was discussed during the talks, giving space and voice to two representatives of communities that have long fought for their rights globally. I refer to Sidhi Vhisatya, curator of the Queer Indonesia Archive, and María Belén Correa, Founder, and Director of the Argentina Trans Memory Archive. It was very inspiring to hear their stories and experiences.

I have long wanted to participate in CIMAM, and I remember that in 2022, amid a postpartum existential crisis, I tried to apply because I wanted to reintegrate into the artistic milieu. However, I did not complete the application properly, which likely compromised the acceptance of my application. This year, I did things right and was fortunate to be selected. It was crucial to participate in the conference, not only to hear testimonials and perspectives on topics that interest me but particularly for how this event's production connects people from various corners of the world. It was a transformative experience!

Renata Cervetto, Independent Curator, Madrid, Spain



This is my second time as a grantee at CIMAM's Annual Conference, and I must say that this one was very special for several reasons. Firstly, because of the relevance of the topics addressed for museum practice today. I was particularly interested to hear how people are reflecting and acting on artistic and educational practices in dialog with the

institution. In this sense, the presentations by Elvira Espejo Ayca, Pablo Lafuente, Nicolás Testoni, and Daina Leyton were particularly motivating from the institutional and community perspective. Ideas such as "mutual upbringing for life," the importance of detecting mono-culturizing patterns, and the replacement of the concept of heritage by that of "cultural inheritance" (Espejo Ayca), especially resonated with my research and current processes. I was also interested in Testoni's suggestion about the need for the museum to host different times and spaces that generate contradictory forms, in order to go beyond the material walls of the institution and avoid monolithic discourses. The question posed by Lafuente as to why we do what we do and for whom also helped me to position the work from the institution as an affective and responsible practice towards the community it inhabits. From the first two days of presentations, I also kept the idea of diversifying the ability to think through language and words, which, as Leyton rightly pointed out about her

own work with accessibility at the Moreira Salles Institute, also includes a gestural dimension and the whole body itself.

Another aspect of the meeting that I would like to mention was the tours we took during the afternoons, which allowed me to reconnect with the city from a totally new and enriching perspective. Both the galleries, artists, and institutions that were part of the tour were extremely generous in opening their spaces to us, sharing their work and proposals, and answering all our questions. I especially highlight the work of selection and design of the contents for this edition, since it was tailored to the interests of each of the participants. I took the education and mental health tour moderated by Alfredo Aracil, where we visited the Borda Hospital and the “Frente de artistas” working there; the Isauro Arancibia School of struggle, and the powerful work they carry out with the community of San Telmo and La Boca.

The tour ended with a conversation between Diana Aisenberg and Marina de Caro, who shared their positions on art and education from their own experiences. In this line, it was also very moving to listen to Ana Gallardo. Her work, which often consists of processes generated in dialogue and reciprocity with various communities of elderly people, works the concept of old age from a radically loving perspective, leaving aside prejudices to put at the center the capacity of transformation that these processes generate, both for her as an artist and for the people who have participated.

Finally, during these three days, I have also been able to exchange views and experiences with colleagues and friends working in Argentina and abroad. This aspect is perhaps another reason why the CIMAM Conference works as a unique platform to generate projects and exchanges that

otherwise could not happen. The presence of professionals from other provinces of Argentina was very enriching in terms of getting updated on what is being done in other regions of the country. The organization of the event (catering, production, and transportation) was impeccable, all the details were taken into account to generate a different type of exchange and learning experience in dialogue with the local scene.

Ruxmini Choudhury, Curator, Samdani Art Foundation, Dhaka, Bangladesh



I am a Dhaka-based curator working at the Samdani Art Foundation, which promotes artists and Bangladeshi architects on the global art scene as well as work connecting Bengal to the rest of the world. My focus in the Foundation is to work with young artists, researching the historical and cultural practices of Bangladesh and the Bengal Delta, and

creating a space for the general public to engage in contemporary art practice.

The 55th Annual Conference of CIMAM has given me a unique opportunity to learn about different museums and foundations that share the theme of *The Co-Creative Museum: Social Agency, Ethics, and Heritage*.

I have been working with the Samdani Art Foundation for the last nine years on creating a platform for artists, awarding traditional craftsmen and contemporary artists similar acknowledgment and respect. The conference allowed museums and institutions to share their practices on this very topic and how they are developing their projects, which to me was fascinating and I hope to see how these ideas can become part of my practice as a curator.

Due to issues with my flight, I was only able to attend the last day of the Conference. However, I was really intrigued by the speakers on that last day. As an ally of LGBTQIA+ and working closely with the Bangladeshi artists of the community, I really appreciated María Belén Correa, Director and Founder of the Trans Argentina Memory Archive, and Sidhi Vhisatya, Curator of the Queer Indonesia Archive (QIA) in Jimbaran, especially the way they shared their practice and the archives they are creating. It was really an eye-opener for me and with the long history of cultural practices of transgender community of Bangladesh, who are now fighting for their rights, this kind of archive is really important to create. I am really inspired by them and have engaged in conversation with my LGBTQIA+ community friends to think about creating such an archive. I am hoping something amazing may happen soon.

As Director of Darat al Funun – Khalid Shoman Foundation, Luma Hamdan's presentation was really thought-provoking and gave me an in-depth idea of how to develop a space involving communities. The Samdani Art Foundation will soon open an art center in the countryside of Sylhet surrounded by villages and we are really thinking about how to create a space where the

villagers feel welcomed and can engage with artists and researchers: that is, how we can create a space to which local people can connect. Her presentation inspired many ways of creating agencies to these people. The other speakers were also amazing, really bringing in changes in the cultural practices in their own countries. They all were very inspiring and I thoroughly enjoyed the sessions.

The afternoon visits to Las Deudas and Belleza y Felicidad Fiorito were a treat! Both these artists' initiatives are quite different, but both are trying to build spaces to create while surviving through art. Working with artists initiatives in Bangladesh for last five or six years, I have found similarities with Argentina's art scene, but in my country there is still a lack of experience in creating community markets for the local people from which artists may benefit. I think there is a lot to learn from the initiatives of Argentina regarding how to open up spaces and create social engagement, and through that also create a small art market.

Since I missed the first two days, I stayed for a longer period, affording the opportunity to meet artists, collectives, and spaces. I found similarities in our histories and economic situation and I have to admit, the art scene is one of the most vibrant I have witnessed, all the more amazing because they keep working without any funds and support.

Meeting some wonderful minds has been another highlight of the Conference. Although I was not present in the first two days, I felt very welcome and immediately made a good connection with many of the delegates. I have met new people and reunited with old ones. The CIMAM Board Members as well as the museum were really helpful and made me feel comfortable. Special appreciation to Suhanya Raffel, President of CIMAM and Director of M+ Hong Kong; Kamini Sawhney, Director of the Bangalore Museum of Art

and Photography; and Victoria Noorthoorn, Director of the Museo Moderno de Buenos Aires, who gave their time and engaged in an in-depth conversation with me. I have also found curators and artists with similar interests, and we are planning on developing programs together.

The CiMAM Annual Conference has been a wonderful experience for me, and I am really grateful to the whole team of CiMAM for guiding and supporting me from the beginning to the end.

Hiuwai Chu, Head of Exhibitions, MACBA – Museu d'Art Contemporani de Barcelona, Barcelona, Spain



The broad themes tackled by the conference this year were relevant topics that we as museum workers should be constantly asking ourselves—which is essentially what is the role of the museum today given the historic task of preserving “heritage” and the more current aspirations of social engagement and outreach? It was great to hear different

perspectives and approaches to each theme. However, having attended the last two conferences, I missed having the opportunity to break into smaller groups to further

discuss topics, which was also a good way to get to know new colleagues in a more intimate setting.

The afternoon visits were put together with a lot of care and good intention, but sometimes it was overly ambitious, and we had little time to spend in each of the places. The afternoon of the studio visits was a highlight for me. This direct contact with the artistic scene is always rewarding; I even got to know two artists who I will keep on my radar.

The Rolling Contemporary Argentinian Art Map is incredibly well designed for getting to know the artistic scene in the country, and for sure will continue to be a valuable resource for curators and researchers. I hope that there will be funding to keep it up to date.

Unfortunately, I was unable to extend my stay in Buenos Aires and thus I feel that I barely scratched the surface of the city. But the energy of the place left an impactful impression and a desire to return and learn more.

Lastly, and as always, one of the most invaluable aspects of the conference is the simple act of gathering in person and having beautiful and inspiring conversations with old and new friends/colleagues. The in-between conference moments were for me as important as the official parts.

They were exhausting marathon days, but it was worth every minute. I'm very grateful that I was able to take part this year thanks to the travel grant.

Belen Coluccio, Curator, Dirección Nacional de Museos, Ministerio de Cultura de la Nación, Buenos Aires, Argentina



My experience as a CIMAM grant beneficiary was extraordinary. On the one hand, it was my first time at a professional encounter of this level: an enormous organization ready to welcome participants from countries from all over the world with an intensive program of conferences and visits covering different topics and attending to all

the needs and concerns that may arise, all of which were met over the course of three days. Those of us who have roles involving both management and creative tasks understand the value of these gathering spaces dedicated to listening and reflecting with colleagues, as well as how they resonate in our day-to-day work overtime.

In that regard, the conference program was very stimulating; it introduced both pragmatic as well as symbolic topics, and included the voices of people from different backgrounds, enabling a discourse that took on unique shapes and vocabularies that encouraged participants to weigh and establish their own ways of saying and doing (and, I should add, in my opinion, it was crucial that the conference was held both in English and the local language, as a basic

strategy for constructing situated knowledge). In this sense, it was especially noteworthy that the conference did not focus on proposing proven ideas or standardized precepts, but rather sought to encourage each person to relate their experience at the institutions where they work and to discuss their concerns and difficulties, thus leading us to consider the roles or actions museums can undertake in critical contexts. In the casual conversations during the breaks and while on the tours, it was highly evident there was enormous interest in learning about the work and cultural contexts of other participants.

In terms of the specific contents of the conferences, I found the reflections of Pablo Lafuente and teresa cisneros to be extremely interesting since both, in their own way, pointed to the importance of strengthening the internal fabric of institutions in the face of the volatility and loosening of the social fabric. I also found the perspectives of Coco Fusco and Luis Camnitzer to be crucial. Likewise, I would like to acknowledge the wonderful introduction made by Chus Martinez on the first day, as well as her role as moderator during the Q&A with the audience. She had an incredible ability to connect the ideas of the speakers from a critical and sharp perspective, which was a definite plus. I would also like to note the importance of the tours, in particular, those that took place on the Saturday.

In addition to the potential, they offered for networking and new opportunities – not only among conference attendees but also with artists and other local stakeholders – I found them essential in terms of complementing the conversations that took place in the mornings. In that sense, it is a working method that should be implemented and replicated at the institutions in which we work; it provides the

nourishment of the imagination that management needs, through life experiences, art, and local contexts.

Last but not least, I would like to extend a special thanks to Victoria Noorthoorn and all the team at the Museo de Arte Moderno de Buenos Aires for their excellent organization and the quality of the offerings, as well as their generosity and genuine interest in ensuring those of us who live in Argentina could participate in this event, thanks to the ArtHaus grants. I would also like to thank those who provided the funding and those who worked so courteously to make it all possible.

Tatiana Cuevas, Director, Museo de Arte Carrillo Gil, Mexico City, Mexico



The social role of the museum has been reviewed not only after the pandemic but also in the midst of this new era of conflict and violence. Our commitment to promoting social engagement as well as ethical and critical reflection has expanded to the possibility of fostering mental health as well as providing shelter to diverse

identities and diverse thinking.

The 2023 CIMAM Conference focused on the social agency and participation of communities within museums, posing key ethical questions for the times we are currently living: How can museums embrace their social responsibility? How can museums affirm their relevance as institutions in contemporary life? Are we art/cultural institutions agents of change?

Considering some of the core questions discussed at the Conference, the following conclusions can be outlined:

What is a co-creative museum?

An institution that promotes reciprocal making of meaning as a fundamental task.

A place that fosters the togetherness of individuals to promote the development of collective intelligence, hold values and activate audiences through the continuous exchange and mutual upbringing of concepts and ideas.

How can a museum activate and strengthen mutuality among its many component communities?

Incorporate knowledge, customs, and traditions of every participating group to develop coauthored projects.

Establish relationships with every aspect that surrounds the institution, from communities to climate change.

Understand the meaning of key concepts among participating communities, which may be different from our or other understanding. For instance, as Elvira Espejo Ayca emphasized, for Andean communities, objects *are* subjects, as opposed to material things.

Some of the ideas that are metaphors for Western Philosophy are methods for indigenous communities.

How can museums foster co-creative relationships with and among artists and the local communities of situated contexts?

Museums display not only objects but also forms of knowledge.

Place community's stories into value.

Active and committed audiences can change the values/criteria within museums.

Promote transversal accessibility involving all areas of the museum, not only the education staff.

Understand any physical or intellectual limitation as a possibility.

Basic training to all museum staff to welcome and orientate the visit of any person: sign language, descriptions for blind people, subtitles, etc.

Implementing ethical inclusion policies for diverse communities will have an impact on our audiences to foster consciousness.

Can we implement different methodologies to question canonical and normative processes and so disrupt colonial legacies?

Rethink language: how we call things we do while cataloguing, transmitting, and mediating.

Place diverse things not only together, but in a dynamic relationship together.

Think of language as action, gesture, not only words.

Consider the possibility of decreasing as a form to synthesize and understand our practice.

Museums must reconfigure collections and taxonomies to properly represent diversities, and minorities.

How can the museum engage with the social processes affecting our immediate communities?

Micropolitics towards concrete social transformation, community building, and the promotion of social justice.

Bring about social and educational change by grounding the force of actions in the diversity and intrinsic freedom of thought, expression, and creativity.

Create conditions for people collaborating within institutions to be cared for.

Create conditions for diverse audiences to enjoy their right to culture.

Possibility to transform institutional policies: care for artworks, care for staff, care for audiences.

The opportunity to take part in this CIMAM Annual Conference, together with 56 professionals that received the travel grant, as well as the rest of our colleagues from more than 40 countries, shed various light to confirm, potentiate as well as reconsider many aspects within the program we have been developing as a team at the Museo de Arte Carrillo Gil in Mexico City for the past four years. We have developed a dynamic exhibition and education program conceived to consolidate the museum's identity and vocation to modern and contemporary art through research and cataloguing our collections, as well as exhibitions and education programs that

foster critical thought and exchanges of diverse knowledges. These intense and productive three-day-conference and program of visits, which transversally addressed ethics, values, and methods concerning our current practices, were fundamental to rethinking how and why we do what we do.

Laura del Barco, Curator , Museo de las Mujeres, Buenos Aires, Argentina



My dear museum colleagues, it has been so important and motivating to have met you all and participated in the meeting “The Co-Creative Museum: Social Agency, Ethics, and Heritage”, the central theme of which was of particular interest for the Museo de las Mujeres, where I work with Cecilia Salomón in curating and programming

exhibitions. We have been moved by the questions and reflections presented in each project and experience that was shared over these past few days. Rethinking *What do we do and why?*; thinking about how to change the role of the museum by thinking about diversity and the sum of all particularities; thinking about the “heterologies” proposed by Simón Njami: the hetero in relation to times and places, in dialogue with the contradictions from a disarming heterodoxy. As Marie Héléne Pereyra and teresa cisneros say, art institutions that have an inability to understand

diversity and where there is built-in racism must work on: dismantling policies and sharing power within institutions, seeing through different lenses, learning from others, creating access and reflecting on one's own practices.

In this paradigm shift, there are many institutions, like my own, that are working with different communities, generating space for the appropriation and construction of meaning from the outside, from collective experiences, social struggles and activism. As Coco Fusco says, "Social responsibility as a reflection of who we are and who we want to be". Communities are no longer "objects of study", we must move away from "egocentrism" and towards mutual respect, as Elvira Espejo Ayca argues in her proposal for mutual nurture. Deconstruct. Contaminate. Change the role of the museum. Sharpening criticism and critical imagination is the responsibility of institutions and individuals.

Marian Pastor Roces speaks of building chemical communication networks, like the mycelia structures of mushrooms; of thinking about the actions of objects, and the connections between objects; creating systems, living networks, and forms of actions in cyberspace as well. What do we do in this complex world? What do we do with the fury and mishandling of information by companies and apps that manage information? Actions and microactions, networks, cyberactivism, laws.

Luma Hamdan, from Jordan, shows art that has to do with "that which no longer exists; that which exists and is not seen; and that which exists and is repressed", and believes "a different world is possible". Yto Barrada proposes to work from a perspective of ecofeminism, recovering indigenous ways of being and living with memory. Luis Camnitzer argues that art is a root activity (thinking – imagination – expression), that respecting the uselessness of art generates bewilderment

and new experiences that help as a contrast to the ideas of efficiency, ingenuity, and entertainment that trivialize the world and education. Ana Gallardo works with those who do not fit into the art system, who are invisible and ill-treated for “that violent act of ageing”. She proposes the role of art and making be rethought from the point of view of the loving encounter of care and enjoyment of individual and collective artistic actions that change the world.

Daina Leyton’s presentation on cultural accessibility was essential. “It is not an option, it is an absolute necessity for cross-cutting accessibility to be generated in spaces, for the biases of the standardized body to be dismantled, and for it to be carried out together with persons with disabilities”.

Sidhi Vhisatya, of the Queer Indonesia Archive, argues that queer visibility is “to be visible, to be invisible, to challenge cis-hetero perceptions”. María Belén Correa, of the Archivo de la Memoria Trans (Trans Memory Archive), calls for funding to sustain the memory and archives that collectively build the memories of minorities. And the words of Feda Baeza, speaking as a member of the audience about “invisibility”, saying, “it isn’t *invisible* ... it’s *unseen*”; they continue to resonate with me, that exclamation of hers, “why is it that I feel so alone?”

Here we are, trying to make our approach and generate, as the institutional mission of our museum states, “... a space that acquires meaning only if it questions itself. [A space where] the exhibitions and activities encourage a critical view that destabilizes the narrow view of identity and opens it up to its mutable and multiple powers. That remembers the segregation practiced on women and feminized bodies. That denounces the abuses of power over these bodies. And that, at the same time, offers discourses, aesthetics, and poetics that make the hybrid possible, over and above the pure and

absolute. This space has been opened so that new subjectivities, capable of living together in an increasingly plural, diverse and accessible community can circulate.”

Thank you very much for the opportunity to spend these days with you; the organization of the entire meeting and the proposed visits was impeccable. Many thanks to the whole team at CIMAM and the Museo Moderno, to the artists and gallerists who received us, and to all who sponsored the event and made these encounters possible. We are here, close at hand, ready to join the projects and networks that may arise from it.

Reena Dewan, Director, Kolkata Centre for Creativity, Kolkata, India



The CIMAM Conference in Argentina unfolded as a meticulously crafted and thoughtfully curated event, marking my inaugural encounter with the rich tapestry of museums, artists, art initiatives, and foundations in Argentina. The profound initiatives and camaraderie exhibited among Directors of significant museums and artists, as well as within the

museum director community itself, left an indelible impression on me. The conference kicked off with a provocative opening session, "How Can Museums Embrace their Social Responsibility? A Question from the Americas," setting the stage for contemplation. The speaker's exploration of diverse

epistemologies and philosophies underscored the varying ways different communities perceive knowledge. This profound start laid the groundwork for engaging discussions throughout the event, igniting a collective introspection on the evolving role of museums in society.

Simon Njami's presentation injected a layer of challenge, questioning the relevance of iconic institutions like the Louvre in contemporary contexts. The audacious suggestion of shutting down museums that fail to align with present concerns resonated as a call for a reevaluation within the cultural landscape. It served as a catalyst for reflecting on the adaptability and responsiveness of cultural institutions to the evolving needs of society.

A pivotal moment occurred during the session “The Role of Museums in Education and Accessibility,” where Daina Leyton presented an innovative lens. Rather than regarding individuals with hearing impairments merely as viewers, her approach positioned them as co-creators, integral to the educational process. This fresh perspective emphasized inclusivity and collaboration, challenging traditional notions of audience engagement. It underscored the transformative power of considering diverse perspectives and actively involving marginalized communities in shaping the cultural narrative.

teresa cisneros brought attention to the often-overlooked heroes of museums: the workers shaping public narratives. Her poignant narrative highlighted the significance of these individuals and their pivotal role in molding public perceptions. Her personal journey, navigating spaces conducive to personal growth, resonated deeply, offering a

valuable lesson in self-care within the demanding and dynamic museum ecosystem.

Luma Hamdan's insights were particularly resonant, given my own transition from institutional spaces to an arts initiative. I am the Founder Director of Bridging Culture and Arts Foundation, and as such her emphasis on co-creation struck a chord. Her discourse on community engagement, experimentation, learning, research, and exchange elucidated the co-creative museums' essence, solidifying its importance as a fundamental element in fostering dynamic and inclusive cultural spaces.

Beyond the conference sessions, the interactions with fellow attendees, artists, and visits to arts initiatives and museums enriched my experience immeasurably. Buenos Aires and Salta, especially, left an indelible mark. Exploring unconventional spaces adorned with art by Florencia Sadir and Javier Soria Vázquez provided a truly unique and unforgettable experience, deepening my appreciation for the diverse artistic expressions rooted in Argentine culture.

At present, my focus is on creating a space that serves as a home within the artists' community. In India, my home country, such arts initiatives are limited, and artists require intimate spaces to collaborate, experiment, and showcase their work. Alongside artists from diverse art streams, I am working on designing a space that is physically and intangibly conducive to being a home away from home. Attending the CIMAM Conference at this crossroads of my journey was the most enlightening and fulfilling experience, providing valuable insights and inspiration to shape this creative haven.

Special gratitude extends to Suhanya Raffel, CÍMAM President, and Victoria Noorthoorn, Director of the Museo Moderno de Buenos Aires, true leaders who orchestrated the planning and execution seamlessly. From facilitating my visa process to ensuring a warm welcome in a new country, their leadership was instrumental in making this conference a transformative experience. Their commitment to fostering a global dialog within the arts community reflects the spirit of collaboration and inclusivity championed by the CÍMAM Conference.

Tandazani Dhlakama, Curator, Zeitz Museum of Contemporary Art Africa, Cape Town, South Africa



The title of the 2023 CÍMAM Annual Conference was very intriguing. The topic felt timely as it spoke to many present-day urgencies affecting the culture and heritage industries. We work in a time where issues around migration, conflict, and climate crisis mark and intensify global political rhetoric. In many parts of the world, both in the global north

and south, democratic ideologies are being increasingly tested while underrepresented histories continue to face erasure. Considering this, the conference gave participants the opportunity to deliberate on the multiple ways in which art and

cultural institutions can effectively create space for meaningful civic engagement.

As each speaker presented the work they were doing through their various organizations, I became more convinced that critical care and social relevance is driven by individuals. Hence, institutions like museums are merely the vehicles that enable determined people to fulfil important mandates. Without the tenacious, adaptive, responsiveness of people, institutions risk losing relevance, regardless of scale, funding, and type of collection. I would like to thank CIMAM for creating a platform for us to hear from phenomenal people who are working with or through a wide range of spaces, alongside communities to highlight important narratives in different parts of the world.

It is difficult to think of social agency and ethics without also reflecting on care. Indeed, the global pandemic brought with it much discourse on institutional critique and notions of care. In some instances, this discourse did not tangibly lead to transformation, however, it was refreshing to see how, in nuanced ways, each speaker was personally advocating for more forms of care in their own uniquely positioned organizations. Their provocations ranged from interrogating ableism and rethinking indigenous participation to commenting on how museums make docents suffer through immersive sound installations.

On the first day, we were reminded that people may have lost trust in many systems, however, they still engage and have hope in museums. Simon Njami challenged us to “think through the words we use,” to find systems of self-critique and build outside the norms. Coco Fusco reminded us to diplomatically negotiate and know who you are speaking to so that conversation continues even when it is frustrating.

Marie Hélène Pereira demonstrated how institutions can ethically and collaboratively mine their local contexts to bring to the surface sensitive narratives of historical significance. teresa cisneros challenged us to continue holding space for racially minoritized work and to investigate and advocate for “policies of care.” I was inspired by how she spoke about being a “curator of people.” While others care for art objects and archives, she shared how her own work is to empower institutions so they can effectively equip staff and engage with society.

Ana Gallardo provoked us to think about audiences that are often left out, such as senior women. Marian Pastor Roces used the ingenious analogy of mushrooms to discuss institutional critique, cultural ecosystems, and counter methodologies. In keeping with foliage analogies, she mentioned how museums are like trees: though structures exist, certain factors can be organic and instability can be viewed positively. She reminded us that forensic provenance is crucial. Both Luma Hamdan and Yto Barrada’s presentations acknowledged the current Israel-Palestine conflict and poignantly brought the idea of agency and ethics to the fore.

It was wonderful to hear Claudia Zaldívar present her work at the Museo de la Solidaridad Salvador Allende (MSSA), Santiago, Chile, especially as Zeitz MOCAA – where I am Curator – is currently exhibiting *Past-Disquiet* curated by Kristine Khouri and Rasha Salti, a version of which was hosted by MSSA in 2018. The exhibition highlights solidarity movements or museums for Chile, Palestine, South Africa and Nicaragua, and Zaldívar’s commentary on the para-museum was insightful.

The precariousness of particular archives was highlighted by María Belén Correa and Sidhi Vhisatya who in

varying ways have had to find unconventional methods of collecting, securing, and sharing queer archives in Argentina and Indonesia. The political realities in their local contexts makes issues around access pertinent and complex.

The afternoons were filled with countless visits to organizations around the beautiful city of Buenos Aires. This meant that debriefing, deliberation, debate, and knowledge exchange took place informally in-between spaces, on the bus rides, in museum corridors, or late into the night over cocktails when feet were tired from all of the wonderfully choreographed events each day. Attending with a myriad of international delegates meant that I was constantly connecting with colleagues whose work I had admired from afar, or with whom I had collaborated, as well as meeting new people who were all doing fascinating critical work.

With that said, I do hope we can have similar gatherings on the continent of Africa and see more representation from my part of the world within the governance structures of CIMAM.

Emanuel Diaz Ruiz, General Director, Museo Franklin Rawson, San Juan, Argentina



Participating in the international meeting of museums and collections of modern art contributed to the exchange of experiences developing museum programs, curatorial contents, and educational experiences. It is a stimulus to rethink the management programs and social and political contexts that define our realities; to redesign alternative actions,

in search of new territories and languages, inclusion and equality as the political mission of our institutional practice.

As director of the Museo Franklin Rawson in the province of San Juan, Argentina – a museum in the interior of the country that, with much effort, has positioned itself on the national scene and impacted territorial development – it is essential we develop strategies to consolidate networks of museums, managers, curators, artists, scientists, educators and critics to coordinate federal projects. Institutional policies and goals can be understood as a conjunction between the disruptive changes of recent years and the continuity of traditions, evidencing the dynamic processes between the past and present. Collections must be understood for the capacity to symbolically represent identities, and our museum can be thought of as being part of that cultural construction through its different views of art, including its discontinuities,

coincidences, and changes in direction. Participating in CIMAM 2023 looks to activate versatile mechanisms of the museum, through raising the profile of the changing relationships between aesthetic values and social realities.

Relationships are essential for the development and understanding of the art scene and museums, and represent the work of decentralization, understanding territorial development as an important cultural policy that considers not only the geographical space but also cultural practices and historical constructions. The values that must be taken into consideration when strengthening collections – in terms of works, archives, and memories – beckon us to think about our social role, to investigate art so that we can contribute from culture to the shaping of a plural and democratic society.

The experiences shared by the speakers at the 2023 edition of CIMAM stimulate new writings and new questions when generating audiences. Far from applying systematic recipes or actions, strategies are sought to update the contemporaneity of art and museums, possibly calling for future events, or simulacra or essays that question the false scheme of art that does not find the argument for its existence in the real. And that prioritizes the richness of an archaeological gaze of being and doing in its possibilities for change.

Nin Djani, Curator of Education and Public Programmes, Museum of Modern and Contemporary Art in Nusantara, Jakarta, Indonesia



I applied for the Travel Grant in the hope of meeting and learning from other museum professionals. As a Curator of Education and Public Programs, my particular interest lies in the ways art museums serve as a public hub where people come together, bridging conversations between artists, artworks, and its community(ies). Based on the

socio-political situations, I anticipated the Latin American museum education context would have some similarities with Southeast Asia, particularly Indonesia.

All this expectation and preconception was met at the 2023 CiMAM Conference. The panels were really well-curated and responsive to the current climate that calls for museums, artists, and curators to discuss the bigger social, political, and economic context of arts.

What we try to achieve at Museum MACAN in Indonesia is to provide a safe space for people to share their thoughts and ideas. We aim to welcome everyone, regardless of their age, backgrounds, and abilities in our museum as we believe it is people who make museums special. Personally, I find it

reassuring to know that what we do at Museum MACAN is on track with what is being done globally.

I resonated with the sessions on improving accessibility for audiences with disabilities (Daina Leyton); engaging with marginalized/stigmatized communities (Sidhi Vhisatya); implementing transdisciplinary collaborations (Maria Hélène Pereira); championing new approaches in people-centered institution management (teresa cisneros); speaking up and serving as agents of change (Luma Hamdan); and rethinking the space and role of contemporary museums through language, archive, and programs (Simon Njami, Pablo Lafuente, Marian Pastor Rocas).

Nevertheless, I am conscious of the actual execution of these ideas, and how we go forward from this conference. In practice, initiatives towards inclusivity and diversity can be challenging to sustain, and susceptible to tokenization as they are instrumentalized to course-correct the legacy of institutional practice in the past. I wish we had more time to exchange our thoughts and ideas about this during the conference.

I am grateful to be connected with museum educators and art professionals from around the world – an opportunity that I would not have had if it weren't for the Conference. In our smaller circles, we also discussed how we can be more collaborative in our approach to programming and community outreach. This is something that I believe could have been facilitated formally. As much as I enjoyed listening and learning from the speakers, it would have been more helpful to have roundtable opportunities with speakers and fellow attendees.

I also enjoyed the opportunity to explore the arts scene in Buenos Aires and Salta. I particularly appreciate the efforts

made to organize personalized trips on the third day of the conference. During the visit to Isauro Arancibia School and Borda Hospital, it was inspiring to learn about the scope of community outreach by the museum education team. I hope to make similar outreach and collaboration opportunities in my line of work in the future.

I would also like to express my gratitude to the team at Museum Moderno and CIMAM who have worked really hard to assist with visa applications. As an Indonesian passport holder, I anticipated the visa application process would be challenging. But the process with the embassy was more time-and-energy-consuming than I had previously anticipated to the point that I doubted I could attend the conference. Throughout this process, Micaela Bendersky from Museum Moderno, and Susana and Inés from CIMAM were very helpful and encouraging, I would not have made it to Buenos Aires without them. During the conference, I discovered that this experience was not exclusive, as many delegates from Asia and Africa had similar experiences. For future conferences, I would suggest establishing coordination with the embassies of the host country for a smoother process.

In the short term, I look forward to sharing my experiences with my colleagues at Museum MACAN. I am also exploring an opportunity to share with other young museum professionals in Jakarta/Indonesia, as we are a small community. As awareness of museums and museum experience is on the rise here, I am positive that there are lessons that can be implemented in the context of this country. The medium term (1–5 years) would be the kind of timeframe to advance further and make progress in such efforts. I believe that in addition to knowledge-exchange among museum professionals, it would be fruitful to reinstate connections with the academic sector, involving universities with courses in arts

management to further the discussion on the role of twenty-first-century museums. I anticipate that the full impact of these shifting museum practices will be visible and more measurable in the long term (5–10 years onwards). Whether I would still hold my current position in the museum by this time is unknown, but I hope to still contribute my knowledge and growing network to the field – in my capacity as a curator, educator, consultant, museum professional, and engaged citizen.

Antonio Echeverría, Director, Il Posto Documentos, Santiago, Chile



During the days of the CIMAM 2023 Conference in Buenos Aires, urgent issues were raised regarding the bonds between art institutions and the communities that host and transform them. These issues, even though they were charged with a contingency evidently rooted in the problems of our shared present, were also loaded

with a very high degree of atemporality. During his presentation, Simon Njami outlined the possibility of museums being places that host all times and all places. Or at least, that they had the possibility to do so. Elvira Espejo, before Njami, referred to listening and linguistics as strategies to build communities around institutions, a "mutual nurturing" that allows us to approach the particular past that certain institutions must feed, safeguard, and keep alive.

Pablo Lafuente, Maria Hélène Pereira, and Marian Pastor Roces continued thinking about the forces of memory through fire, territory, and even the possibilities that the kingdom of fungi gives us to think about our possibilities. The answers are obviously varied and complex; or rather, there are more questions than solutions to issues.

The important thing is that during these days dedicated to social agencies, ethics, and heritage, very few simplistic and reductionist visions of these issues were presented. Rather, we listened and felt like navigating in opaque waters, at times stormy and unknown, but with the hope of building a common sensibility inclined to delve into complex issues, avoiding trying to understand each other from slogans or easy mottos. In the midst of the general discussions proposed by CIMAM, a series of casual encounters with colleagues from different parts of the world also took place, where we were able to share our own experiences, recognize each other's work, imagine projects, and even, and more importantly, talk about practical issues that afflict us on a daily basis in our institutional work. Being awarded a Travel Grant to attend this meeting is undoubtedly fundamental for the development of my professional career. I look forward to meeting many of my colleagues again and continuing to cultivate the relationships that are born from this meeting. Thank you very much CIMAM for this great opportunity!

Giovanna Esposito Yussif, Artistic Director, Museum of Impossible Forms, Helsinki, Finland



I attended *The Co-Creative Museum: Social Agency, Ethics, and Heritage* held at the Museo de Arte Moderno de Buenos Aires from the 9th to the 11th of November 2023, thanks to the support of Saastamoinen Foundation.

The program managed to successfully intersect an international perspective through lectures while

developing an intense visiting program enabling participants to gain perspective of the plurality of the Argentinian art scenes. In resonance to my praxis, I was particularly inspired by the work of Elvira Espejo Ayca (Artist and Director, Museo Nacional de Etnografía y Folklore, La Paz, Bolivia), Nicolás Testoni (Director, Ferrowhite – museo taller, Bahía Blanca, Argentina), Daina Leyton (Cultural Accessibility Consultant, Moreira Salles Institute, São Paulo, Brazil), Marian Pastor Roces (Curator and Principal Partner, TAOINC, Metropolitan Manila, Philippines), Claudia Zaldívar (Director, Museo de la Solidaridad Salvador Allende (MSSA), Santiago, Chile) and María Belén Correa (Director and Founder, Archivo de la Memoria Trans Argentina). Their lectures directly responded to the complexities implied when addressing the social and political dimensions, posing clear examples of how to develop praxis from a situated institutional approach and how to

develop dignified practices with minoritized groups and knowledges. They are examples that organically respond to an urgency that many art institutions still fail to recognize or pretend to do via programming and cosmetic approaches:

How to make long-lasting structural and policy changes to adequately address the change of sensibilities and the multiple praxes coming from art workers that are questioning and directly challenging the status quo and the mono-cultural hegemonies in their art fields? The conference enabled a beautiful gathering to reconnect with colleagues from around the world, especially with those based in Latin America. For me, the main shortcoming was that in an aim to build and present both a comprehensive program and a wide perspective of the local scene, the organizers failed to secure time for conversations. For the next conference, it would be meaningful to think about how to develop formats that – despite the hecticness– can enable a time and space to meet with colleagues and fellow grantees, to learn from each other, and to strategize further paths intersecting our contexts and practices.



**Laura Fungai Gand,
Curator and
Researcher, Creative
Lounge, Rusape,
Zimbabwe**

Laura could not attend the Annual Conference due to an unforeseen family emergency that has impacted her plans to travel to CIMAM.

Soledad Garcia Saavedra, Independent Curator, Santiago de Chile, Chile



I would like to express my gratitude for the honesty of the speakers who participated in the *Social Agency, Ethics, and Heritage* Conference. While some of their reflections and praxis are crossing boundaries and getting out of their comfort zone, others are embodying the brave commitment to insist on small and collective actions to make changes in

the status quo, immersed in their localities and beyond.

Instead of indulging the fashionable language of Western terms such as “decolonization,” curator and writer, Simon Njami asked on the first day of the Conference “how could our own story be constructed” in the peripheries in order to create what’s missing?

The storytelling presentation of Ferrowhite Museum’s Director, Nicolás Testoni was an indirect response to Simon’s question, not only in the ability of how a short narrative could thrill but also how a museum functions more in a plot of conviviality and stories among different beings, rather than the focus on heritage assets. Nicolás addressed and named the people who work and live in Bahía Blanca, Argentina. He used several portraits of individuals and groups to distinguish their

particularities and differences, as well as the common ground that unifies them: the need to share a space or the consciousness that life depends on themselves to survive. He acknowledged the catastrophic discourse of disasters, opposed as to something new or that lies ahead, but something that already happened years and centuries ago in Bahía Blanca. Somehow, the vision that natural and human catastrophes are from the past involved into the present, is to recognize the insubordination to those nasty thoughts and apocalyptic information that don't leave space to be, to be happy, to act urgently, or to concede the fragile place that art has to create with uncertainty.

In the call to transform the Eurocentric and monocultural paradigm of knowledge and education, artist and Director of Museo Nacional de Etnografía y Folklore, la Paz, Bolivia, Elvira Espejo Ayca, posed critical questions and reflections on how to conceive the museum from a shared creation when it comes from indigenous people. Defending linguistic rights, Elvira presented the work from the Aymara and Quechua terms Yanak Uyawaña or “Mutual Nurture” for the arts, referring to the maximum care for animals and plants in an interconnection with humans, i.e., threads for a textile. Both materials are understood as bodily subjects or persons, rather than objects or heritage assets.

The separation that exists between Quechua speaking and the structures of Western formations was addressed from the connection of bridges that could allow writing collective scripts among researchers and indigenous authors, in plural voices. In a similar way to linguistic rights, and yet from the scope of deaf people, an educator in accessibility, Daina Leyton, emphasized the principle of justice to overcome the tyranny of eye centrism and normative judgments applied to

disabled people. She shared different theoretical terms and group experiences from deaf educators, sign language interpreters, and curators working towards the occupation and creation of disabled people in artistic institutions in São Paulo, Brazil.

Marie Hélène Pereira presented *Raw Material* in Dakar, Senegal, as an initiative involved with curatorial practices and artistic education through a Pan-African vocation, transdisciplinary program, and the emphasis on building up communities and institutions. She highlighted the paradigmatic shift to create new urgent narratives based on “the need to write our own stories” reflected in the books of the Condition Report Symposiums. As Marie Hélène said, revisiting the past, making space for more complex histories and unseen memories, can challenge the misrepresentation of personal stories and heal current wounds.

From the perspective of Trans activism, María Belén Correa, Founder-Director of the Archivo de la Memoria Trans Argentina, the configuration of the archive enables a form of life survival for Trans people, after more than a century of persecution, criminalization, and exile. For her, the political ground of the archive is not merely an account of knowledge and personal memories, but a collective method of defense from the abandonment of the State, the family nuclei, and the historical classification under the archives of police, psychiatric, and morgue classifications. She reinforced, along with other speakers, the resistance to being considered a case study by researchers rather than showing and telling their own stories.

In the Conference, social agency was less a subject than the achievement to gather speakers with different voices and

backgrounds dealing with social struggles. Heritage, out of the artistic Museums, felt like the stumbling block of patriarchal legacies and traditional conventions that some directors openly criticized and moved forward. The arts field seems more caught and cautious, trying to provide coexistence between the legacy of caring objects and the opening of new experiences to the publics and communities. The word ethics, graphically printed in the front of the auditorium stage of the Conference, accompanied every speaker. However, it was a mysterious shade that appeared elusively around the presentations and discussions. Perhaps, museum ethics could be a topic to tackle with more prominence at the next Conference.

Ana Maria Garzón, Lecturer and Curator, Universidad San Francisco de Quito, Quito, Ecuador



This is the second time that I have had the opportunity to attend CIMAM's Annual Conference thanks to the support of CIMAM Travel Grants. The first time I attended CIMAM 2019 in Sydney, it has had a profound impact on my career. After that experience, I co-edited an edition of the academic journal [post\(s\)](#) focused on ideas about indigeneity and contemporary art. I am now working on my PhD dissertation,

which is related to exhibition histories of modern Latin American art, so I decided to apply for a second Travel Grant to attend CIMAM 2023 in Buenos Aires, considering the importance of the proposed topic and the opportunity to visit the city, which was a fundamental scenario for the development of artistic transformations during the twentieth century, and in the present boasts a powerful art scene, full of complexities, respected institutions, and groundbreaking artists.

The political context in which the conference took place, marked by the presidential elections in Argentina and the invasion of Gaza, highlighted a special concern about the role of museums and cultural institutions in our times. The traditional tasks of conservation, collection, and exhibition are surpassed by the demands of the present, which require an active position towards the preservation of democracy and a commitment to the rights of both humans and nature. As social actors, museums and cultural institutions face the challenge not only of containing critical perspectives in their artworks and public programs but of accountability within their communities. I strongly believe that patronage (public or private) cannot be a tool for censorship and blackmail, and as a professional community, we must operate on ethical grounds.

I'm writing these words after learning that Wanda Nanibush, who was a speaker at CIMAM 2019, has departed (or maybe she was fired) from her position as curator of Indigenous Art at the Art Gallery of Ontario, and also after reading the news of several resignations at Documenta 16. I am deeply worried, and I have in mind echoes from the conferences presented by Elvira Espejo Ayca (Museo Nacional de Etnografía y Folklore, Bolivia), Marian Pastor Roces (TAO INC, Philippines), Luma Hamdan (Darat al

Funun – The Khalid Shomar Foundation, Jordan) Claudia Zaldívar (Museo de la Solidaridad Salvador Allende, Chile), María Belén Correa, (Archivo de la Memoria Trans, Argentina), and Sidhi Vhisatya (Queer Indonesia Archive). Working in our field is more challenging than ever, and the experiences shared by the speakers were deeply moving, because they all acknowledge that working in the field requires accountability and both political and ethical commitments.

Apart from the conferences, the organization of the conference was impeccable, all the members of the organization, from logistics to content, were deeply generous and helped to create a joyful experience. The hospitality of the team of the Museo de Arte Moderno was overwhelming. It was impressive to see the ten exhibitions organized in the museum, all excellent displays of Argentinean art. It was also profoundly interesting to have so many routes and options to visit during the afternoons. Not only because of what we, as guests were able to see, but because it showed how important it was for the organizers to include the local art scene in the conference and take advantage of every opportunity to promote the art of Argentina. That was a generous gesture.

I am deeply grateful to the CIMAM Executive Team, the Travel Grant Selection Committee, and the CIMAM Board for considering my application to attend. Being part of this community of professionals always brings light and nourishes my own professional practice.

Max Hannus, Independent Curator, Helsinki, Finland



I personally really enjoyed the topics discussed on the first conference day, so my report will focus on reflecting those themes. However, everything was new and exciting, so my notes that day were somewhat confusing. Here are some interesting thoughts from that day, nevertheless. The first speaker of the day was Elvira Espejo Ayca, who addressed the role of

communities as part of the work of the museum. She claimed artworks are not objects but subjects when worked from this standpoint.

Speaker two was Pablo Lafuente, who discussed the concept of destruction and how, in Brazil, things had to burn first in order for new things to emerge. He related the history of the institution, and how they didn't need to imagine burning down the museum, because it had already burned down accidentally. At some point, all the documents relating to slavery were burned, as it was not thought it would be good to keep archives of this period of history. He asked what happens when the institutions are burned down, and talked about ruins as a capitalist strategy. How do we construct and maintain new structures? He stated the institution is still not especially accessible because of prices and physical location.

These questions resonated with me. Earlier this year, I was on a panel myself, and the moderator asked: "What do

you dream of, in relation to institutions?” I replied, that institutions should be burned down, adding that the changes we can make in the old structures are not enough: we have to take them down and build new ones, more sustainable, more accessible, more aware.

The third speaker of the day was Simon Njami, who discussed the museum’s power and how they were constructed to show power. He addressed the concepts of centrality and peripherality in relation to language: “What can we say when the language we use is not connected to our soul?” He continued by asking, while the words “colonizing” or “decolonizing” are very popular, how do we think of ourselves, how do we find systems within systems? For example, “the blue note” and the pentatonic scale were used by African slaves because they couldn’t play music observing the traditional Western octave of eight notes. So, what is this museum going to be for? he asked. He called for a contradictory dialogue, a notion of spaces that don’t have everything, saying the museum is failing if it doesn’t include all the different forms of discourse. He also brought up questions of accessibility: how can we transform the museum into a place for everyone?

Lastly, Nicolás Testoni addressed the process of collective creation, and Coco Fusco asked: What does the social responsibility of the museum mean in the current cultural landscape? Fusco referred to Giorgio Agamben and compared museums to agoras. She stated that museums are one of the few places that are for contemplating rather than consuming. And how it may be disliked by some political actors because it can cultivate change.

In the panel discussion, all speakers came together to elaborate, reflect, and wrap up the day’s topics. Simon Njami started by saying that Magritte’s painting is not a pipe, it’s just

a painting – so why don't we make the museum just a painting? He highlighted the importance of contradictions and, as a response to Pablo Lafuente, said that burning the museum is not burning the museums, meaning the change is made for the thing to function. So, the point of theories is to make them useful, someone clarified. Elvira Espejo reminded us that it can be difficult to read contemporary art in relation to one's own communities, because art is usually focused on looking from the outside, and communities are objects of study. She talked about the concept of mutual nurturing, and how sensitivity and touching were developed in communities. Lafuente made a point about audiences, and whom the museum is for, saying that instead of trying to be spaces for everything, museums can be specific spaces. For me, this is an important notion. What is a specific space? How is a museum specific and to whom it is for?

Following a saying, "a friend to all is a friend to none," I would argue that a museum that tries to be for everyone, is for no one. But it can make theories useful, make space for contemplation, foster communities, and put resources into building more accessible spaces, in every aspect. So, do I still want to see the museums burn? Maybe not. Maybe let's see first what we can do with them.

Bruno Juliano, Doctor, Facultad de Artes Universidad Nacional de Tucuman, Yerba Buena, Argentina



First of all, I would like to highlight the excellent organization of the conference, both in terms of the themes of discussion and the speakers, as well as the agenda of activities that followed the presentations and the circuits that were proposed.

By way of summary, I would like to mention just a few of the ideas presented at the conferences.

On the one hand, there is Elvira Espejo Ayca's proposal on the possibility of "mutual nurturing" as opposed to "domestication" (male domination) when hosting collective projects from our territories. In this way, the museum can open itself to a shared creation that goes beyond the pitfalls of a superficial study of beauty. In the words of Elvira, "uyway-uywaña", is a nurturing of life itself.

From Pablo Lafuente's presentation, his proposal of ruin as a strategy interested me; it was an idea that was also taken up, from the point of view of artistic projects, by Coco Fusco. This contingent dimension of activation and utilization of what surrounds us, just as it is, relates to a form of production and resistance common to Latin America, As does

Nicolás Testoni's proposal for the collective making and more of objects.

Luis Camnitzer critiqued the museum and its centrifugal mechanisms, proposing an institutional shift in which art and education explore the unknown without caving into the demands of ingenuity, efficiency, and training, to occupy the territory of the word and explore the impossible, the useless, as knowledge workers.

The presentations by Daina Leyton and her call for accessibility, leisure, and free time; Marie H  l  ne Pereira and the discussion of records as proof of the survival of spectres and ancestors in the shaping of a history of art; and the policy of care proposed by teresa cisneros all underscored the discussion regarding the work that continues to occupy us and remains pending.

In that sense, Ana Gallardo presented the extractivist system of art based on her experience at the school of learning for ageing, where teachers redefine their role of women who are masters of their own memory, in order to consider the power of artistic practices on a reduced scale.

Marian Pastor Roc  s and Luma Hamdan expanded on territorial aspects and on exploring projects focused on the reconstruction of memory through the senses and the redistribution of colonial legacies.

In this regard, Mar  a Bel  n Correa and Sidhi Vhisatya addressed themes such as survival through images, and archiving and safeguarding as alternatives to forgetting and as a means of enduring. Lastly, Claudia Zald  var focused on community ties and institutional implications, in a discussion of her experiences at the Museo de la Solidaridad Salvador Allende in Santiago, Chile, and its work with neighbors of the museum.

It was also a pleasure to meet and talk with colleagues working in different parts of the world, tackling different realities and implementing common and specific strategies and mechanisms. These meetings led to invitations and proposals for future collaborations and exchanges.

Lastly, I would like to note my appreciation for the reception, warm welcome, and care extended to those of us who benefited from the travel grants. All of the institutions involved, and the Museo Moderno of the City of Buenos Aires and ArtHaus in particular, ensured we had a very friendly and enjoyable experience.

**Sun Kim, Independent Curator and
Director, Tokyo University of the Arts,
Graduate School of Global Arts.
Department of Arts Studies and
Curatorial Practices, Tokyo, Japan**



Sparkling rays of sunlight hit our eyelids and the post-conference in Salta has begun. Throughout the journey to Kafayete Valley, the unique plants shine in the sunlight. All these different species coexist with respect for their distance. I am reminded of Buenos Aires, where each block has a completely different appearance, yet harmonizes

organically. There is a term "crown shyness," where trees leave space for other trees to grow. With the economic and democratic crisis in Argentina, the public's fears are becoming more acute. Not only in Argentina but also in Korea and Japan, the politics of "survival" are increasingly generating public "anger" and "hatred." Sometimes, as a foreign woman, it is very difficult to breathe in this dense temperature of negative feelings. How then can the institution make a generous "crown shyness" spacetime over this darkness? How do we exist with others in the museum, as a vulnerable existence to be objectified with hatred?

I am co-founder and director of (O)Kamemochi, an arts collective founded in Tokyo of women with mainly an interdisciplinary and intercultural background. Japanese society is still very conservative and male-dominated, so as young women working in the arts field, we have to deal with various difficulties such as institutionalized funding processes and the top-down system of venues. We must use stronger binary words and more masculine attitudes to convince in order to get through those hardships. The saddest thing is that it was happening not only outside but also inside the collective – our thoughts and language were already contaminated by the masculine dominant system. Reflecting on this, our next steps were to create a co-learning space to practice “respect” and “caring” for ourselves and others in a feminine context by relocating the feminine values of empathy, intimacy, love, and sisterhood. In this process, we are moving upstream from the veiled feminine languages and expressions of history.

Marie Hélène Pereira's keynote speech on the second day permeated our activities, describing how institutions bear witness to and mediate the memory hidden by silence, misinterpretation, and misrepresentation. She showed a wonderful video work touching the unspoken memory of

Vietnamese migrants in Senegal, *The Spector of Ancestors Becoming*, by the Vietnamese artist Tuan Andrew Nguyen. There was a feminine performative moment when the Senegal descendant brushes the Vietnamese grandmother's hair. Their memory is narrated by the descendant's voice, so that, depending on the direction of the camera, it sounded like the voice of the grandmother, an unknown ancestor's ghost, or the descendants' inherited memory. This intimate and feminine act of touching another's existence creates a nonlinear spacetime to recall unspoken others. This traverses Simon Njami's keynote on the first day, where he referred to the limited form of institutional time. This phrase reminded me of institutional temporality, where the flow of the past is present and both exist in their own territory, such as in Alfred Barr's diagram. In this intact temporality, however, there is no stunning illogical moment when a hidden memory suddenly erupts unconsciously, the sensible perception of the particular moment, the ghostly moments when the past came to us. In this temporality, only visible things are more visible. Visibility accelerates the logic that identity equals the visible and subordinates us to the reproduction of capitalism. It makes us vulnerable existences to be gazed at – linear, vanishing point, and porn. The institution never gives back what we want, only an objectified reflection, and we are isolated by not seeing ourselves and seeing others.

That is why we need a feminine performance as shown in the video work. When this feminine performance turns out to be a language to convey the memory of an individual and it travels through the non-linear temporality of others, the artwork itself becomes fiction to help us imagine the names of unnamed individuals. We need feminine performances that imagine fiction, reweaving the gap between what we cannot see and what has been shown, and the patience to search and

listen. This feminine performance comes when we form a sisterhood. According to María Belén Correa's keynote speech about Archivo de la Memoria Trans Argentina, they formed their own sisterhood to preserve their heritage from being expelled by a patriarchal and male-dominated society. This sisterhood created an intimate archive where they supported each other's autonomous choices. This sisterhood is not a blood bond, but one of caring with responsibility and empathy, and patient remembrance.

It should not only be a concept but be practically implemented in the working space. Art should be a liminal language to communicate with others from non-linear, invisible, and unspoken spacetime. The institution should create a space where this language can be activated, based on sisterhood to grant autonomy to co-learn and practice care of the self and others with a healthy distance. In this sense, this conference validates the activity of our collective but also reconceives the inside and outside of the institution. I am very grateful to my sponsor, the Byucksan Cultural Foundation, for giving me the great opportunity to reconceptualize my values. I would also like to express my gratitude to all those who have worked to make this timely conference a reality.

Kabila Kyowa Stephane, Curator, Livingstone Office for Contemporary Art, Livingstone, Zambia



The International Council of Museums of Modern Art (CIMAM) Conference held in Buenos Aires from November 9-11, 2023 was an enriching and stimulating experience, exploring the captivating theme of the "Co-creative Museum: Social Agency, Ethics, and Heritage." This reflection resonates in an exceptional way with contemporary life in

Argentina, poetically symbolized by the Tango, an artistic expression deeply rooted in the country's culture.

The conference offered a dynamic platform for discussing the ethical and social issues facing modern art museums today. One of the highlights of the conference was the presentation by Marie H el ene Pereira, who addressed the complex issue of the invisibilization of certain communities, in particular, that of the Vietnamese in Senegal represented in the work of artist Tuan Andrew Nguyen.

Pereira powerfully highlighted the essential role of modern art practitioners in revealing and raising awareness of often neglected realities. The example of the Vietnamese, exposed by Nguyen's art, provided the backdrop for an in-depth discussion on the ethical commitment of modern art

practitioners to social issues, an issue that resonates strongly and transcends cultural boundaries.

The conference theme was also strikingly illustrated by the tour's cartography. However, it is crucial to note that, in an ironic way, this mapping may have rendered invisible certain pressing issues rooted in the local reality that hosted us. This observation underlines the importance of constantly questioning pre-established perspectives and narratives, even within the modern art museum community, in order to ensure an authentic and comprehensive representation of cultural diversity.

The conference was a space for dialog and exchange, where practitioners were able to share their experiences and perspectives on how museums can be agents of social and ethical change. The diversity of the speakers and the richness of the discussions contributed to making the conference an unforgettable experience, rich in innovative ideas and inspiring commitments.

In conclusion, CIMAM 2023 succeeded in capturing the spirit of the co-creative museum, highlighting the importance of social agency, ethics and heritage in today's context, while underlining the need for critical reflection and ongoing ethical engagement. The experience will undoubtedly be remembered as a catalyst for change and an inspiration for the future of the modern art museum world.

Marcela Lopez Sastre, Director, Fine Arts Museum of Salta. Lola Mora, Salta, Argentina



Making visible the invisible

Museums have a historical tradition that builds some narratives about themselves; as we are actually reviewing art, social, and political history we also may think about our own history.

In the present, this perspective is situated and located on boundaries and trust between our proposals and our communities. How we recover good practices to become trustful institutions where we can think from different perspectives, without feeling judged or observed? Using different tools and going through diverse experiences to think about new fascism all around the world, for example. And how many local projects resist as unique archives in war territories, how transgender communities become their living archive, and how becoming old is part of artistic practice in a world where old is the worst adjective ever.

The global viral space has become a territory after the pandemic so may search deeply there. To get to communicate different micro political projects to give them voice and strength, making visible the invisible. This invisible net around the world is ruled by artists, curators, gallerists, writers, activists in political and artistic matters, archivists, directors,

and many other communities resisting for affective reasons to an ascendant violent world.

Real accessibility to culture among experiences that go beyond esthetics. Museums may adapt their public programs looking forward to total access for every different public with many abilities'. We may let the museum be trespassed by communities: native, transgender, blind, deaf, autistic, etc. to really get to learn their perspectives and become a little bit closer to an inclusive project. Also, we may go into territories if we are working on co-creative, collective, and community projects, we may not expect the others to trust us if we are not capable of experiencing their realities. Dialogue is between the institutional practices and their communities.

Collective projects as micro-political actions all around the world may seem a possible parallel net that communicates alternative community systems against the ascendant violent practices, we evidence all around the globe. Heritage as memories may be the way to get into particular stories and understand affective practices are part of the experience and we may go through it. Accessibility first is to assume our practices are mostly based on images and sounds, we assume we can walk through the space and that we can read the text: we are not enabled to think about other abilities beyond ours. To think about accessibilities, we may assume first our own disabilities to experience other ways to go through the space for example, and how we translate our curatorial projects to other diverse languages.

Personally, this experience was very intense, I could learn from other similar projects to the program I had directed at the Fine Arts Museum in Salta, north of Argentina. I evidence we are many working in the same way and that was very encouraging.

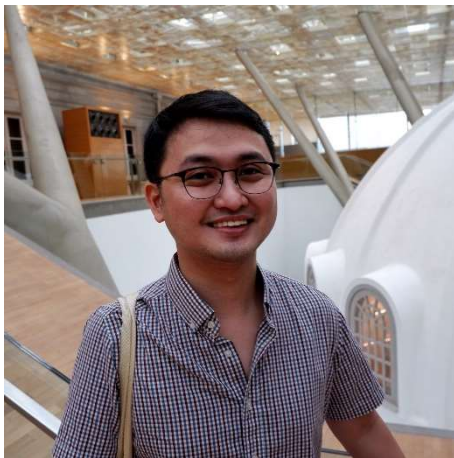
Also, I could share the post-trip and hosted a guide at the Museum I work actually so was the most I could expect. We travelled to Cafayate and experienced a performance by the artist Javier Soria Vazquez who also performed at the museum the day before. All his works are about working with others; he as an artist is an orchestra director of musicians and of a group of artists, he paid to perform his pieces. He has curatorial studies, so his position is in between artistic and curatorial practices and on that edge we are walking through.

Also, we visited a Wichi art exhibition by Tewok which is a community that inhabited the region of Chaco at the north of Salta in the border with Bolivia and Paraguay. This is the third project we worked on with our native communities, August is the month of Pachamama or Mother Earth which is a common popular goodness, and we invite different native communities to the museum. We try to adapt to their timing and their costumes; in these projects, the community worked for a year curated by Veronica Ardanaz and created 150 ceramics that were separated into 10 spiritual affinities groups. Earth, Fire, Chaman, Cacique, Water, New Dialogue, Lies, Mother Earth, ancestors, and wind were the spirits that came through their dreams and materialized through earth, water, and fire into ceramics. There is a clear message from Mother Earth which is dry and praised for potable water this only may be possible by living in harmony with nature, being respectful to their force, and assuming we are part of it. This was Tewok's message through many open dialogues they gave to different groups during the project.

Also, we visit the Permanent Collection curated by the Museum following a line history of the museum itself. We exhibited the foundational collections from the National Art Museum and the Barroco Americano from the Lujan Museum. But mostly we show our foundational artists who worked on

our local scene and history: Carlos “Pajita” Garcia Bes, Elsa Salfity, Maria Martorell, and the group Tartagal among many others.

Mark Louie Lugue, Assistant Professor and Curator, Dept. of Art Studies and Bulwagan ng Dangal University Heritage Museum, University of the Philippines Dilima, Apalit Pampanga



Similar to what was presented about Brazil, fires can be considered common in the university where I work in the Philippines. In fact, I was in some way greeted by one. Four days after I physically handed over my application for my graduate degree in art studies, the faculty and administrative building of various units, including what would be my home

department, were ravaged by a blaze, turning to ashes thousands of books, manuscripts, historical references, academic and administrative records, paintings, musical instruments, memorabilia, and other cultural objects, whose significance dwarfs by comparison my application that burned with them.

The building, called the Faculty Center or Bulwagang Rizal, was, legislatively, a piece of national heritage as it was

erected in the 1960s, although it was only in the weeks that came after it burned down that I witnessed the gravity of that to its immediate community. More than two hundred affected faculty members – coming from disciplines like history, art studies, anthropology, comparative literature, theater arts, and the like – took their time to let their personal and disciplinal loss sink in. Two exhibitions, led by my department’s curatorship courses, were mounted to reflect upon the significance of the space, not only in terms of the physical objects therein but also the memories and experiences that were lost alongside the place. Through the help of various art institutions across the country that donated books and furniture, our department was able to start rebuilding its library and administrative office. In this case, care was not borne out only by ownership (a common idea in heritage studies); it was brought about by connectedness and solidarity.

This resonance is why I found Pablo Lafuente’s presentation compelling. He took off from an experience of destruction and ruin and reflected on the structural conditions enveloping museums and other cultural institutions that led to such and the role of a museum worker and leader in this ecology. Connected to the question of “What happens if an institution collapses?” that he posed earlier, he shared how the varied people of Brazil actively called for the museum’s reconstruction after the disaster that destroyed part of their heritage. The same was felt for the Faculty Center.

As a means to mitigate risks, the administration endeavored to retrofit the university’s main library, which is at a high risk from fire. An affiliated memory institution, the Bulwagan ng Dangal University Heritage Museum, in which I recently started working, is in the same building. The physical space of the Bulwagan has not been accessible since the

effort started, and due to government bureaucracies and contractual delays common in my country, it has been almost half a decade already. Although the museum has tried to continue pursuing its vision by using platforms beyond a dedicated physical exhibition space – such as virtual and off-site exhibitions and a focus on collections management – its presence has been different, ever since. And “different” does not always have to mean “less” there. The Conference posed the challenge of purposively reflecting on this period of temporary displacement on how we can imagine our museum beyond the physical space and possibly more as a network of relations.

Relevant to this, Lafuente’s question of “who would be calling for our return?” strikes a chord. Placing the Faculty Center and the Bulwagan alongside each other, one sees how ‘absence,’ if not loss, is an opportunity to gauge how much we were able to touch lives, and how much we mattered to our communities. This period of “absence” is an opportune moment to reflect (again) on questions that can steer the museum forward. Who have we touched and who have we not? How and why so? How can the museum also be a shared creation with communities within campus, which are usually considered ‘transitory’ or ‘invisible’? Upon our return to a physical space, how do we (re)introduce the institution to the university community, whose large population has not really seen its physical manifestation? How would art and a physical exhibition space act as pivotal in this endeavor?

The attitude of care in this line of questioning is central to the presentations at the conference, although articulated in different ways. Elvira Espejo Ayca spoke about mutual nurturing with one’s communities. Daina Leyton and teresa cisneros forwarded accessibility and diversity. Marian Pastor Roces nuanced care through the metaphor of suturing

wounds, while Simon Njami cautions us about extraction. But returning to Lafuente, the notion of “maintenance” he evoked speaks of the continuity of this attitude of care in small day-to-day gestures and actions. To my mind, attention to the “small” highlights the day-to-day experiences in the Faculty Center, which through time accumulated into the layers of significance it has now, that urge people to call for its return after the fire.

Florencia Magaril, Independent Curator, Cordoba, Argentina



The experience of participating in the CIMAM 2023 Conference was incredibly enriching, both personally and professionally. Over the course of the 3-day event, we delved into diverse realities within the fields of museums and art from various parts of the world. Although these realities may be distant and different, they often intersect with our own

questions and concerns. The various speakers who presented their ideas and projects throughout the three mornings sparked questions, ideas, tools, and many considerations that resonated with those of us working in the fields of art, museums, and education.

To highlight a few of the presentations that left a lasting impression on me: Luis Camintzer, consistently shedding light from the perspective of education and cultural mediation in museums; Ana Gallardo and her work in art with often-overlooked communities, particularly her "School of Old Age" and her inquiry into extractivism in art; the efforts of the Museo de la Solidaridad Salvador Allende in Chile; Nicolás Testoni and the incredible project of the Port Museum; María Belén Correa and the invaluable recovery of the Trans community's image heritage, among many other speakers from around the world. From a more political standpoint, Pablo Lafuente's presentation raised questions about overproduction in museums, and teresa cisneros provided an interesting analysis of the role of museums as institutions with possibilities and responsibilities.

The visits to museums, galleries, and projects were truly a luxury. Being able to explore so many spaces, guided by their curators and artists who could narrate the curatorial lines and objectives of each project firsthand, allowed us to grasp a broad spectrum of the Argentine contemporary art scene.

Lastly, I would like to congratulate and sincerely thank everyone for this wonderful opportunity. I leave with new friends, colleagues, contacts, ideas, projects, and a strong desire to continue making a difference in this field that brings so much satisfaction to those of us who inhabit it. Thank you for your hospitality, care, celebrations, and encounters. I hope to continue being a part of CIMAM in the future.

Orlando Maneschy, Artist, Lecturer and Independent Curator, Federal University of Pará, Belém, Brazil



I believe that we are living through major challenges in our time and we cannot shy away from them. In addition to the issues surrounding the Anthropocene, diasporas, global tensions, and violence, there are a number of local issues that need to be addressed with care and attention. This requires us to build other ways of being, to break with crystallized models

that no longer account for the museum of the future.

Education is one of the ways. Looking beyond the center and understanding what the peripheries have to say. Co-creating relationships between the various participants in the territory in which we operate and realizing that there are people who have different needs. What are we doing in this regard? Are the big institutions concerned about including DEF? I reiterate these questions because we need to create inclusive, living institutions that need to think about their modus operandi and what they are aimed at.

These days at CIMAM were an intense time of listening, but also of exchanging and getting closer to the various grantees. The topics brought up seemed to stimulate a desire to get closer, which manifested itself in complicit glances after a powerful lecture and in in-depth conversations about

differences and what united us even though we lived in different realities. As humans, we truly realize that co-creation is a strategy for making the world a little more possible.

I'm going to focus on some of the questions and lectures that touched me the most. Elvira Espejo Ayca began by raising extremely important questions about the social and educational function of the museum, in which the whole community and its relationship with heritage is a commitment for everyone, establishing other ways of seeing; Pablo Lafuente problematizes the museum. "How do we deal with the museum's program obsolescence?" he asks.

This echoes in our minds. A challenge to create new paradigms. There is a need for transformation from the outside in. How can we build a museum that wants to be for everyone without being generalized? Nicolás Testoni brings an extraordinary experience in which people also take center stage in a zone of complexities. What the Museo Taller has been doing is moving and engaging; Coco Fusco is a force of nature! "Institutional transformation can only come about through negotiation and the ability to represent change as something desired and ultimately beneficial to the powerful, as much as to the powerless." Luiz Camnitzer brought a dimension of humanity: "If we don't understand art as a root activity, where we use our imagination, we are lost." Daina Leyton addressed the issue of inclusion and ESDs and how we fail to do the minimum to include diverse bodies and diversities.

Marie Hélène Pereira brought her African experience of community building that seeks to have real consequences in people's lives. teresa cisneiros presented herself as a curator of people and said that institutions need to create educational conditions that are born and begin within the institutions themselves, and are not just empty proposals: "Learn, learn,

learn!" Ana Gallardo, with her art, articulated territories of respect, self-care, and performativity with elderly women and men, subverting the art system. Mariam Pastor Races urges us to think about what we have actually been building in our lives: a very forceful and necessary speech in the face of the direction humanity is taking.

Luma Hamdan gave one of the most moving performances. She presented Darat al Funun - The Khalid Shoman Foundation and artists from the Middle East. There was an outcry at the fact that such talented artists live in situations of exclusion due to geopolitical issues. One of the most moving moments was when Yto Barrada, via the internet due to his inability to come in person, revealed the real situation experienced by many artists.

As a person from the Amazon, having the opportunity to listen to people with such different perspectives and from different cultures, as well as to exchange impressions and debate with professionals from all over the world was unique, transformative, and bridge-building. I'm already in talks about building projects together. Everything was perfect, the snacks and the welcome from the whole team. I have nothing but praise. Thank you CIMAM!

Mariana Marchesi, Artistic Director, Museo Nacional de Bellas Artes, Buenos Aires, Argentina



The 55th CIMAM Conference focused on the role of the museum in each community, the possibilities that exist for collaborating in social change, and its ethical responsibilities to citizens as well as the social functions that cultural heritage can play.

Over the course of three days, different issues were discussed, such as the role of the museum in building knowledge, as a catalyst for action, or its social responsibility with regard to putting issues that are relevant to communities on the agenda.

In this sense, the conferences allowed us to hear the different perspectives and problems that related to the work of each participant. The range of approaches, without a doubt, enriched a program that already included actors with diverse points of view and from spaces and institutions of different sizes, with a variety of interests and objectives, ranging from community initiatives to collective projects, artists liaising with institutions, as well as directors and cultural agents who work in institutions of varying degrees of complexity.

I would like to highlight three lectures that I believe raised concerns that are of interest to museums and cultural spaces today.

On the first day, Elvira Espejo, artist and director of the National Museum of Ethnography and Folklore (MUSEF) of La Paz, presented her vision of the role of that museum and of the character of the collection as a common good and community asset. She also expressed the need to install diverse cross-cultural readings of collections and the possibilities for rethinking the mode of knowledge production from a pluricultural perspective.

On Day 2, Luis Camnitzer raised the issue of the crisis in the “educational shift” of museums, a paradigm he helped to construct and is now urging to be rethought. In addition to the value of this critique, I believe it is very important that museums consider their real social impact and the real possibilities of generating alternative and effective systems of knowledge.

On the last day, the dialogue between María Belén Correa, director and founder of the Archivo de la Memoria Trans Argentina (Argentinian Trans Memory Archive), and Sidhi Vhisatya, curator of the Queer Indonesia Archive, was particularly interesting. The discussion led to questions about new ways of shaping collections and archives based on current social agendas, as well as the possibility of becoming agents for disseminating and constructing a social identity based on diversity.

Meetings such as those of CIMAM provide opportunities for professionals from different parts of the world to exchange and confirm experiences and to discuss issues of common interest to art and museums today. At the same time, they allow us to strengthen ties with cultural scenes in different countries, to share challenges and they can even provide the catalyst for the execution of joint projects.

In my opinion, the presentations raised very important issues, although I wonder if the dynamic of the meeting could be enriched by the introduction of a hybrid format of presentations and roundtable discussions to allow common issues and interests to be discussed more directly among smaller groups.

I would also like to highlight the excellent work of the host institution and its director, Victoria Noorthoorn, as well as the CiMAM Organizing Committee.

In this regard, special mention should be made of the important and valuable agenda of visits to local institutions, galleries, and artists' studios that were programmed by the organizers. The opportunity to raise the profile of local art and culture globally and the strengthen of this international network of contacts is something that can only occur on occasions such as this when such a quantity and diversity of agents from the artistic field are brought together. As a professional at a cultural institution, I believe that this was one of the greatest achievements of the CiMAM Meeting.

In addition, I would like to extend my thanks to the ArtHaus Grant Program and the Selection Committee for endorsing my attendance at the meeting. In this respect, it must be noted that this national grant program allowed a significant number of curators and directors of Argentinian museums in various parts of the country to attend the meeting.

Lara Marmor, Independent Curator, Buenos Aires, Argentina



My experience at CIMAM has been pleasantly satisfying, both because of the quality of each of the conferences as well as the discussions following them. I felt there was a bit of a lack of time and space to open the dialogue to the general public but in general terms the dynamic was optimal.

In terms of the contents, it was very useful for me to hear firsthand the different institutional experiences that exist in such diverse contexts as Brazil or Palestine.

The proposal has enabled me to update certain ideas about the possibilities of each institution and, as an independent curator, to also be attentive to the problems and challenges in which my work is often inserted.

I have had several groups visit two exhibitions I was working on (MALBA and Lariviere Foundation) and the exchange with colleagues as well as the organisation that facilitated access was wonderful.

I think the initiative to open up the local scene through visits to different types of spaces was unprecedented and extremely valuable for the entire art ecosystem.

**Cintia Mezza, Senior Collection
Manager / Art Historian – Archivist,
Fundacion Federico Jorge Klemm,
Buenos Aires, Argentina**



First of all, I would like to extend my thanks to CIMAM, ArtHaus, and Victoria Noorthorn, along with the team at the Museo Moderno, for organizing this unique opportunity. While I have been aware of CIMAM and its meetings since my first post-graduate work at the Universidad de Buenos Aires, MALBA, and Fundación Proa, this was my first time truly

participating and it was an unparalleled experience. That CIMAM was held in my own city and I was the recipient of a grant to attend provided me with many opportunities.

First, I was able to collaborate with the Museo Moderno, Victoria Noorthorn, and my colleagues from the curatorial team to design and organize the circuits that were presented to participants so that they could choose to make visits according to their interests (Day 3), and thus connect with the vibrant art scene of Buenos Aires. Additionally, because of my experience in managing collections and archives, I was asked to take an active role as a guide and led a very interested group on a circuit of a selection of artists' archives in the city. That experience, along with the

institutional activities (Days 1 and 2) and the spaces to share breakfasts and lunch breaks with others, provided key moments for building bridges and professional and emotional ties with colleagues from around the world, sharing the challenges and similar problems museums face going forward.

Second, while the presentations over the course of the three days were key to understanding the current scene, I would like to single out those from Day 1 because of their relevance to my ongoing research as a doctoral student. My thesis addresses issues of accumulation in museums from a perspective of political ecology. My proposal is to rethink collections as well as contemporary non-objective art practices, as a means of paving the way for diverse museums with more dynamic missions that constantly adjust and change, and which are, above all, more alert to the environment: a world that is accelerated by climate change and digitally managed.

The presentations on the first day reflected on cultural legacy building from different perspectives, all the while weighing up past and future. The speakers questioned the colonial foundations upon which many museum practices are based; the voices – and linguistic paradigms – that inscribed those practices in history; and the operations through which, in the words of Elvira Espejo, “animate or inanimate” memories continue to be built. She opened the conference cycle and brought to the table her critical Aymara thinking based on co-creation and collective and plural construction in the face of a mono-culturalising pattern. She also spoke of the need to re-empower listening – to cultivate attention to other sounds and conversations in order to weave histories that better integrate us – as well as

orality, or “*oralitura*”, which cannot be fully captured in translation. She concluded with an important message, telling us to “unlearn to learn”.

Pablo Montini, Curator, Museo Marc, Rosario, Argentina



Participating in the CIMAM Annual Conference, organized by the Museo Moderno de Buenos Aires, involved a renewal of our vows to carry out the good practices agreed by the museums of the world. The experience has impacted the general outlines that should guide the direction of a museum. On the one hand, the organization of an

event of such magnitude is an example of good management, where nothing is lacking, with the exception of time. The coordination of activities and circuits to visit, many of which were tailored to personal interests, and the ties established with the other cultural institutions of the city (museums, galleries, archives, independent spaces) allowed participants to not only gain a broad understanding of the artistic diversity of the Buenos Aires scene but also for an analysis of it from the perspective of the topics discussed in the conference presentations.

On the other hand, the selection of contents, panelists, and moderators, which took into account different contexts and geographic areas, covered both problems and strategies to address them. The richness of the arguments provided an opportunity to consider what went unsaid, making the presentations even more productive.

Perhaps there should have been more time for questions and discussions, and the dynamic of a presentation could have been put aside in the talks. If we are to build a future for museums, we must invoke history. The presentations of Elvira Espejo Ayca (rights and concepts of indigenous peoples, decolonization), Pablo Lafuente (cultural budgets and policies), and Daina Leyton (education, diversity, and social inclusion) were the most stimulating in terms of thinking about them and applying them in the museum I direct, as were those regarding historical research in the field of cultural management, in which I participate at the university.

The conference fulfilled its objectives because it allowed me to come into contact with professionals from other museums, which is rather unusual for those of us in Argentina. In this regard, thanks to the Travel Grant Program organized by the Museo Moderno with the support of ArtHaus, the selection of directors and curators from throughout the country has led to joint projects that are not only curatorial but also linked to research and collection management, and with a possibility of establishing new networks at the local level.

Bettina Muruzabal, Director, Museo de Arte Eduardo Minnicelli, Río Gallegos, Argentina



Bettina Muruzabal, Director of the Museo Eduardo Minnicelli. Río Gallegos, Patagonia, Argentina. Recipient of a CIMAM and Arthaus travel grant.

Attending the CIMAM 2023 Annual Conference is an opportunity to learn and exchange with fellow

directors and curators of museums. It is an international encounter that expands and consolidates networks and collaborative partnerships with the aim of fostering knowledge exchange and production.

All of the conference presentations were brave, and honest, and delved into current world issues and the urgency of policies of care and social justice, of making museums spaces of solidarity that are inclusive, loving, and committed to their communities, making them participants and co-authors of museum agendas. There were many ends of the world. The world is a daily creation, asserts Nicolás Testoni, Director of the Museo-taller Ferrowhite. Say no to the submission of museums, conceive of art as a root activity, says Luis Camnitzer, who calls for an urgent return to the work of making an “artistic shift” and a radical reform of education that prepares us for knowledge.

Camnitzer clearly states the danger inherent in the advancement of STEM (science, technology, engineering, and mathematics) education, which tends to eradicate the arts and the humanities. Today, museums have the opportunity to redefine themselves, to champion both this cognitive role and an art that is linked to ideas, imagination, and poetry. “They can help to change curriculums so that education integrates the imagination and generates knowledge in all learners and all disciplines”, says Camnitzer.

And, as Marian Pastor Roces, Curator of the Metropolitan Museum of Manila, Philippines, argues, it is indeed urgent to “defend the critical attitude of artists”. Coco Fusco denounces the fact 136 artists have been jailed due to their creative productions.

I hear echoes of “... the first grain of wheat is in danger” from the work of artist Rana Beirut, presented by Luma Hamdan, Director of Darat al Funun.

And it is not about collections, it is our cultural heritage that is in danger. Listen to the wind, to the stone, says Elvira Espejo Ayca, artist and director of the National Museum of Ethnography and Folklore (MUSEF), La Paz, Bolivia.

Indigenous traditions and ancestry provide options and possible answers for a planet in crisis.

“Art, That Endless River” is a quote from the final verse of Jorge Luis Borges’s poem *Ars poetica*, and Victoria Noorthoorn, in the different shows on display at the Museo de Arte Moderno de Buenos Aires, brings us Nicolás García Urriburu’s *Manifiesto verde* [*Green Manifesto*] in images with shared dialogues that are unusually valid. Putting us on alert, reminding us of being, and of being in a community, integrating ourselves into this home planet we inhabit.

Mariia Niskavaara, Curator / Doctoral Researcher, University of Helsinki, Turku, Finland



I was thrilled when I received the confirmation that I was chosen to be a CIMAM travel grantee. It was an honor to receive the travel grant. And being a grantee was indeed great fun! I also met lovely and interesting people whom I would like to meet again and am happy to be able to call my colleagues. The program of the Conference was interesting, and I collected an exhaustive

number of notes I haven't yet been able to go through properly. However, I have always been keen to understand how museums create knowledge and what kind of knowledge systems they apply and maintain. During the Conference, it was interesting to see the diverse practices of the different museums, communities, and practitioners to dismantle elite, colonial, and heteronormative knowledge systems in order to create something new. However, only a few speakers mentioned the inherent anthropocentrism of the museum world.

During the last few years, it has been my overriding ambition to find ways to make museums work as a platform for societal change. The environmental crisis and biodiversity collapse are the biggest societal challenges of our time affecting millions of living beings globally. This has often made me think about how to justify my work as a museum practitioner, as museums as institutions do maintain the

anthropocentric worldview and narrative of human exceptionalism. During the conference, many speakers broached topics such as community building in their speeches. That made me acknowledge that quite often by the word 'community' we mean something that is exclusively human.

Questions such as environmental crisis are often discussed under the theme *sustainability*. However, as a term, sustainability leads us to think of socially acceptable human actions and consumption within the capitalist system. As a term, it thus effectively prevents us from acknowledging that the world we live in is home to many non-humans and communities to which we as a species are connected and often deeply indebted. That is why I would like to see the discussion about environmental crisis going under themes such as those of this year's Conference, and I was maybe a bit surprised that the environmental issues were barely addressed.

As a museum practitioner, I think that the task of museums is to serve their communities. To serve more-than-human communities is to shift from anthropocentric narratives to eco- and biocentric narratives, and to foster more-than-human memories and heritage. Through this lens, I see museums and exhibitions as a world-making practice. Maybe that is why I was also very inspired by the suggestion from Marian Pastor Roces to think about museum practices with mushrooms and mycelium. Through posthuman thinking practices like the one Roces suggested we could be more ready to create museums that can better serve our more-than-human histories, heritage, and communities now and in the futures to come.

Florencia Portocarrero, Independent Curator, Lima, Peru



Despite the advancements in online communication, it remains a reality that Latin America is a challenging region when it comes to cultivating long-term dialogues among the heterogeneous cultural scenes. In that sense, the 2023 edition of the CIMAM conference, held at the Museo de Arte Moderno in Buenos Aires,

provided a unique opportunity to share knowledge, skills, and experiences – while also strengthening collaborative relationships – among cultural agents from different parts of the region and the world.

Certainly, a standout feature of CIMAM that I deeply appreciate is its role as a catalyst for professional inclusivity. Over three days, the conference brought together a diverse array of participants, from museum directors and curators to independent curators, academics, and activists. This gathering holds particular significance as it unites individuals who, despite shaping the artistic milieu, may not typically have the opportunity to discuss or even meet. This environment naturally cultivates a self-reflective and collaborative atmosphere, frequently giving rise to meaningful dialogs that may not occur under more structured or hierarchical circumstances.

In terms of content, I was very happy to hear the speakers reflect on the social role of the art museum. Personally, I enjoyed the first day of the Conference where three highly relevant figures in the art world across the Americas discussed the urgencies of museums in the region. Elvira Espejo Ayca, Director of the Museo de Etnografía y Folklore in La Paz, emphasized the importance of adopting the terminology of indigenous communities to instigate an epistemological shift within cultural institutions. This is particularly relevant given that many museums in Latin America showcase indigenous material culture while still being rooted in a colonial and Eurocentric history. Meanwhile, Pablo Lafuente, Director of the Museo de Arte Moderno in Rio, reflected on the institution's unique identity and how its historical trajectory shapes its current social role. Notably, he stressed the crucial role of maintenance as an essential act of care, especially in a context where cultural institutions often face neglect. Additionally, Cuban American artist Coco Fusco highlighted the transformations of museum funding structures over time, underscoring the need to refine negotiation skills to achieve consensus among its diverse stakeholders, ultimately benefiting the public.

Throughout the conference, valuable dialogues arose regarding the ability of art to impact social life in times of multiple crises, as well as the role that museums can play as channels for such changes. However, one of the moments that will remain engraved in my memory was paradoxically when we left the museum to be part of "Educating the Museum," an experience carefully organized by Alfredo Aracil and other members of the Education Department team at the Museo de Arte Moderno de Buenos Aires. Alongside Alfredo and his colleagues, we visited the Frente de Artistas del Borda, a self-

organized and self-financed collective led by Carlos Moretti, which for 40 years has gathered at the Borda psychiatric hospital to use art as a tool for the dignification and deinstitutionalization of the patients. We also visited the Isauro Arancibia School of Struggle, where art serves various functions: a space for coexistence and development for the students, most of whom are homeless, as well as a source of income. In fact, on Wednesday, November 15, an auction of works by artist León Ferrari took place in support of the institution. Both the Frente de Artistas del Borda and the Arancibia School are in a precarious position, and in this context, art is synonymous with struggle, resistance, and hope. As if that weren't enough, we concluded the day with a conversation about the museum and education with Argentinian artists Marina De Caro and Diana Aisenberg.

To conclude, I want to thank the CIMAM Board and Patrons for making my participation – and those of my colleagues – possible. Additionally, I want to express my gratitude to the CIMAM and Museo Moderno teams. Their dedication to bridging the gap between the theoretical aspects of the conference and the guided tours throughout the Argentinian contemporary art scene greatly contributed to transforming the overall experience into a truly remarkable one.

Josefina Puch, Degree in Visual Arts, Museo en los Cerros, Tilcara, Argentina



I would like to begin this report by thanking all of the members of CIMAM, the MUSEO MODERNO, and all of the members of the teams of both spaces for the hospitality I experienced over the 3 days of the conference, which was so beautifully organized. In particular, for my profession, these have been days full of listening and

receiving a lot of information on different projects and conference topics; very mind-opening days. Many of the people I admired were there, participating as speakers at the conferences, such as Elvira Espejo, Luis Camnitzer, Pablo Lafuente, and Ana Gallardo, as well as many others whom I was unfamiliar with and whose conferences were a pleasant surprise to listen to, such as Simon Njami, Luma Hamdan, Daina Leyton, and Maria Belen Correa. All of them stood out for the passion with which they dedicate themselves to their work/research area and their willingness to overcome and learn from the adverse situations they face, depending on the context in which they find themselves.

In most of the conferences, I was able to identify issues that are present at the museum where I work, which

helps one to feel not so alone or isolated from the context, including issues such as different audiences; working towards accessibility; and care among those who work or are part of a working team; the consideration of language.

As a museum located in the middle of nature, far removed from the nearest urban centers in an environment where nature and its changes (whether due to the seasons or to climate) are very important, this means, as Elvira Espejo said, that we have to open ourselves to listen to nature, either because the rivers have flooded and the road is washed out, and those of us who work there cannot get to the museum, or because the transport truck bringing works of art does not want to enter because it looks too risky, all of that means we are creative when it comes to the “set” way of doing things and we develop other abilities to be able to implement projects – patience, above all: understanding there are things that are beyond us and that timelines may change; most of the time, they are longer than we planned.

From my days shared at the conferences, I continue to have many concerns about the use of language; I am thinking particularly in terms of how our museum communicates over social media. I also feel motivated to carry out visits with groups with disabilities and to develop some of the methods that I saw were applied at the Instituto Moreira Salles, at the Museo Moderno, and on a visit to the Museo de Calcos.

I am very grateful to the entire team who were present before and during the conference days.

I think that, above all, I am left with the feeling that we do this job convinced we are contributing something, and we put a lot of our days and hours into it; we do it with the best

intentions of generating a space to pause, to contemplate, trying to make the spaces where we work, where we contribute, into a breath of fresh air, in the context of a world in crisis.

Teresa Riccardi, Director, Museo de Artes Plásticas Eduardo Sívori, Buenos Aires, Argentina



The CiMAM Annual Conference, titled *The Co-Creative Museum: Social Agency, Ethics, and Heritage*, took place in Buenos Aires between the 9 and 11 November, thanks to the initiative and management of Victoria Noorthoorn, Director of the Museo de Arte Moderno de Buenos Aires and the sponsorship of the Government of the City

of Buenos Aires, hosts of the event. With this enormous gesture and the lineup of programs, platforms, exhibitions, and visits to studios, galleries, museums, foundations, theatres, institutions, archives, and publications from the art ecosystem, the Museo Moderno organizers demonstrated their excellence, their ability to work together, and their commitment to making knowledge and practices connected to Argentinian art available and to sharing it in such a vibrant manner and with an extensive community of colleagues and

cultural actors at the local and international levels.

Every year, speakers present [topics] to think about and work on together, different lines of thought related to the development of agency, ethical practices, accessibility, diversity, and sustainability in different modern and contemporary art museums around the world. The speakers who presented during the conferences at CIMAM did not fall into this context alone; there were also speakers from the Global South who raised discussions of regional topics. Highlights included: Elvira Espejo Ayca, discussing museum experiences and territory; Pablo de la Fuente at the MAM Rio, establishing diagnoses for past and future contingencies; and the outstanding commitment in Brazil to carry out accessibility practices and affective care proposals with visitors through the training teams from the Instituto Moreira Salles. These are just a few of the relevant topics that were presented, and which were meaningful in terms of my field of interest and professional activities.

The ArtHaus grant I received ensured I had full access to all of these presentations and to all of the programmed activities over the three days of the conference, as well as membership to CIMAM. Within this framework, the design of the tours for conference participants was very precise provided an enjoyable overview, and was related to the particular interests of the participants. In addition, the creation of a map to be able to navigate the multiple offerings available in the city was thorough, generous, and practical for following the circuit I visited after the conferences, and which will remain installed in order to continue expanding and consulting this valuable database of Argentinian artists, museums, institutions, and galleries.

The evenings were enjoyable and the activities provided an atmosphere of exchange among peers that was vital and friendly, with a cross-cutting approach that flowed and allowed for connections with both diverse and specific affinities at the same time. It was as intense and vibrant as the artistic ecosystem that brings us together today. And, knowing that Los Angeles will be the next stop, I am interested in participating in CIMAM again next year. I am profoundly grateful to have received the grant and been part of this important meeting of colleagues.

Marcela Roberts, Cultural Manager, Casa Nacional del Bicentenario, Recoleta, Argentina



During the intense days of the CIMAM Conference, especially in the first organized panel “*How can museums take on social responsibility? A question from the Americas,*” I had the opportunity to verify how situations or issues that we sometimes believe are specific to our context and reality also affect many communities and

institutions. In each of the examples presented in this first panel (as well as in the subsequent days), the proposals of the participating professionals to address the needs of diverse communities from the museum perspective were

discussed. This confronts us with the fact that the appropriation of the legacy present in cultures and the necessary social memory to apprehend it, as well as democratic access to its enjoyment, still constitute one of the greatest challenges towards which specific management actions and policies should be focused.

As a cultural manager, I currently work at an institution under the Ministry of Culture of the Nation, the Casa Nacional del Bicentenario. The CNB is a cultural center where, in addition to art exhibitions, cycles of music, theater, dance, and cinema, training clinics and workshops open to the community, talks, book presentations, and guided tours for schools and the general public take place. Also, within the CNB, the Centro de Arte Sonoro (CASo), a sound art center, operates, as the only one in the country dedicated to this discipline.

My particular interest in the CIMAM conference has been the activation of museums and cultural institutions in the territory, emphasizing the exchange with communities and their specific needs. I aim to achieve small but significant changes in people's perceptions and understanding of art, and the valuable contribution each person can make to community culture.

As part of the visitor's program, I had the pleasure of participating in the outing to "Las Yungas" communal garden in the vulnerable Rodrigo Bueno neighborhood. Maria Vilca welcomed us and showed how, due to the COVID-19 pandemic, the community had to create a vegetable garden to produce their food, being isolated and lacking sufficient assistance from government authorities. The wonderful experience is now integrated into actions from the Museo Moderno to weave a network of participation and belonging

from the community to the museum. Spaces blur, and the museum becomes present in neighborhood initiatives as an additional agent committed to transforming people towards a better quality of life, incorporating new fields of action linked to the real needs of the community.

During the panel organized on the first day of the conference, I highlight the presentation by Nicolás Testoni, Director of the Museo Ferrowhite in Bahía Blanca, on his museum's commitment to the space and territory it occupies. Although of a different type, Ferrowhite also created a garden space during the pandemic lockdown. The project/action originated from the museum itself and involved the community that was unable to meet physically at the time. The museum had planned to create a community garden, which, due to the pandemic and mandatory isolation, could not be realized. Thus, the idea of distributing seeds to homes emerged, and the community garden began to take shape in the 40 yards of the residents of Ingeniero White and Bahía Blanca, who enthusiastically joined in.

Understanding museums as spaces that act as cultural transmission sites in this sense, where the affective and relational take place and position themselves as an essential need to be cared for and given entity, is what moves and inspires me. The practices that concern us, seen from this dimension of constructing possibilities, encounters, collective construction, and participation, are enhanced in the exchange of professional experiences and give us momentum to continue despite the institutional difficulties we must face.

This is the contribution that the CIMAM 2023 Conference leaves in my professional experience, a meeting where the exchange of experiences is so crucial, in an affective and mutual support dimension, that is built only through fluid

dialogue and physical presence. Beyond the individual and enriching presentations, I had the pleasure of witnessing, I believe it is the intention of united wills with a common goal that prevails and remains once the meeting is concluded.

Renata Sampaio, Education Manager, Museum of Modern Art in Rio de Janeiro, Rio de Janeiro, Brazil



The CIMAM Conference 2023 was the first major international event I have participated in, and for me, it was crucial to understand how certain discussions are being viewed and discussed globally. The topics addressed by CIMAM this year are intrinsically related to my work as the Manager of Education at the Modern Art Museum in Rio de Janeiro.

Being able to listen to influential people on these subjects and engage in dialog with other participants about their practices in the field was very enriching. I return to my country with a head full of ideas and new questions that will nourish our program for the next few months.

The exchange among all the participants was beautiful, and the atmosphere at CIMAM was very welcoming. Everyone was eager to meet, exchange, and learn from each other. I felt motivated to share our projects at MAM-Rio and to hear about the projects of other colleagues as well. I could realistically

assess the practices in my country and the museum where I work, using a broad and diverse perspective based on everything shared at the event. I met interesting people from all continents who significantly expanded my view of art and its social intersections, as well as the many possibilities for engagement in the field. Future conversations and meetings were planned, and some meetings have already taken place to develop partnerships in the future.

I would like to highlight the program of the last day, tailored to the personal interests indicated by each participant. It was very beneficial to be more intensively engaged with a group of people with similar interests, experiencing something a bit more profound and directed than the rest of the activities. This allowed us to explore more underground experiences in the city. Seeing projects focused on mental health and the homeless population prompted discussions about the social and political urgency that art cannot afford to overlook. The panel on art, solidarity, and politics, where we learned about some radical art practices in places that were or are at risk of losing freedom as a right, or even citizenship, had a significant impact on me. It made me think even more about the incredible tool that art can be in the struggle for rights.

Having had access to the cultural scene of Buenos Aires so comprehensively in such a short time was wonderful – although a bit tiring – something that would require many trips to the city to fully experience.

I leave CIMAM enchanted with the program, the city of Buenos Aires, and the sea of possibilities that unfolds after the event. I can only express my gratitude.

Paola Santos Coy, Director, Museo Experimental El ECO, Mexico City, Mexico



Understanding the institution as an organism, as Chus Martínez opened the first day of the conference, functioned as a fertile idea throughout the three-day programming and visits to try to understand how institutions can mutate and adapt to different political, economic, and social circumstances, keeping focus on its reason to exist within a society. The notion of

activating trust (inside and outside) in museums is something that appeared in different forms and strategies in the presentations. The program was very well curated to touch on the topics that were the center of this year's reunion – social agency, ethics, and heritage –, and the format left enough time for discussion between the speakers and the audience. This year, CIMAM was committed to creating an experience of togetherness for everyone attending as a way of being together that produces forms of imaginative collective intelligence.

According to different surveys that were mentioned, museums are one of the only institutions that the citizenship still trust nowadays. In this respect, the ideas that Elvira Espejo Ayca brought to the table about “mutual breeding” and

mutual responsibility really resonated. Also, Pablo Lafuente's reference to "allowing for citizenship" made me think about the need for museums to earn the right to exist in a changing world, full of conflicts and complexities. Luis Camnitzer's ideas about "true art as something that explores what it doesn't know," and art as a "root activity" in which imagination is utilized, are also something that stayed with me in thinking about museums as institutions from which we can imagine new forms of relating to the world in which we live. Listening to such an amazing list of speakers was really inspiring with regards to the idea that "we need a pragmatism that believes itself enabled for action." The diversity of projects and provenance of the speakers is something to highlight.

This is the first CIMAM conference that I have attended. As a grantee, this was no doubt a unique opportunity to meet colleagues (curators, artists, and museum professionals) from around the world and engage in meaningful conversations about the issues that move us and the challenges we are facing. Gaining insight into other projects of the same scale as El Eco or with similar interests helped me envision other routes of tackling context-specific problematics. As an immediate outcome of the conference, I made new contacts that I plan to follow up on, projects, and institutions with whom I want to continue in conversation. Also, as a short- and long-term outcome, there are several immediate shared interests that may result in future collaborations or exchanges, and others that could represent new fields of interest.

Orlando Meneschy, a colleague from Brazil, is working to build a collection of Amazonian artists that for now has no actual space and exists online and through several exhibitions, texts, and video programs, but knowing that the need and reason to exist for an actual space is something that makes more and more sense in today's world. This is something I feel

we are behind and Mexico and should work more towards that, so making possible exchanges and opening conversations is crucial. Fleur Watson, a colleague from Australia, works on a project with art and architecture that has a lot of similarities with the Pabellón Eco, an architecture contest that El Eco has produced every two years since 2010. One question that is sounding ever louder in recent editions is whether this format of competition has a future or not. Being able to encounter other projects with the same interests in a different context is very valuable in order to better understand the way some formats can mutate or transition into different ways of engaging with spatial practices. In this sense, the way Luma Hamdan spoke about “adaptability” opens new horizons in terms of the need for co-creating.

The showcase of the Buenos Aires art scene, starting from its online directory and wayfinding to its exhibitions in museums, art spaces, galleries, and alternative spaces gave us a rich understanding of its vibrant scene, and the way a group of professionals are bravely and intelligently facing the challenges of a political and economic crisis. The way the exhibitions that we saw were focused on the Argentinian art history of different decades and regions was an exceptional opportunity to get to know artists and artistic movements from the region.

Lucía Stubrin, Researcher, Lecturer and Independent Curator, Universidad Nacional del Entre Ríos, Santo Tome, Argentina



The International Conference of Modern Art Museums at the Museo de Arte Moderno in the City of Buenos Aires, Argentina, was one of the most cosmopolitan and stimulating academic, artistic, and social experiences of recent times. Without a doubt, it was a privilege to be chosen as a grant recipient by ArtHaus to be able to attend such an important cultural

event for the training and insertion of professionals from museums and galleries who live and work in other cities in the country.

At a personal level, and because of my own visits and research interests related to the crossovers of art, science, and technology, the presentations of Elvira Espejo, Luis Camnitzer, and Marian Pastor Rocés were a particular highlight. They all stressed the importance of art in relation to the production of sensitive, situated, interdisciplinary knowledge, and asserted the role of visual poetics in criticism when themes and methodologies introducing epistemological discussions are put on the agenda. For example, the ideas of “mutual nurture” (Espejo), the “artistic shift” (Camnitzer), and “reverse archaeology and taxonomic revision” (Pastor Rocés)

have been stored in my repertoire of theory as inputs to continue thinking about the contemporary scene.

There was also the selection of presentations that helped me delve into topics that, at first glance, were not part of my sphere of interest but which surprised me, moved me, and have now become part of my ideas and concerns. In this respect, I would highlight the presentations by Nicolás Testoni, Dayna Leiton, María Belén Correa, and Ana Gallardo. I learned much from each of them, but they left me with some cross-cutting messages, such as attention to difference, resilience, care, respect, tolerance, the need to question in detail, to work with different communities, to recognize identities, attentive learning, and the exercise of memory, to name but a few. I feel these examples of art management, on the one hand, point to the importance of cultural policies within institutions and, on the other, show how they are transmitted and contribute to building possible audiences for these museums, archives, alternative spaces, galleries, etc.

As for the personalized circuits, I think they were a great success for the organization because, first of all, they showed the special attention that was given to each of the participants and allowed us to link up with others who had similar profiles. Furthermore, the visit to the artists' studios (and everything that involves: direct conversations, the recognition of the working conditions that artworks sometimes go through, the details of the production, etc) helped to complete and bring full circle the understanding of the actors who make up the contemporary art scene in Buenos Aires. Even if it was only for a short amount of time, we had an opportunity to approach, meet, or appreciate artists, spaces, and colleagues with whom, without knowing it, we share thoughts and feelings in common. For me, it was an opportunity to converse

in more detail with professionals whom, in many cases, I had not had the opportunity to meet.

As for the professional opportunities promoted by CIMAM, I believe the lessons learned and the impact of these three days of conferences have been transformative for my work as a researcher and independent curator. First, because of the recognition of the cultural diversity that sustains museums worldwide and the different ways they are organized (for example, something which is known but is not commonly expressed by their directors, are those behind-the-scenes difficult institutional decisions.) Second, because of the new perspective that emerges our horizons of understanding are expanded a little and we can see beyond our everyday life.

I am left with the feeling that although we spent those three days gathered together in Buenos Aires, we were actually in each one of the places that each of the participants took us to in each of the conversations. It seems to me to be more accurate to think that for those three days, we were traveling non-stop around the globe while covering the programmed agenda.

In closing, I would like to express my deepest thanks for having received this grant, and I am also grateful for the human touch that was evident throughout the organization of the conference; it fostered, above all, a horizontal relationship between participants, where words, knowledge, and images were circulated and, in short, the ties of international professional solidarity were strengthened within a framework of respect and tolerance.

Florencia Suarez Guerrini, Degree and Doctorate in Visual Arts, Universidad Nacional de La Plata, La Plata, Argentina



The 2023 Annual Conference of the International Committee for Museums and Collections of Modern Art (CIMAM) took place from 9-11 November at the Museo de Arte Moderno in the City of Buenos Aires, Argentina. Titled “The Co-Creative Museum: Social Agency, Ethics, Social Agency, Ethics, and Heritage”, and

with a focus on the social role of museums, professionals from all over the world tackled the question of what a co-creative museum is. What strategies and practices can museums advance to promote integration and joint collaborations with the different communities in their territory? These questions were raised by the speakers on each day of the conference, focusing on three themes: the social responsibility of these institutions, their educational role, and the potential to collect and preserve heritage at the same time as they create new communities.

One of the most stimulating presentations took place on the first day of the conference and was given by Elvira Espejo Ayca, artist, weaver, and director of the National

Museum of Ethnography and Folklore (MUSEF) of La Paz, Bolivia.

Espejo began with a critical examination of the relationship most museums maintain with indigenous communities and the cultural heritage these groups produce. In these institutions, the productions of indigenous peoples tend to be viewed as archaeological objects rather than works of art, a perspective that, for Espejo, is rooted in the conceptual difference between the arts and crafts as well as in the discourse that ties aesthetic value to the notion of fine art, the cornerstone of the origins of Western art history. In this same sense, the societies that produce these pieces are treated as passive agents, objects to be studied rather than subjects capable of being incorporated into museographic narratives as co-creative agents. Espejo's concept, which she implements at the Museum of Ethnography, resists considering objects produced by indigenous communities from a formalist aesthetic perspective, that criteria of normative beauty that govern modern Western culture. Instead, she proposes something much greater than a museographic approach or a cultural theory; it is, as Espejo asserts, a paradigm shift that involves considering the objects produced by indigenous communities as subjects, taking into account the worldview of the communities where these productions are meaningful, as well as their material and symbolic values. In these traditions, there is no separation between arts and crafts, nature and culture, rationality and sensibility, and subject and object. The worldview is integrated and contradicts the constitutive taxonomies of the modern rational logos that underlie the colonial system. It considers human productions (textiles, ceramics, metals) in coexistence with the landscape and living beings, flora and fauna, in an

interconnected network of the utmost care. Espejo calls it *yanak uywaña*, or “mutual nurturing”. In this paradigm, there is no vertical relationship of power, where objects would be considered the result of the “domestication” of nature by the subjects. Instead, it is an ecosystem in which all beings maintain horizontal, reciprocal relationships of mutual care. In this framework, instead of referring to Patrimonio [collection], which, like the term “domestication” has a patriarchal connotation, she prefers to speak of “cultural heritage”.

This is a distinct conception of art and cultural assets and requires museums to undergo a shift in their role as knowledge producers as well as to carry out collaborative efforts with communities. In this sense, the National Museum of Ethnography has implemented strategies to engage and work together with different communities on projects such as creating a portable, mobile museum and developing audiovisual content in animated formats aimed at children, featuring the legends of the indigenous peoples and recovering the regional oralitura (orality) and artistic styles.

Espejo presents a new epistemology through which art is considered in its relationship with society and an ecosystem that comprises all of the phases of transformation of the operational chain of cultural assets, from the raw materials to the diversity of knowledge that leads to actions on those materials.

CIMAM 2023 underscored the importance of revising epistemological proposals when proposing museum policies and practices that involve interactions with diverse communities. As for the social role of the museum, the

conference provided an opportunity to learn about the situated experiences of different museums of the world, with extensive reflections, creative responses, and an expansive view of cultural diversity. Each presentation revealed the interest that institutions currently have in generating strategies for effective interactions with communities. It is an objective that implies a rethinking of the essentialist view of museum objects, of considering them, above all, as materials produced in community life, in a pluralist sense. It is a question that entails a constant revision of the ethical and pedagogical evaluations that make up professional practice.

Randel Urbano, Associate Director for Audience Development, Metropolitan Museum of Manila, Taguig City, Philippines



My biggest takeaways from the conference may not be from the main plenary speeches (which were nonetheless very beneficial for me to hear and contemplate), nor from the important informal conversations I had with so many colleagues as we were welcomed by the wonderful Museo de Arte Moderno de Buenos Aires

and the other arts, civic, and public spaces in the metropolis.

I think one of my takeaways was during the first formal hours of the Conference when the CIMAM Board with the Museo Moderno team hosted the morning's welcome gathering of all the travel grantees at the museum shop. The energy of being with people with congruent endeavors, despite tangents brought by distance and time zones, just validated my almost waning hopes to serve my immediate communities through our labor as museum workers. It was inspiring that our CIMAM Board, who might all be juggling with various concerns in their home museums, were present to welcome the grantees and delegates to the gathering. It was moving to hear from them their joy as they greeted the cohort, noting that all of them were travel grantees of the organization from the past. For me to romanticize the warmth of this camaraderie may be stirred by the fact that this was my second time participating in the CIMAM conferences, which I think left me in a privileged position to anticipate and prepare for the later conference. It was a fortunate setting to connect with colleagues from all over the globe. There are new things to learn and possibilities that can only be experienced through the scale and reach uniquely afforded through the CIMAM conferences.

“How can the museum engage with the social processes affecting our immediate communities?” was the main signpost for my attendance at the conference in Buenos Aires. And it was immediately answered after the welcome breakfast when Museo Moderno's Victoria Noorthorn formally opened the conference. As the head of a public museum, Victoria's commitment to transparency in the constructive and critical discussions for the arts, as in the efforts for the conference, was made in part through funding from the people of Buenos Aires through its city government. Her acknowledgment of the Argentine national inflation, of

locals living under the poverty line, and of the concerns of the museum as part of its local community gave a good grounding for the way I listened to the presentations at the Conference.

I remember vividly the carving at the St. Louis Art Museum: “Art still has truth. Take refuge there,” which reverberated in Chus Martínez’s discussions as she moderated the plenary featuring mostly speakers from the Americas. Elvira Espejo Ayca’s praxis in the maintenance of transability of thoughts and practices, of letting local systems define contemporary knowledge systems, and Pablo Lafuente’s elaboration on the *manutención* of fires: these are very congruent with my observations and hopes for our labor in the Philippines. Coco Fusco unapologetically reminded me that museums, borne of their histories, are the only social spaces “where the low and middle classes still rub elbows with the upper class.” The presentations of experiences, and as Coco mentioned, further sedimented the consiliences of our practice despite the spectrum of differences in our daily lives at our own museums and art spaces. Of course, Marian Pastor Roces’s elaboration on her mycelial network through her projects with the Cultural Center of the Philippines and other agencies and institutions in our country further amplified the sense of realness in my discussions among colleagues after the plenaries. The literal presence of Jordanian Luma Hamdan of Darat al Funun in the conference further grounded the veracities of the temporary togetherness in the conference.

The curated tour on the third afternoon of the conference further gave me a better approximation and thicker description of the Buenos Aires culture. The route started from Museo de la Cárcova, which featured copies of

classical to modern art, all available to be touched by visitors to the museum; then to the privileged access to the ecosophy of the Reserva Ecológica Costanera Sur, where I learned that Buenos Aires had bittersweet histories too with floods and that previous public planners did intend to plant trees that have various colored leaves and flowers; then to the Las Yungas community garden in the Rodrigo Bueno neighborhood – a place quite similar to many horizontal neighborhoods that give that stark contrast to the seemingly immovable corporate vertical edifices in Manila’s business districts; and finally capping with discussion with the wonderful people of the social enterprise/cooperative of the arts and culture periodical *Hecho en Buenos Aires*. These quick yet profound and honoring gatherings with local experts and community leaders gave me more confidence in continuing with our practice with our stakeholders and audiences here in the Philippines.

Sebastian Vidal Mackinson, Independent Curator, Buenos Aires, Argentina



Receiving the ArtHaus CíMAM 2023 grant was a rewarding, intense, and stimulating experience. As an Argentinean living in Buenos Aires, it was the first time I attended one of these meetings and I would definitely do it again.

The sessions and panelists were in some cases correct, in others brilliant. I found that the participation of Elvira Espejo Ayca, Marian Pastor Rocés, Simon Njami,

and María Belén Correa stood out from the rest in terms of the content and articulation of their presentations. They were sensitive and provocative and were rooted in the development of situated thinking that demonstrated density, complexity, and manageability. They helped me to continue thinking about the role of the museum in the current critical context. Chus Martínez, on the other hand, was exquisite and intelligent, and provocative in her role as moderator of the first session.

Beyond these presentations, the rest seemed to me to be correct. I found their contents familiar ground, even though they were professionally presented.

On the other hand, it was very stimulating to have met friends from other parts of the world and to have the possibility to meet interesting people and professionals. Engaging in dialogues with curators from Latin American countries who live and work in

Europe, or meeting directors of institutions I admire, was a stimulating experience. There were many opportunities to talk about different topics and interests raised by the presentations, as well as those related to the topic of research in my doctorate and exhibitions.

I found the organization of the event to be impeccable. In spite of proposing a strenuous agenda, its management helped foreign professionals to be part of CIMAM, while getting to know some aspects of the Buenos Aires art scene. The moments of more relaxed meetings worked very well, allowing for rest and encounters with other agents from around the world.

Finally, I would like to emphasize what happened in the last session in response to the question posed by an Argentinean curator, art historian, and researcher living abroad. Unfortunately, there has been a strategic alliance between the party La Libertad Avanza (anarcho-capitalist, according to the definition of its own founder) and the Pro (ruling party in the City of Buenos Aires for the last 16 years). This union meant that the extreme right won and that a (so far) symbolic violence similar to that unleashed by Trump in the US or Bolsonaro in Brazil was discursively enabled in society.

In view of this, and given the framework or theme that brought us together in Buenos Aires in a public museum financed by contributions from the city's inhabitants, I would have liked the museum, as hosting and recognized institution, to have made an intelligent, pertinent, and situated statement, clarifying its position in such a critical situation as the one through which our country is going, especially when the theme that brought us together in CIMAM 2023 is urgent, more than ever, in our country.

Chantal Wong, Founder and Cultural Manager, Afield, Hong Kong Island, Hong Kong



Maybe there are things that museums can do and some they can't, or shouldn't, as institutions with state reliance, receiving public and tax payers' funds, and with responsibilities to wider segments of society. So, the tension I personally felt around the (im)possibility of museums to "deform" and "crip spaces," and whether it can reconcile the messy, te

smelly, bloody, and ageing body, all terms and descriptors I am loosely borrowing from Daina Leyton and Anna Gallardo, is somewhat of an unreasonable and unnecessary aspiration. This is something to which I am reconciling myself after a challenging and emotionally charged CIMAM conference.

Because messiness and radicality perhaps should exist outside the system, and unless they are invited into the museum, like guests at a dinner party, should not be coopted by the system – it is necessary for them to live beyond, to live at the fringes of the norm or what is socially permissible in that context at that moment time, in order to guide society towards new possibilities and horizons. Art and experimentation will exist whether or not the museum exists. The museum is a singular part of the landscape, but is often mistaken – or it mistakes itself – for the center of a cultural

landscape. It assumes its position and responsibility as the primary if not the sole mediator between art and the public. But art and its potential for transmission have other means to exist in an equally if not more direct and “impactful” way between communities and art/artists – artists and cultural workers exist and create directly with, for and amongst their communities by initiating art spaces in under-resourced neighborhoods, teaching in formal or informal structures, or by curating and running platforms and festivals.

The institution/museum can alternatively ask how it can be part of the healthy flourishing of art to exist throughout the ecology and society within which it lives, but is outside its walls. How can it support the art spaces, how can it support the art teachers and their schools, how can it support the non-material aspects of art – critical thinking, imagination, practice of experimentation, place and identity making, storytelling – to flourish beyond its walls and not always consider how a material version can be presented back on or within its institution or housed back in its collection?

I heard and saw incredible projects outside the museum during my time in Buenos Aires, the program was thoughtfully organized by Moderno and its team, with great attention to connecting their city to the visitors of CIMAM. I only mention two here:

Proyecto Escuela Liliana Maresca: I am grateful to Ariel Cusni for the many conversations around the tireless work of the artists who work at the public school Escuela Liliana Maresca. In 2008, a group of artists came together to introduce an art focus into the redesigned curriculum of a public school in Villa Fiorito, a marginalised town in Greater Buenos Aires. Today the curriculum is centred around expanding the horizon of possibilities for over 300 students through art and art thinking.

Pulperia Mutuálica: I am grateful to Nina and Osias for taking the time to introduce the radically queer, political, fun, workshop space, to bring closer and make stronger the friendships and bonds of their queer community, while also guiding society as a whole to go where it is often too afraid to go – towards liberation, joy, and freedom.

How does the museum play a role in supporting and acknowledging these projects?

Tangentially, I had beautiful side conversations during CIMAM. Four women attendees including myself all admitted feeling like we didn't belong or felt like imposters at CIMAM. Among them were two senior staff members of museums, one an internationally recognized curator. And I asked myself, if the four of us don't feel like we belong, then who is this conference for and who does feel they belong? At first, feeling combative, I argued for the necessary reshuffling of players in the art world, but finally, with great wisdom one of my interlocutors suggested nurturing an "alliance of beautiful imposters" instead, and I realized she was right. Ultimately, I'd rather stay on the fringes. It is my choice to live freedom, and not to represent freedom.

P.S. As a final thought: Artists and cultural workers in Buenos Aires whom I met were extremely clear-sighted and deliberate while enveloping their radicality in a furry, cute, pink, cotton-candy fuzziness. The evident entanglement of joy, queering (beyond definitions and orientations), and the intentional decolonizing and reclaiming of color especially violets, and baby hues, as acts of defiance and political action, have enabled me to reconsider the radical potential and resilience of a politics of softness, care, and interdependence.

Alain Zedrick Camiling, Chair, B.A. Arts Management Programme De La Salle- College of Saint Benilde, Quezon City, Philippines



My participation in this year's CIMAM Conference has facilitated further self-reflexivity in terms of gestures and interests that I persistently pursue, aside from establishing new connections that could spark potential collaborations in the future and sharing wonderful ideas with diverse professionals and practitioners. It was both

meaningful and insightful.

As someone who develops his practice around audience development and is interested in knowledge production and circulation, the topics of the conference have dissected key issues, perspectives, and concerns that shape co-creation in the arts, culture, and creative industries sector that point to collaborative social and pedagogical interventions. These were also clear reminders that co-creation is shaped by networks and networked relationships that we constantly deal with in the work that we do. The conference also paved the way for establishing new connections with individuals, who either work independently or with an institution, through varied gestures and disciplines. It was refreshing to mingle and exchange insights with people whose practice includes

the social and the pedagogical. What made me happiest was seeing other practitioners who are also engaging with academic institutions as I can relate to how they constantly attempt to balance teaching, practice, and research, which I believe complement each other perfectly.

It was also extremely inspiring to find out that some of the Board Members were also delegates, during the first day of the conference. It was my first time attending CIMAM's Annual Conference this year, and I look forward to attending regularly. I am beyond grateful for this opportunity to participate in the Conference and its tours, most especially for the substantial exchanges (aside from the fun times!) with both established and emerging curatorial professionals from diverse parts of the world – including Board Members who have shared their time to converse (and party!) with all of us. All this would not have been possible without the generous and equitable support of CIMAM and the Getty Foundation through its Travel Grant Program. I'd like to thank both CIMAM and Museo Moderno teams for taking care of us by all means possible!



Feedback Form 2023. What did attendees think about CÌMAM 2023?

After every conference, CÌMAM sent an online evaluation survey to all the delegates who attended the conference in person and virtually.

In 2023, we received 130 anonymous completed evaluation forms. Based on the responses, conference delegates particularly liked the following aspects of the CÌMAM 2023 Annual Conference:

1. Quality Speakers. Relevance and diversity of topics.
2. Interaction with local art ecosystem. opportunity to learn about Latin American art. Customized tours and studio visits for a deeper local art experience.
3. Organization and program quality. Positive atmosphere and community engagement.
4. Networking opportunities. Valuable connections with global colleagues.
5. Commitment to key issues and diversity of participants.

Regarding overall satisfaction with CÌMAM's 2023 Annual Conference, most attendees agreed that the conference fulfilled their expectations.

The main reasons for delegates to attend the CÌMAM 2023 Annual Conference were variously interconnected, including:

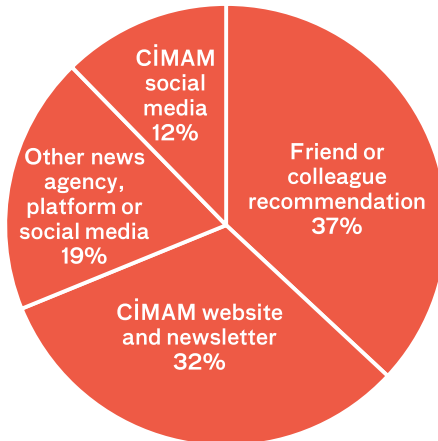
1. Networking and collaboration.
2. Learning and professional development.

3. Conference theme relevance, and specific speakers.
4. Exploration of local and regional art scenes.
5. Professional affiliation and Inclusion in the global dialogue.

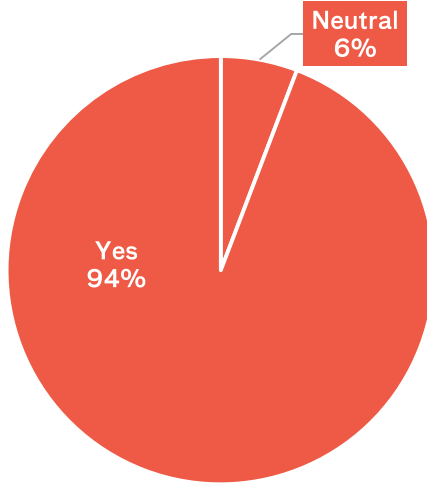
Most of the participants agreed on the importance of having smaller format discussions, as well as multiple networking opportunities during the whole three-conference program.

From the CIMAM Executive Office, we much appreciate the feedback on the 2023 conference organization and will work hard on the forthcoming CIMAM conference. Below is a summary of the evaluation survey.

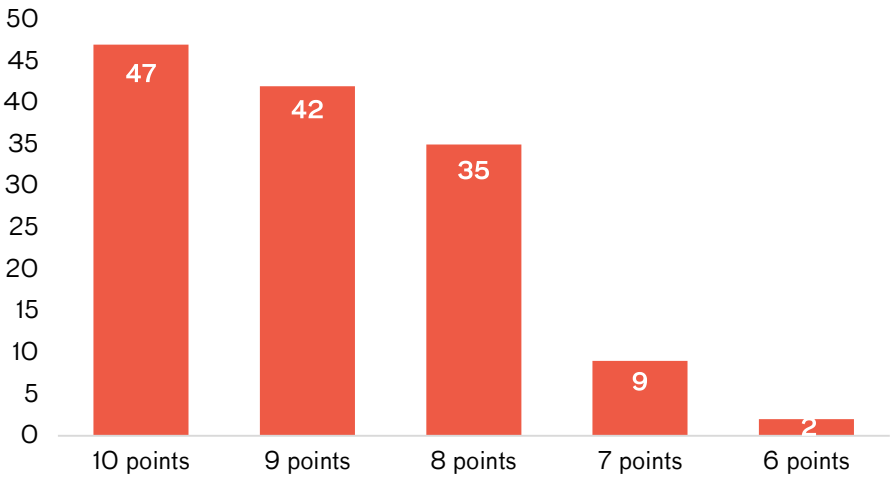
How did you hear or learn about this conference?



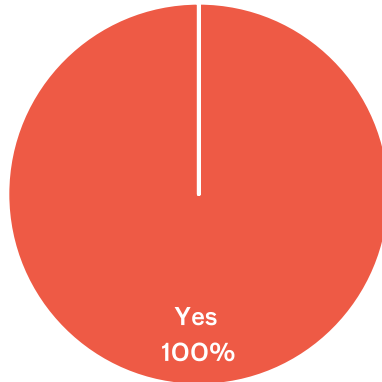
Did the conference fulfill your expectations (yes, neutral, no)?



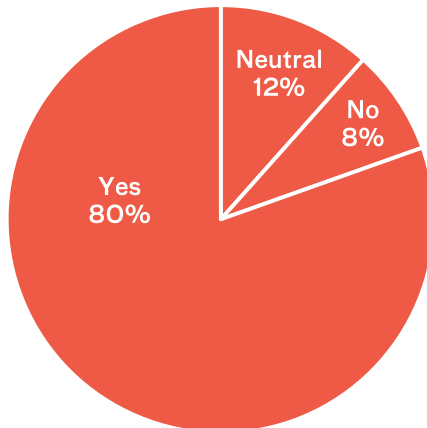
Evaluate from 1-10 your overall satisfaction with CIMAM's 2023 Annual Conference (with being 1 the lowest and 10 being the highest satisfaction):



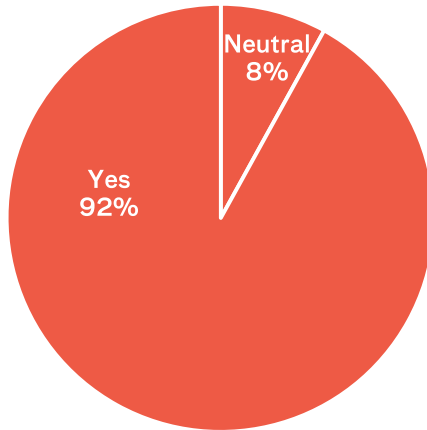
Would you recommend CIMAM's Annual Conference?



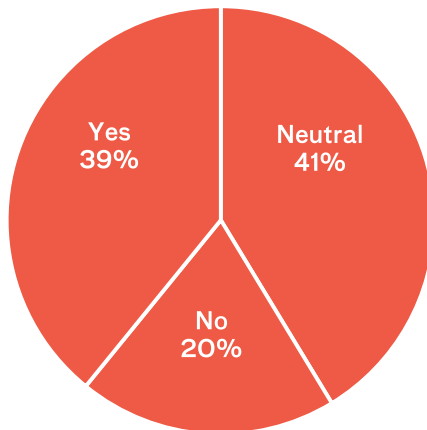
Time and format of sessions were adequate (yes, neutral, no):



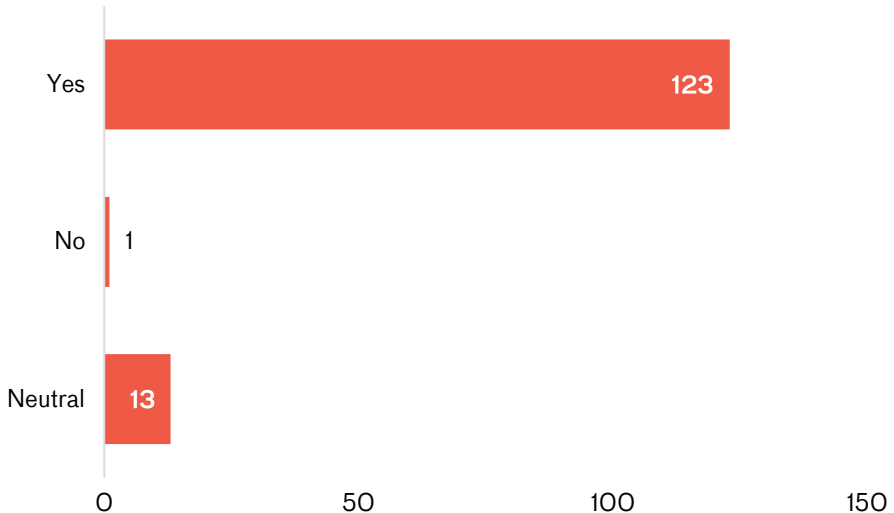
The topics were relevant to your professional interests (yes, neutral, no):



The sessions were interactive with significant audience participation (yes, neutral, no):



Equitable Gender Balance: Do you believe that the CIMAM conference has effectively maintained a fair and equitable gender balance among its invited speakers? (yes, neutral, no)



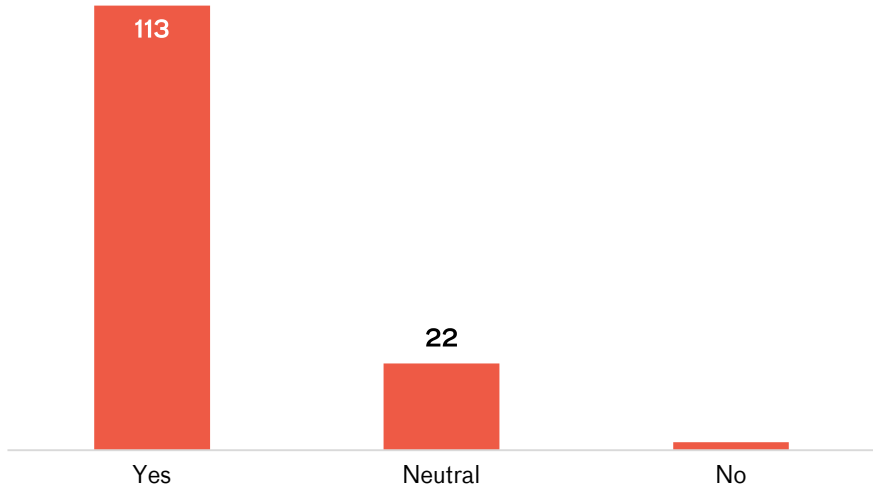
What are your key takeaways from the speaker presentations?

- The changing role of museums in society, and social responsibility. A focus on diversity, gender sensitization, and disrupting colonial narratives in museums.
- Co-creation and community engagement were emphasized, particularly in fostering dynamic and inclusive cultural spaces.
- The need for global perspectives, and inspiration from non-European contexts. The importance of cultural accessibility was highlighted.

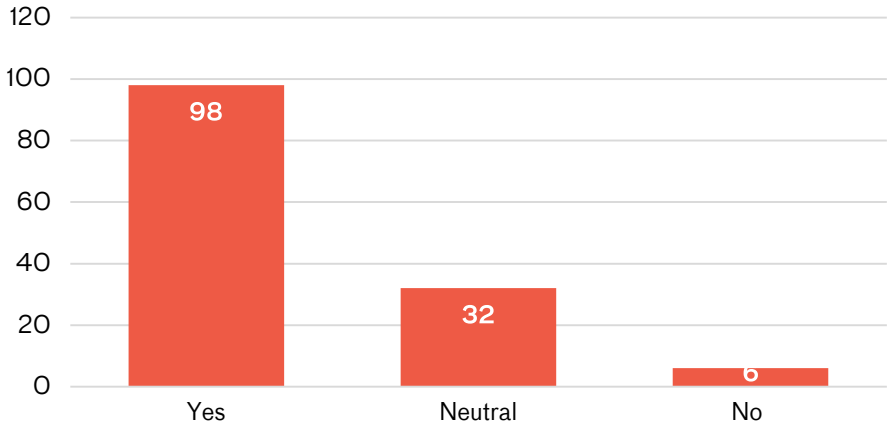
→ Challenges and opportunities in museum practice, the shift towards community-centered approaches, and the importance of inclusivity.

Overall, the takeaways underscore a dynamic and evolving museum landscape focusing on inclusivity, social engagement, and a reimagining of museums' roles.

Diverse Professional Audience and Global Representation: In your opinion, does the CIMAM conference successfully encompass a diverse and inclusive professional audience, fostering a rich dialogue and co-creation of ideas that reflect a wide range of socio-political realities where museums operate worldwide? (yes, neutral, no)



Were sustainable practices, such as eco-friendly arrangements for coffee breaks, meals, event materials, and transportation, visibly considered and executed in the organization of the CIMAM conference? (yes, neutral, no)



Sharing Sustainable Ideas: Are there any sustainable practices in organizing conferences of this nature that you would like to suggest or share with us for future CIMAM events?

Environmental Sustainability:

- Reduce plastic usage, particularly in catering. Some participants highlighted the excessive use of single-use plastic plates.
- Encourage the use of reusable water bottles and explore options for reducing waste.
- Consider eco-friendly materials for conference materials, such as lanyards.

Social Sustainability:

- Focus on accessibility matters and consider hiring an accessibility consultant to ensure inclusivity for all participants.

Organizational Sustainability:

- Explore the possibility of virtual attendance for those who prefer not to travel, addressing issues like pollution or disabilities.
- Consider more interactive elements, such as workshops or small group discussions, to allow for deeper engagement and networking.

Transportation Sustainability:

- Optimize transportation to reduce the environmental impact, considering options like electric shuttles or promoting public transport use.

Cultural Sensitivity

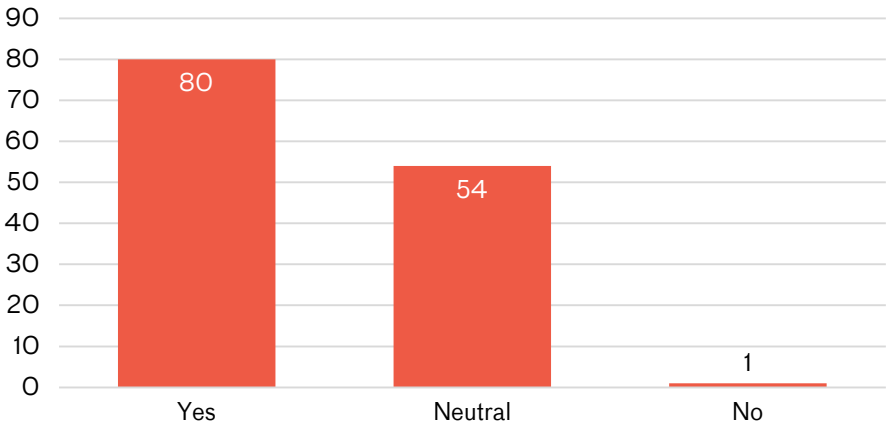
- Be mindful of cultural and local contexts when organizing flashy dinners, especially in countries facing challenges.

Translation Services:

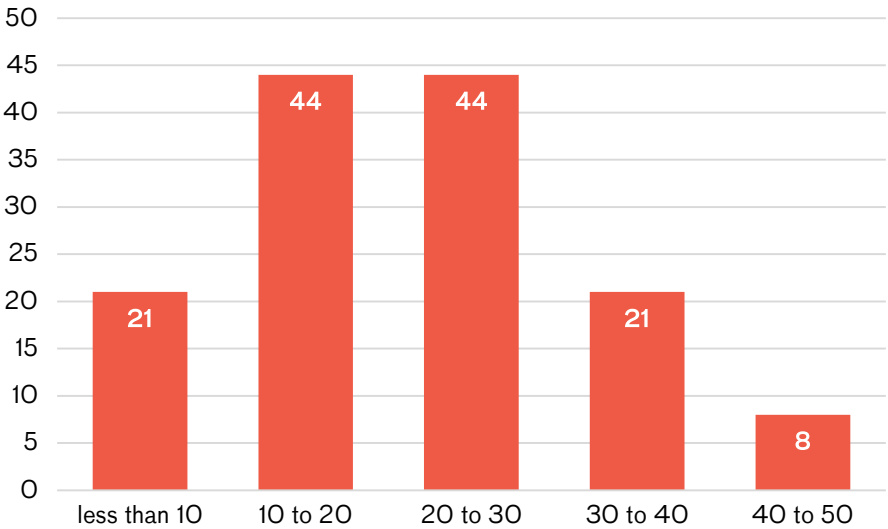
- Continue offering translation services, as it was appreciated for promoting inclusivity and understanding diverse perspectives.

Overall, these suggestions indicate a collective interest in ensuring that CIMAM conferences align with sustainable practices across environmental, social, and organizational dimensions.

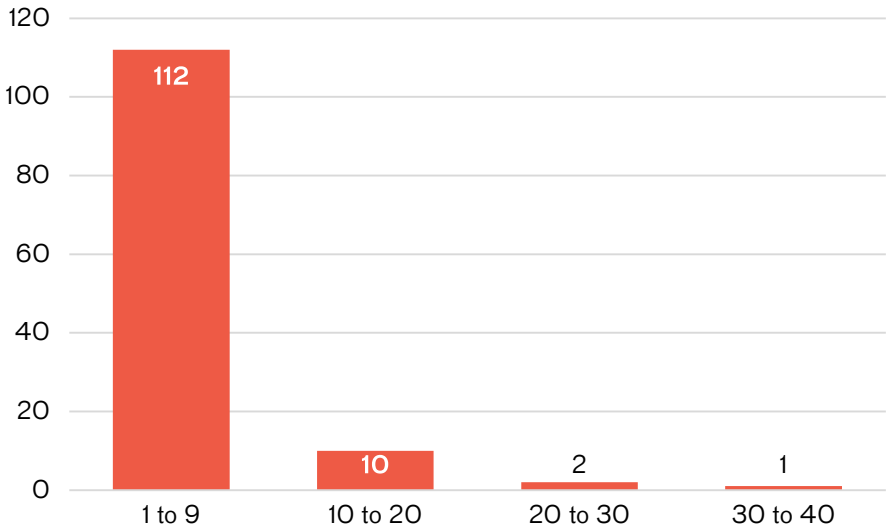
The cost of the conference concerning the experience was worth it:



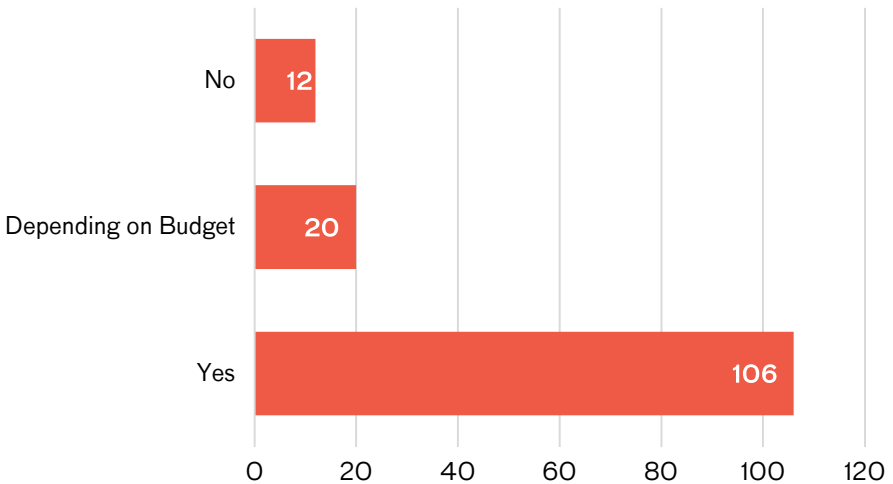
Roughly how many new contacts have you made during this conference?



How many new professional collaborations do you think might emerge after attending this conference?



Are you likely to participate in CIMAM's next year's Annual Conference?



Comments on conference contents and organization:

There was a consensus on the overall quality of the content, with speakers providing diverse perspectives from different cultural contexts. Several speakers were specifically commended for raising crucial questions and addressing various aspects of museum work, from social and educational functions to issues of inclusion, diversity, and institutional transformation. The moderators received very positive feedback for their contributions. However, some delegates expressed concerns about the format, with a desire to incorporate keynote sessions.

Delegates' feedback included an acknowledgment of the well-crafted event, and the opportunity to explore the cultural landscape of Argentina. The engagement with the Argentinian art scene and the inclusion of diverse perspectives were positively acknowledged. The well-organized program, efficient scheduling, and thoughtful curation of topics were highlighted as positive aspects. The personalized visits program, including visits to galleries, art spaces, and artist studios, was seen as a valuable component.

In conclusion, the majority of participants found the content relevant and valuable and the organization outstanding. Recommendations for future conferences included refining the balance between presentations and discussions, creating more interactive spaces, and providing opportunities for smaller group interactions.



Carbon Footprint of the CIMAM 2023

GHG emissions derived from the celebration of the CIMAM Annual Conference in Buenos Aires have been quantified with the "LEAF" software, considering the conference days in Buenos Aires and the trip to Salta.

The emission sources associated with the event were identified by the Museum of Modern Art. Activity data were provided by various teams from the Museum of Modern Art, working in collaboration with the production company contracted for the event.

Quantification methods, emission factors and global warming potentials for the LEAF data were sourced from recognized bodies such as IPCC, DEFRA, GHG Protocol and government agencies, with regular updates. The collaboration of all areas involved has been essential in this process.

The total carbon footprint amounted to 435 tons of CO₂e, which translates into 1,740 tons of CO₂e per participant. This total is equivalent to a car trip of 9,924 km or 1,217 hours/51 days of smartphone charging or 278 hours/12 days of laptop usage or 66 hours/3 days of LED TV operation.

Emission sources were classified as follows:

- Lodging: 31,248 tons of CO₂e
- Electrical energy at the event venue 0.548 tons of CO₂e
- Inputs: 4,171.68 tons of CO₂e
- Suppliers: 1,0745 tons of CO₂e
- Transportation of participants: 398.07359 tons CO₂e".

The main emissions were classified in Scope 3, which includes transportation, transfers, accommodation, inputs and waste, with transfers being the most significant.

(Note: CO₂e refers to carbon dioxide equivalent, a unit for measuring different greenhouse gases in terms of their global warming potential).





Communication and Visibility

Announcements and communications about the CIMAM Annual Conference and Travel Grant Program were distributed through CIMAM's mailing list, posted on CIMAM's website, CIMAM's social media accounts, and national and international media.

The CIMAM 2023 Annual Conference and the Travel Grant Program received international exposure before, during, and after the conference.

The support received will also be acknowledged in the CIMAM Annual Publication (conference proceedings) that will be distributed online and posted at cimam.org.

The communication strategy designed to publicize CIMAM's Annual Conference was based on three channels:

- Press
- Social media and website
- Email Marketing (CIMAM Newsletter + e-flux)

The names and logos of conference partners, funders, and travel grant funders, as well as CIMAM patrons, were projected at the auditorium screens where the conference was taking place during the three days.

Annual Conference:

The communication campaign for CIMAM's annual conference began on 22 May 2023 when CIMAM announced the start of the registration period, with an informative newsletter to all members, communication on social networks, and a press campaign.

Press: This year's press campaign has generated 48 news items dedicated exclusively to the content of the conference, with 9 interviews with speakers and professionals from the content committee.

Social Media: There has been a significant increase in social media engagement surrounding the Annual Conference. Compared to the previous year in 2022, there has been a 16% increase in posts, which represents 15 more posts. This increase in content has impressively reached a substantial audience of 119,963 individuals, marking a remarkable 16.50% growth from the 2022 impact of 103,372 people.

Furthermore, the audience showed a heightened interest in the content, engaging with it a total of 71,488 times. This marks a substantial increase of 65.60% from the 2022 engagement figure of 5,870 times.

Travel Grant Program:

The communication campaign for the CIMAM 2023 Travel Grants began on 27 April 2023 with the announcement of the opening of applications through an informative newsletter, posts on social networks, and a press campaign.

Press: During the following months and until the closing of registrations on June 11, an international and geographically segmented press campaign was carried out, which originated 18 news items in relevant art media from 9 different countries and in 4 international art press.

Social Media: Communication regarding Travel Grants and subsequent highlights of program beneficiaries were extended until November 8, encompassing a total

of 64 posts across four social networks—22 fewer than the previous year in 2022. Despite the reduced number of posts, this campaign successfully reached an impressive 238,704 individuals, who collectively engaged with the content 22,060 times.

Comparing these figures to 2022, visibility on social networks regarding the Travel Grant topic skyrocketed by an outstanding 191.90%, leaping from a reach of 46,765 in 2022 to an extensive 238,704 in 2023. Likewise, interaction with the content experienced a significant surge of 19.70%, climbing from 2,356 interactions in 2022 to a remarkable 22,060 interactions in 2023.

Newsletter: To announce the Annual Conference and the call for the Travel Grants program, CIMAM has delivered 9 Newsletters since April 2023, with over 2,000 recipients in each mailing.

Interviews:

- The Art Newspaper (International): an interview with Victoria Noorthorn, Chus Martínez, Suhanya Raffel, and Pablo Lafuente.
- El Ojo del Arte, interview with Victoria Noorthorn
- Clarín, interview with Coco Fusco
- Clarín, interview with Suhanya Raffel
- Clarín, interview with Luis Camnitzer
- TELAM, interview with Pablo Lafuente

2023 Annual Conference and Travel Grant Program Top Posts:

CIMAM @infoCimam · Apr 19



CIMAM releases the abstract of the 55th CIMAM Annual Conference in Buenos Aires! Titled "The Co-Creative Museum: Social Agency, Ethics, and Heritage," focusing, for the first time in CIMAM's history, on the social role of the art museum. shorturl.at/mnBNU 🇺🇵

[Traducir con DeepL](#)

15 6 2

Impressions ⓘ Engagements ⓘ Detail expands ⓘ

4,448 **58** **10**

New followers ⓘ Profile visits ⓘ

0 **4**

Link clicks ⓘ

11

CIMAM @infoCimam · Apr 27



📢 International Call for Travel Grant Applications!
CIMAM will offer over 50 travel grants to attend #CIMAM23 Annual Conference "The Co-Creative Museum: Social Agency, Ethics, and Heritage" from 9 to 11 November 2023 hosted by @modernoba ...

[Show more](#)

12 4 1

Impressions ⓘ Engagements ⓘ Detail expands ⓘ

1,790 **50** **5**

New followers ⓘ Profile visits ⓘ

0 **5**

Link clicks ⓘ

18

Instagram

cimam_museums

Apply for Travel Grants to attend the CÍMAM 2023 Annual Conference "The Co-Creative Museum: Social Agency, Ethics, and Heritage"

9 to 11 November 2023 in Buenos Aires, Argentina

Deadline: June 11 at 0:00 hrs. CEST.



cimam_museums CÍMAM offers over 50 Travel Grants to attend the CIMAM 2023 Annual Conf... more

Overview

Reach	Impressions	Interactions
125 747 <small>Higher than typical</small>	293 933 <small>Higher than typical</small>	312 <small>Higher than typical</small>

Abast



Interactions

Likes	Comments	Shares	Saves
220 <small>Higher than typical</small>	1 <small>Typical</small>	30 <small>Higher than typical</small>	61 <small>Higher than typical</small>


Instagram

cimam_museums



cimam_museums We are delighted to announce the names of the 56 modern and contemporary art ... more

Highest likes on a post



Instagram post

We are delighted to announce the names of the 56 modern and...

2 Oct. 2023, 4:57

This post received 490 likes.

Overview

Reach	Impressions	Interactions
3549 <small>Higher than typical</small>	4841 <small>Higher than typical</small>	612 <small>Higher than typical</small>

Interactions

Likes	Comments	Shares	Saves
490 <small>Higher than typical</small>	29 <small>Higher than typical</small>	43 <small>Higher than typical</small>	50 <small>Higher than typical</small>

Press and Media:

Annual Conference

11/01/2023	STIR WORLD	INTERNATIONAL	DEDICATED	ART
23/01/23	ARTS HUB AUSTRALIA	AUSTRALIA	MENTION	ART
01/02/2023	DIARIO DE MALLORCA	SPAIN	MENTION	GENERAL
01/02/2023	EUROPA PRESS	SPAIN	MENTION	GENERAL
11/03/2023	CULTURE CONNECT	INTERNATIONAL	DEDICATED	ART
04/04/2023	INFOBAE	ARGENTINA	MENTION	GENERAL
04/04/2023	DIARIO DE MALLORCA	SPAIN	MENTION	GENERAL
06/04/2023	CLARIN	ARGENTINA	MENTION	GENERAL
06/04/2023	GRUPO LA PROVINCIA	ARGENTINA	MENTION	GENERAL
24/04/2023	ARTNEXUS	INTERNATIONAL	DEDICATED	ART
24/04/2023	ART DEPENDENCE	BELGIUM	DEDICATED	ART
20/04/2023	SUSTAINABILITY PROFESSIONALS	USA	MENTION	ART
19/06/2023	E-FLUX	INTERNATIONAL	DEDICATED	ART
06/07/2023	TELAM	ARGENTINA	MENTION	GENERAL
24/08/2023	LA NACION	ARGENTINA	MENTION	GENERAL
28/08/2023	NOVEDAD CULTURAL	ARGENTINA	MENTION	ARTE
11/08/2023	CLARIN	ARGENTINA	DEDICATED	GENERAL
01/11/2023	HIPERMEDULA	ARGENTINA	DEDICATED	ARTE
01/11/2023	DIARIO HOY	ARGENTINA	DEDICATED	GENERAL
01/11/2023	EL DESTAPE	ARGENTINA	DEDICATED	GENERAL
01/11/2023	EL LITORAL	ARGENTINA	DEDICATED	GENERAL
03/11/2023	TELAM	ARGENTINA	DEDICATED	GENERAL
16/11/2023	THE ART NEWSPAPER	INTERNATIONAL	DEDICATED	ART
03/11/2023	EL OJO DEL ARTE	ARGENTINA	INTERVIEW	ART
16/11/2023	PALERMO TOUR	ARGENTINA	DEDICATED	GENERAL
16/11/2023	EL TRIBUNO	ARGENTINA	MENTION	GENERAL
16/11/2023	FM RADIO CULTURA	ARGENTINA	DEDICATED	GENERAL
16/11/2023	GRUPO LA PROVINCIA	ARGENTINA	DEDICATED	GENERAL
16/11/2023	ARTISHOCK	ARGENTINA	MENTION	ART
08/11/2023	PAGINA 12	ARGENTINA	DEDICATED	GENERAL
08/11/2023	TELAM	ARGENTINA	DEDICATED	GENERAL

08/11/2023	INFOBAE	ARGENTINA	DEDICATED	GENERAL
16/11/2023	INFOBAE	ARGENTINA	DEDICATED	GENERAL
09/11/2023	CLARIN	ARGENTINA	INTERVIEW	GENERAL
09/11/2023	CLARIN	ARGENTINA	INTERVIEW	GENERAL
09/11/2023	CLARIN	ARGENTINA	INTERVIEW	GENERAL
09/11/2023	CLARIN	ARGENTINA	INTERVIEW	GENERAL
09/11/2023	CLARIN	ARGENTINA	DEDICATED	GENERAL
09/11/2023	LA NACION	ARGENTINA	DEDICATED	GENERAL
20/11/2026	ROSARIO 3	ARGENTINA	DEDICATED	GENERAL
20/11/2026	AMBITO FINANCIARO	ARGENTINA	DEDICATED	GENERAL
20/11/2026	INDNOTICIAS	ARGENTINA	DEDICATED	GENERAL
11/11/2023	TELAM	ARGENTINA	INTERVIEW	GENERAL
09/11/2023	ARTE INFORMADO	SPAIN	DEDICATED	ART
28/11/2023	ARTISHOCK	CHILE	MENTION	ART
30/11/2023	CLARIN	ARGENTINA	MENTION	GENERAL
07/12/2023	LA GACETA	ARGENTINA	MENTION	GENERAL

Travel Grants

01/02/2023	ON THE MOVE	AFRICA	MENTION	ART
05/05/2023	PIPA PRIZE	BRAZIL	DEDICATED	ART
08/05/2023	BIJUTSUTECHO	JAPAN	DEDICATED	ART
08/05/2023	ON THE MOVE	INTERNATIONAL	DEDICATED	ART
09/05/2023	BUG NETWORK	INTERNATIONAL	METION	ART
10/05/2023	CALL FOR CURATORS	INTERNATIONAL	DEDICATED	ART
09/05/2023	ARTISHOCK	LATINAMERICA	DEDICATED	ART
10/05/2023	HIPERMEDULA	ARGENTINA	DEDICATED	ART
10/05/2023	MP WEI XIN	XINA	DEDICATED	ART
10/05/2023	ART AFRICA	AFRICA	DEDICATED	ART
13/05/2023	CONTEMPORARY AND	LATAM	DEDICATED	ART
18/05/2023	ARTNEWS AFRICA	AFRICA	DEDICATED	ART
22/05/2023	CULTURE 360	ASIA	DEDICATED	ART
22/05/2023	ART CONNECT	INTERNATIONAL	DEDICATED	ART

22/05/2023	CONTEMPORARY ART STAVANGER	NORWAY	DEDICATED	ART
28/05/2023	ART VSM	BRAZIL	DEDICATED	ART
28/05/2023	ARTE INFORMADO	SPAIN	DEDICATED	ART
31/05/2023	DAS ARTES	BRAZIL	DEDICATED	ART





CIMAM TV and Conference Proceedings

After each CIMAM Annual Conference, the proceedings are edited and published online to make the contents – both as key contributions, and as reference material for the research and production of contemporary art knowledge – available to anyone through the CIMAM website.

The Annual Publication is a sustainable project that takes into consideration the importance of documenting and making knowledge accessible in the long term to modern and contemporary art professionals worldwide. As a result, the publication is a compendium that puts together the knowledge and the discussions that have been developed throughout the CIMAM Annual Conference as a result of the proposed annual theme. Moreover, being accessible online, makes it easier and faster to distribute and share with anyone interested in contributing positively to interconnecting professionals worldwide with the latest contemporary art museums' research.

The video-recorded presentations of the invited speakers to the CIMAM 2023 Annual Conference are available on the CIMAM TV channel. On our Vimeo channel, everyone interested can watch the presentations for free.

CIMAM's website is an important repository of knowledge and resources. Both the Annual Publication and the video recordings are archived on the CIMAM website without an expiration date.

→ Anyone interested in CIMAM's conference contents can watch the videos since 2012 and read the conference proceedings since 2005 at cimam.org.



Acknowledgments

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

CIMAM would like to express its heartfelt gratitude to its Major Patrons, Founding Patrons, Patrons, and Supporters for their loyalty, their belief in CIMAM, and their continued support.

CIMAM creates long-term partnerships with our patrons based on trust, mutual knowledge, and congruence between CIMAM's values and those of our patrons.

We are proud of counting on the support from such a remarkable group of patrons:

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CiMAM's 2023 Travel Grant Program has been supported by:

- The Getty Foundation, Los Angeles
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CiMAM Program Sponsors

- The Getty Foundation, Los Angeles, supported CiMAM's 2023 Rapid Response Webinars.
- MuseumAnywhere, Washington, supports CiMAM's Membership e-cards.



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- Suhanya Raffel, President of CIMAM, Director of M+ (Hong Kong).
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- Malgorzata Ludwisiak, Artistic Director, The Museum of Modern Art in Warsaw, Poland.
- Chus Martinez, Director, Art Gender Nature Institute, Basel, Switzerland.
- Victoria Noorthoorn, Director, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina.
- Agustín Pérez Rubio, Independent Curator, Former director of MUSAC, MALBA, curator of the 11th Berlin Biennale, Madrid, Spain.

→ Kamini Sawhney, Director, Museum of Art and Photography, Bangalore, India.

→ Kitty Scott, Independent Curator, Toronto, Canada.

→ Yu Jin Seng, Deputy Director (Curatorial and Research), National Gallery Singapore, Singapore.



55th CÍMAM Annual Conference

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

9–11 November 2023

Museo de Arte 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

CÍMAM

Co-organized by

Museo de Arte Moderno de Buenos Aires, Argentina

CÍMAM

In collaboration with Asociación Amigos del Moderno

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CaSo. Centro de Arte Sonoro.

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Artists-run spaces and studios

La oficina
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among other spaces and artists´ studios included in the personalized Visits Programme

Post-Conference Tour to Salta 12 – 13 November 2023

Co-presented by

Museo de Arte Moderno de Buenos Aires

CiMAM

Co-organised by

Museo de Arte Moderno de Buenos Aires, Argentina

CiMAM

Post-Conference Hosts

Museo de Bellas Artes de Salta

For their immense work and dedication in making the 55th CÍMAM Annual Conference possible, we are immensely grateful to all the teams involved:

CÍMAM's executive team

Inés Jover
Director, CÍMAM Executive Office

Susana Carnicero
CÍMAM Administration and Production

Mireia Azuara
CÍMAM Press and Communication

Museo Moderno's CÍMAM Conference Team

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

55th CÍMAM Annual Conference 2023 Production: Micaela Bendersky and Pía León Masson with La Santa Productora.

Finances, Administration and Legal Counsel: Flavia García Melgarejo, Gustavo Shokida, Natalia Minini and Yanina Consoli.

Institutional Relations and Fundraising: Álvaro Rufiner, Mora Juárez and Graciela Antognazza.

Conference: *Institutional and Delegate Relations:* Micaela Bendersky. *Auditorium & Events:* Pía León Masson. *Technologies:* La Santa Productora. *Simultaneous Translations:* Jorge Daniel Milazzo and Victoria Massa de Bulit. *Graphic Identity:* Rogier Delfos.

Curatorial Programme 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.

Moderno Publications: *Editors:* Gabriela Comte, Martín Lojo and Alejandro Palermo. *Editorial Coordination:* Soledad Sobrino. *Graphic Design:* Pablo Alarcón and Job Salorio. *Spanish Editing and Translation:* Julia Benseñor and Inés Gugliotella. *English Editing and Translation:* Ian Barnett, Kit Maude and Leslie Richardson.

Customised Visits Programme: *Overall Design:* Francisco Lemus, Larisa Zmud and Florencia Rugiero; with the participation of the *Curatorial, Exhibitions and Education Teams:* Francisco Lemus, Alejandra Aguado, Alfredo Aracil, Mariana Capurro, Jimena Ferreiro Pella, Violeta Gonzalez Santos, Patricio Orellana, Florencia Rugiero, Javier Villa and Agustina Vizcarra, plus guest Cintia Mezza.

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.

CiMAM Booklet: Contents Co-ordination: CiMAM Executive Office and Agustina Vizcarra. **Design:** Rogier Delfos.

Press and Communication: Álvaro Rufiner, Gabriela Giles and Verónica Padilla.

Sustainability Team: Marina von der Heyde and Patricia Rigueira.

Merchandising: Tote-Bag Design: Fábrica de Estampas (artists Victoria Volpini and Delfina Estrada). **Production:** Open prison inmates of Unit 48, San Martín Penitentiary, operating in the CUSAM workshop 'La Mancha Liberada'. **Badge Strap Design and Production:** Tejedores Andinos.

Security and Maintenance: Alberto Padilla.

Hospitality Team, Technical and Logistical Production: La Santa Productora.

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CiMAM's graphic identity & CiMAM 2023
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