

CIMAM

10-12
NOVEMBER

2017 ANNUAL
CONFERENCE

THE ROLES
AND RESPON
SIBILITIES
OF MUSEUMS
IN CIVIL
SOCIETY

NATIONAL
GALLERY
SINGAPORE

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WELCOME LETTER FROM
ELIZABETH ANN MACGREGOR,
PRESIDENT OF CIMAM

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WELCOME LETTER

Dear friends and colleagues,

I am pleased to welcome you to the 49th edition of the CIMAM Annual Conference hosted by National Gallery Singapore, one of the most important art institutions in the region. We are delighted to hold our 2017 Annual Conference in Southeast Asia for the first time.

In 2016 CIMAM began operating under its new legal status as an Affiliated Organization of ICOM which allows us the legal and fiscal independence necessary for the development of the organization. In its first year, the new board of CIMAM has gone through the process of reviewing the bylaws to bring them up to date and improve the operation of CIMAM. During the General Assembly which takes place on Sunday 12 November, 14:15–16:15, the members of the board will report on CIMAM's activities, financial position and the amendments to the bylaws. The aim of this discussion at the General Assembly is to ensure the participation of the membership in these important changes which are made in the context of our changing environment and above all CIMAM's commitment to the ICOM Code of Ethics for Museums as the guiding Principles. The amendments proposed have been notified to CIMAM Members in advance via the newsletter with a call for suggestions or modifications to be submitted in advance of the General Assembly.

The six members of the CIMAM Contents Committee have worked intensively to formulate the 2017 conference program entitled *The Roles and Responsibilities of Museums in Civil Society*. Given the rising sentiment of populist nationalism taking place around the world, and building on the focus of the conference in Barcelona (*The Museum and Its Responsibilities*), it is imperative that we re-evaluate and re-examine the roles of museums, their public functions and how they respond

to this world situation. We are delighted that we have secured the participation of an exceptional group of speakers who will lead us through current museological and curatorial concerns with a special focus on Southeast Asia. The conference program has been designed to provide delegates with a more proactive experience for networking as well as thought provoking debates and tours to provide insight into the artistic, historical and socio-political contexts of Singapore.

I wish to give our heartfelt thanks to The Keppel Group, Mapletree Investments Pte Ltd, Marina Bay Sands Pte Ltd and Terra Foundation for American Art for being key partners and sponsors of this important meeting.

I also extend my deepest gratitude to our program partners Grey Projects, National Heritage Board and the NTU Centre for Contemporary Art Singapore for their generous contribution and also to the modern and contemporary art museums, art centers and institutions in Singapore, Ho Chi Minh City, Jakarta and Yogyakarta for welcoming and hosting the international community of contemporary art museum professionals represented by CIMAM. Thank you all for contributing to the success of this conference.

I would like to give my sincere thanks to the Getty Foundation, MALBA–Fundación Costantini, the Fubon Art Foundation and Alserkal Programming for their generous grants, as a result of which, 31 professionals residing in countries with emerging economies, Latin America, Taiwan and the Middle East and North Africa regions, have been able to take part in this conference. Their support to the Travel Grant Program is essential to allow the participation of a broader range of professionals in the international debate concerning contemporary art.

I would like to acknowledge the support from Lee Foundation, which has enabled the attendance to the annual

WELCOME LETTER

conference of directors and representatives from more than 13 key institutions in Southeast Asia. Finally, thank you also to Yoma Strategic Holdings and First Myanmar Investment Co., Ltd for additional travel support.

And a very special mention to Eugene Tan, Director of the National Gallery Singapore and his team as co-organizers, for their valuable support, commitment and dedication, without which this project would not be possible. It has been a great pleasure to organize this meeting in collaboration with the National Gallery Singapore.

I would like to thank each of you for attending our conference and bringing your expertise to this important gathering. This year's meeting is attended by more than 270 leading professionals, directors and curators of museums, and collections of modern and contemporary art from over 55 countries. We are committed to generating debate in forums like this to ensure CIMAM takes a leadership position in debates about the current concerns of professionals working in museums of modern and contemporary art.

I hope you will engage with the issues during the conference and take a proactive role in helping the board shape the future of CIMAM and above all respond to the needs of the profession.

With best wishes,

Elizabeth Ann Macgregor OBE
President of CIMAM
Director, Museum of Contemporary Art Sydney, Australia

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The Roles and Responsibilities of Museums in Civil Society

A healthy civil society is fundamental for the functioning of democratic societies, especially the dimension of civil society as public sphere. Premised on the concept of a public within society that perseveres for the common good and which has the capacity to deliberate about it democratically, civil society is the arena for discussion, argument and deliberation; for association and institutional collaboration. Jürgen Habermas has elaborated on the importance of the existence of a “discursive public sphere” where citizens are able to discuss freely about shared concerns in a framework underpinned by freedom, equality and non-violent interaction. However, civil society today is under threat from a combination of widespread economic instability, unrestrained individualism and inequality in every sphere of life, increasing government surveillance and political repression, populist nationalism and xenophobia, as well as, increasing commercialization and consolidation of ownership of the media and other channels for free expression. What then can art museums do to counter the erosion of the public sphere in contemporary societies? How can museums around the world uphold and be hospitable to this universal

expression of collective action, in its diverse and varied manifestations—from street protest to satire and other forms of non-violent action?

Given the rising sentiments that we are witnessing around the world that have reduced the tolerance of diversity and difference, thereby diminishing civil society, and extending from the focus of the CIMAM 2016 Annual Conference in Barcelona (“The Museum and Its Responsibilities”), this conference aims to evaluate and examine afresh the roles of museums, their public functions and how they respond. How can national museums and art museums counter the current global phenomenon of xenophobia and populism, to connect a local public with regional and international historical contexts, perspectives and concerns? How can museums continue to be effective forums in society where different communities and peoples of all backgrounds and beliefs can share and debate differences through non-violent means, instead of retreating into parochial isolation? How can museums sustain democratic practices and democratic imaginaries when they are undermined by dominant neoliberalism? At the same time we return to the mission of CIMAM and consider: Who are CIMAM’s stakeholders? Who has vested interests, and what are the constituencies to whom we are responsible?

CONFERENCE SCHEDULE

PRE-CONFERENCE TOUR
HO CHI MINH CITY, VIETNAM
08 – 09 NOVEMBER 2017

WEDNESDAY, 08 NOVEMBER 2017
HO CHI MINH CITY, VIETNAM

07:45 – 08:45	Arrival & check-in at Changi Airport (Check-in counter closes 1 hour before departure time)
08:45 – 09:45	Immigration
09:45 – 10:55	SIN to SGN (Singapore Airlines SQ172)
10:55 – 12:00	Arrive in Ho Chi Minh City
12:00 – 12:30	Coach to lunch
12:30 – 13:30	Lunch at Cuc Gach Quan Restaurant
13:30 – 14:00	Coach to Ho Chi Minh Fine Arts Museum
14:00 – 15:00	Visit Ho Chi Minh Fine Arts Museum
15:00 – 16:15	Bus and Walking Tour: Salon Saigon, Saigon Opera House, Ho Chi Minh City Hall, Saigon Post Office, Saigon Notre-Dame Basilica
16:15 – 16:45	Check-in to Hotel Des Arts Saigon
16:45 – 18:15	Coach to inpages

CONFERENCE SCHEDULE

18:15 – 18:45	Visit inpages
18:45 – 19:00	Coach to The Factory Contemporary Arts Centre
19:00 – 21:00	Visit and dinner at The Factory Contemporary Arts Centre
21:00 – 21:30	Coach to Hotel des Arts Saigon

THURSDAY, 09 NOVEMBER 2017
HO CHI MINH CITY, VIETNAM

09:00 – 09:30	Check out of Hotel des Arts Saigon
09:30 – 9:45	Coach to Independence Palace
09:45 – 10:45	Visit Independence Palace
10:45 – 12:00	Coach to Dinh Q. Le's studio
12:00 – 13:00	Lunch and visit at Dinh Q. Le's studio
13:00 – 14:00	Coach to War Remnants Museum
14:00 – 15:30	Visit War Remnants Museum
15:30 – 16:00	Coach to Galerie Quynh
16:00 – 17:00	Visit Galerie Quynh

CONFERENCE SCHEDULE

17:00 – 18:15	Coach to Tan Son Nhat International Airport
18:15 – 19:50	Immigration
19:50 – 22:55	SGN to SIN (Singapore Airlines SQ185)
22:55 – 23:30	Arrive in Singapore
23:30 – 24:00	Coach to preferred conference hotels

CONFERENCE SCHEDULE

CONFERENCE
NATIONAL GALLERY SINGAPORE
10 – 12 NOVEMBER 2017

DAY 1: FRIDAY 10 NOVEMBER
NATIONAL GALLERY SINGAPORE
ART AND THE CITY: FROM LOCAL TO
TRANSNATIONAL?

- | | |
|--------------------------------|--|
| 08:30 – 09:15 | Coach pickups from Ibis Singapore on Bencoolen to National Gallery Singapore. Every 15 minutes, first bus: 8:30, last bus: 9:15.
Departure point: hotel lobby |
| 08:30 – 09:15 | Walking routes from Swissôtel The Stamford and Peninsula Excelsior Hotel |
| 08:45 – 09:30
09:30 – 10:00 | Registration at National Gallery Singapore
Welcome speeches |
| 10:00 – 11:00 | Keynote speech 01. Nikos Papastergiadis, Director, Research Unit in Public Cultures, and Professor, School of Culture and Communication, University of Melbourne, Melbourne, Australia |
| 11:00 – 11:30 | Coffee break |

CONFERENCE SCHEDULE

11:30 – 11:50	Perspective 01. Ute Meta Bauer, Founding Director, NTU Centre for Contemporary Art Singapore, Singapore
11:50 – 12:10	Perspective 02. Chen Chieh-Jen, Artist, Taiwan
12:10 – 12:30	Perspective 03. Andrea Cusumano, Deputy Mayor for Culture of Palermo, Italy
12:30 – 13:15	Panel Discussion with keynote and perspective speakers moderated by Saskia Bos, Art Historian and Curator, Netherlands
13:15 – 15:00	Networking Lunch
15:00 – 15:30	Coach to Institute of Contemporary Arts (ICA) Singapore, LASALLE College of the Arts. Departure point: Level 1, Padang Atrium, National Gallery Singapore
15:30 – 16:00	Visit ICA Singapore
16:00 – 16:45	Visit DECK
16:45 – 17:15	Coach to National Gallery Singapore
17:15 – 19:00	Visit National Gallery Singapore. Preview of “Century of Light” exhibition

CONFERENCE SCHEDULE

19:00 – 19:45	(optional) Public performance: “Danh Vo x Vivian Wang x Cyril Wong: Things to Bring on a Boat To Nowhere and Everywhere”, Ng Teng Fong Roof Garden Gallery, Level 5, National Gallery Singapore
19:45 – 22:30	Cocktails and welcome dinner at Supreme Court Terrace, Level 4 M, National Gallery Singapore. Sponsored by the Keppel Group
21:30 – 22:30	Walking routes to Swissôtel The Stamford and Peninsula Excelsior Hotel
22:00	Coach to Ibis Singapore on Bencoolen. Departure point: Level 1, Padang Atrium, National Gallery Singapore. First bus departs at 21:45, last bus departs at 22:15

CONFERENCE SCHEDULE

DAY 2: SATURDAY 11 NOVEMBER NATIONAL GALLERY SINGAPORE RE-LEARNING SOUTHEAST ASIA

09:00 – 09:45	Coach pickups from Ibis Singapore on Bencoolen to National Gallery Singapore. Every 15 minutes, first bus: 09:00, last bus: 09:45. Departure point: hotel lobby
09:00 – 09:45	Walking routes from Swissôtel The Stamford and Peninsula Excelsior Hotel
09:30 – 10:00	Registration at National Gallery Singapore
10:00 – 11:00	Keynote speech 02. Patrick D. Flores, Professor of Art Studies, University of the Philippines, Manila, Philippines
11:00 – 11:30	Coffee break
11:30 – 11:50	Perspective 04. Ade Darmawan, Artist, Curator and Director, ruangrupa, Jakarta, Indonesia
11:50 – 12:10	Perspective 05. Gridthiya Gaweewong, Artistic Director, Jim Thompson Art Center, Bangkok, Thailand
12:10 – 12:30	Perspective 06. Post-Museum, Jennifer Teo & Woon Tien Wei, Artists, Singapore

CONFERENCE SCHEDULE

12:30 – 13:15	Panel Discussion with keynote and perspective speakers moderated by Eugene Tan, Director, National Gallery Singapore, Singapore
13:15 – 15:30	Lunch and Discussion Workshops
15:30 – 16:00	Coach to Singapore Tyler Print Institute. Departure point: Level 1, Padang Atrium, National Gallery Singapore
16:00 – 16:30	Visit Singapore Tyler Print Institute
16:30 – 17:00	Coach to Singapore Art Museum @ 8Q
17:00 – 17:45	Visit Singapore Art Museum @ 8Q
17:45 – 18:15	Coach to Gillman Barracks
18:15 – 19:45	Visit Gillman Barracks & NTU Centre for Contemporary Art Singapore
19:45 – 20:00	Coach to dinner
20:00 – 22:00	Dinner at Mapletree Business City. Sponsored by Mapletree Investments Pte Ltd
21:30 – 22:30	Coach to preferred hotels. Departure point: Bus bay in front of Kitchen Loft, Mapletree Business City. First bus departs at 21:30, last bus departs at 22:30

CONFERENCE SCHEDULE

DAY 3: SUNDAY 12 NOVEMBER NATIONAL GALLERY SINGAPORE WHAT DO MUSEUMS COLLECT, AND HOW?

09:00 – 09:45	Coach pickups from Ibis Singapore on Bencoolen to National Gallery Singapore. Every 15 minutes, first bus: 09:00, last bus: 09:45. Departure point: hotel lobby
09:00 – 09:45	Walking routes from Swissôtel The Stamford and Peninsula Excelsior Hotel
09:30 – 10:00	Registration at National Gallery Singapore
10:00 – 11:00	Keynote speech 03. Donna De Salvo, Deputy Director for International Initiatives and Senior Curator, Whitney Museum of American Art, New York, USA
11:00 – 11:30	Coffee Break
11:30 – 11:50	Perspective 07. Adriano Pedrosa, Artistic Director, São Paulo Museum of Art, São Paulo, Brazil
11:50 – 12:10	Perspective 08. Tiffany Chung, Artist, Vietnam/USA
12:10 – 12:30	Perspective 09. Suhanya Raffel, Executive Director, M+, Hong Kong

CONFERENCE SCHEDULE

12:30 – 13:15	Panel Discussion with keynote and perspective speakers, moderated by Frances Morris, Director, Tate Modern, UK. Sponsored by Terra Foundation for American Art
13:15 – 14:15	Lunch
14:15 – 16:15	CiMAM General Assembly
16:15 – 19:00	Arts & Heritage Tours. Departure point: Level 1, Padang Atrium, National Gallery Singapore
19:00 – 22:00	Visit and closing dinner at ArtScience Museum. Sponsored by Marina Bay Sands
21:30 – 22:30	Coach to preferred hotels. First bus departs at 21:30, last bus departs at 22:30

CONFERENCE SCHEDULE

POST-CONFERENCE TOUR JAKARTA AND YOGYAKARTA, INDONESIA 13 – 15 NOVEMBER 2017

MONDAY, 13 NOVEMBER 2017 JAKARTA, INDONESIA

05:00 – 05:25	Coach to Singapore Changi Airport from Swissôtel The Stamford
05:25 – 06:25	Arrival & check-in at Changi Airport (Check-in counter closes 1 hour before departure time)
06:25 – 07:25	Immigration
07:25 – 8:15	SIN to CGK (Garuda Airlines GA823)
08:15 – 9:30	Arrive in Jakarta
09:30 – 10:30	Coach to Jakarta Biennale 2017 Venue 1
10:30 – 11:30	Visit Jakarta Biennale 2017 Venue 1
11:30 – 12:00	Coach to Jakarta Biennale 2017 Venue 2
12:00 – 13:00	Visit Jakarta Biennale 2017 Venue 2
13:00 – 14:00	Coach to Museum of Modern and Contemporary Art in Nusantara (Museum MACAN)

CONFERENCE SCHEDULE

14:00 – 15:00	Visit Museum MACAN
15:00 – 17:00	Coach to Soekarno Hatta International Airport
17:00 – 18:30	Immigration
18:30 – 19:40	CGK to JOG (Garuda Airlines GA216)
19:40 – 20:30	Arrive in Yogyakarta Adisutjipto International Airport
20:30 – 21:00	Check-in to Swiss-Belhotel Yogyakarta
21:00 – 22:00	Dinner at Swiss-Belhotel Yogyakarta

TUESDAY, 14 NOVEMBER 2017 YOGYAKARTA, INDONESIA

*04:30–6:00	<i>Coach to Borobudur UNESCO World Heritage Site</i>
*06:00–8:30	<i>Visit Borobudur</i>
*08:30–09:30	<i>Coach to OHD Heritage House</i>
09:30 – 9:30	Coach to OHD Heritage House
09:30 – 10:00	Breakfast at OHD Heritage House
10:00 – 10:30	Visit OHD Heritage House

CONFERENCE SCHEDULE

10:30 – 10:45	Coach to OHD Museum
10:45 – 11:30	Visit OHD Museum
11:30 – 13:30	Coach to Nasirun's studio
13:30 – 14:30	Lunch and visit at Nasirun's studio
14:30 – 15:00	Coach to Biennale Jogja XIV
15:00 – 17:00	Visit Biennale Jogja XIV
17:00 – 17:30	Coach to Cemeti—Institute for Art and Society
17:30 – 18:00	Visit Cemeti—Institute for Art and Society
18:00 – 18:15	Coach to dinner at Agus Suwage's studio
18:30 – 20:30	Dinner & drinks at Agus Suwage's studio
20:30 – 21:00	Coach to Swiss-Belhotel Yogyakarta

** Only for delegates who have registered to join the Borobudur tour.*

CONFERENCE SCHEDULE

WEDNESDAY, 15 NOVEMBER 2017
YOGYAKARTA, INDONESIA

04:30 – 05:00	Check out of Swiss-Belhotel Yogyakarta
05:00 – 05:30	Coach to Adisutjipto International Airport
05:30 – 07:25	Immigration
07:25 – 10:35	JOG to SIN (Air Asia QZ658)

Day 1:

Friday, November 10

ART AND THE CITY: FROM LOCAL TO TRANSNATIONAL?

The role of art in cities is often defined by the museums they host. The debates within and about museums reflect a growing awareness of the diverse cultures and audiences they serve, a concern that is not only relevant to cosmopolitan metropolises. As the urgency to connect cultures and peoples to one another becomes ever more pressing, CiMAM's role as a forum for the discussion of theoretical, ethical and practical issues—during and beyond its yearly gatherings—becomes concomitantly more important.

This day will allow for many voices, from Asia and Australia as well as from Europe, to open up the discussions and to tackle questions of a human(itarian) nature that today's cities face. The roster of cutting-edge curator, eminent researcher and committed artist is completed by an enlightened alderman of culture; together the speakers explore what roles cities and the art institutions they host can play as stimulating sites for identity, history and co-existence.

Sketching out a larger context for “art and the city” in times where tourism and culture industries stress and sustain the local populace and economy is important before zooming in on the location of our meeting. In times when the concept of the “smart city” has become the latest fad, when “sponge cities” are invented to absorb effects from climate change,

other cities define themselves in more ethical terms as “sanctuary cities,” or “fearless cities,” as they grapple with a geopolitical context and climate that is hostile to immigrants and perplexing for citizens.

The speakers will be sharing ideas about what artists, museum professionals and citizens can do to activate the public’s consciousness and how they contribute to identify problems. What does it mean to collaborate, to “come together”? What is “the exclusionary logic of the residency permit”? How do we develop “policies and procedures that can guarantee the freedom of the arts” as we champion personal freedoms and rights?

DAY 1

Nikos Papastergiadis

FRIDAY, NOVEMBER 10, 10:00 – 11:00
KEYNOTE SPEECH 01

Director, Research Unit in Public Cultures, and Professor,
School of Culture and Communication, University of Melbourne,
Australia

MUSEUMS, NETWORKED PUBLIC SPACES AND TRANS- INSTITUTIONAL COLLABORATIONS

A decade after Maria Lind observed the importance of collaboration in contemporary artistic practice, she proposed that it was also necessary to rethink the “systemisation” of institutions. In this lecture I will examine two challenges that face the museum sector. First, the need to face collaboration not only as an event that occurs within an institution, but also as an ongoing series of practices that occur across institutions. Second, in the context of diverse publics and networked public environments, it is also a timely moment to reflect on the diffuse thresholds of urban aesthetic experience. My aim is to explore two questions: how will museums deal with the extended frontiers of institutional spaces, and what are the means for engaging complex forms of public interaction?

BIOGRAPHY

Nikos Papastergiadis is the Director of the Research Unit in Public Cultures, based at The University of Melbourne. He is a Professor in the School of Culture and Communication at The University of Melbourne and founder—with Scott McQuire—of the Spatial Aesthetics research cluster. He is Project Leader of the Australian Research Council Linkage Project, “Large Screens and the Transnational Public Sphere,” and Chief Investigator on the ARC Discovery Project “Public Screens and the Transformation of Public Space.”

He was educated at The University of Melbourne and the University of Cambridge. Prior to joining the School of Culture and Communication, he was Deputy Director of the Australia Centre at the University of Melbourne, Head of the Centre for Ideas at the Victorian College of Arts, and lecturer in Sociology and recipient of the Simon Fellowship at the University of Manchester.

Throughout his career, Nikos has provided strategic consultancies for government agencies on issues relating to cultural identity and has worked in collaborative projects with artists and theorists of international repute such as John Berger, Jimmie Durham and Sonya Boyce. His long involvement with the ground breaking international journal *Third Text*, as both co-editor and author, was a formative experience in the development of an interdisciplinary and cross cultural research model, which continues to inform his research practice.

His publications include *Modernity as Exile* (1993), *Dialogues in the Diaspora* (1998), *The Turbulence of Migration* (2000), *Metaphor and Tension* (2004) *Spatial Aesthetics: Art Place and the Everyday* (2006), *Cosmopolitanism and Culture* (2012). He is also the author of numerous essays, which have been translated into over a dozen languages and appeared

DAY 1

in major catalogs such as those of the biennials of Sydney, Liverpool, İstanbul, Gwangju, Taipei, Lyon, Thessaloniki and documenta 13.

Ute Meta Bauer

FRIDAY, NOVEMBER 10, 11:30 – 11:50
PERSPECTIVE 01

Founding Director, NTU Centre for Contemporary Art
Singapore

THE MAKING OF AN INSTITUTION — NTU CCA SINGAPORE AS A CASE STUDY

An institution is a living entity: it grows, develops, and goes through cycles of transformation. Part of a larger political, social and cultural environment, an institution is shaped by forces and actors that contribute to its making: team, stakeholders, artists and audiences, and the media. Founded in 2013, the NTU Centre for Contemporary Art Singapore, owned by a university and co-funded by Singapore's Economic Development Board, is the country's first national research centre for art and culture. Its three pillars—exhibitions, residencies, research & academic program—indicate the centre's hybrid status. Since its inauguration the defining fundamental questions are: What can this institution be? Whom do we serve? What are our own ambitions within a set of diverse expectations from stakeholders, artists and audiences alike? How can it accommodate and nourish transdisciplinary practices and approaches?

The role of a contemporary art institution is not limited to the presentation of art: it feeds off and nurtures the cultural ecosystem it belongs to. Investment in the creation of new

institutions is often motivated by competition between metropolises to become cosmopolitan cultural hubs and leaders in the creative industries. Cultural development today goes hand in hand with the needs of a globalized art market, also addressing the requirements of a city's tourism industry: together they function as economic drivers. These ambitions do not always match the needs of the local cultural ecosystem.

How then, to define and negotiate one's own place as a new institution within Southeast Asia's complex geopolitical histories? What strategies can a new institution with an international mandate adopt to re-engage the local, bestowing it with wider agency? How to approach the aspirations that come with the search for a national identity? And although the region currently receives global visibility as it flourishes economically, policies and procedures that guarantee the freedom of the arts have yet to be fully realised. These challenges may be the driving forces that make art and art institutions fundamental, now more than ever.

BIOGRAPHY

Ute Meta Bauer is the Founding Director of the NTU CCA Singapore and Professor at School of Art, Design and Media, Nanyang Technological University (NTU), Singapore. Prior to that she was Associate Professor (2005–2012) at the Massachusetts Institute of Technology (MIT), Cambridge, United States where she served as the Founding Director of the MIT Program in Art, Culture, and Technology. Bauer was Co-Curator for documenta 11 (2001–2002), Artistic Director for the 3rd Berlin Biennale for Contemporary Art (2004), and the Founding Director of the Office for Contemporary Art Norway (2002–2005). She recently

co-curated with MIT Visual Arts Center Director Paul Ha the US Pavilion at the 56th Venice Biennale (2015), presenting eminent artist Joan Jonas, and developed the concept for *Cities for People* (2017), the pilot edition of the NTU CCA Ideas Fest. She co-edited with Brigitte Oetker *Southeast Asia: Spaces of the Curatorial* (2016) published by Sternberg Press.

DAY 1

Chen Chieh-Jen

FRIDAY, 10 NOVEMBER, 11:50–12:10
PERSPECTIVE 02

Artist, Taiwan

VOID CITY

In 1930, the Japanese colonial government established the “Rakusei (Losheng) Sanatorium for Lepers of Governor-General of Taiwan” in what is now Xinzhuang District of New Taipei City. The sanatorium was created to forcibly house and quarantine sufferers of Hansen’s Disease and carry out the government’s policies of marriage prohibition or forced sterilization. Though the quarantine mandate was lifted in 1961, the long-term stigmatization of Hansen’s Disease sufferers has made their reintegration into society very difficult.

Influenced by bureaucrats and local politics, the Taipei Department of Rapid Transit Systems (DORTS) decided in 1994 to move their depot operations in Xinzhuang District to the property occupied by the Losheng Sanatorium, necessitating the relocation of the remaining residents. In 2002 DORTS undertook the first phase of the project by demolishing the sanatorium buildings, thus triggering intense resistance among residents and various other groups. In late 2008 the police forcibly cleared the area of residents and their supporters, after which DORTS immediately started bulldozing the site. Today, less than 30 percent of the original Losheng Sanatorium remains.

After more than five years of demolition, the remains of the sanatorium and massive construction for the Metro depot look like two enormous wounds sitting side by side, or perhaps a wound and a symbol of the desire for progress. Through the perspectives of four individuals whose lives have been touched by the Losheng Sanatorium, Chen Chieh-Jen questions whether past events that seem settled actually ever end, and if they might set off multiple dialectics or other divergent imaginaries.

BIOGRAPHY

Born in 1960 in Taoyuan, Taiwan, Chen Chieh-Jen currently lives and works in Taipei, Taiwan. Chen employed extra-institutional underground exhibitions and guerrilla-style art actions to challenge Taiwan's dominant political mechanisms during a period marked by the Cold War, anti-communist propaganda and martial law (1950–1987). After martial law ended, Chen ceased art activity for eight years. Returning to art in 1996, Chen started collaborating with local residents, unemployed laborers, day workers, migrant workers, foreign spouses, unemployed youth and social activists. They occupied factories owned by capitalists, slipped into areas cordoned off by the law and utilized discarded materials to build sets for his video productions. In order to visualize contemporary reality and a people's history that has been obscured by neo-liberalism, Chen embarked on a series of video projects in which he used strategies he calls "re-imagining, re-narrating, re-writing and re-connecting."

Andrea Cusumano

FRIDAY, 10 NOVEMBER, 12:10–12:30
PERSPECTIVE 03

Deputy Mayor for Culture of Palermo, Italy

THE PALERMO MODEL — FROM MAFIA CAPITAL TO CAPITAL OF CULTURE

Palermo's recent history has been often linked to the mafia and the fight against organized crime. In most recent years, however, the city has been protagonist of a transformation process which has shifted the city paradigm from the "Mafia vs. Legality" dichotomy to the commitment to become the city of welcoming and asylum. In 2015 the Palermo Charter launched an international campaign in favour of human international mobility rights. Since then the political agenda of the city has been readdressed to this topic, focusing in particular on a cultural program which has the ambition to make of Palermo an important center for dialogue between cultures, and to offer an experimental platform for international networking via means of culture. In the same year the Arabo-Norman itinerary of Palermo was enlisted in the UNESCO World Heritage List, underscoring the relevance of cultural syncretism in the history of the city. In 2018 Palermo has been nominated Italian City of Culture and in the same year it will host MANIFESTA 12. The city has recovered its multicultural, syncretic and welcoming identity, and at the same time it is addressing an international audience with very topical subjects such as migration, human mobility and climate change.

BIOGRAPHY

Andrea Cusumano is Deputy Mayor of Culture of the city of Palermo, Italy. He is a visual multimedia artist and theater director. Since 1998 he has been chief conductor of the Theatre of Orgies and Mysteries of Hermann Nitsch in Vienna. As councillor for cultural activities of the municipality of Palermo, he is supervisor of Manifesta 12 in Palermo, responsible of the Palermo project "Italian Capital of Culture 2018." He launched ZAC (Zisa Zona Arti Contemporanee), a center of contemporary art which hosted projects and exhibitions by Ai Weiwei, Letizia Battaglia, Mustafa Sabbagh, Regina José Galindo, Shay Frisch, Hermann Nitsch, and Sisley Xhafa, amongst others. He was previously a lecturer of scenography at Goldsmiths College-University of London, and in the BA in European Theater Arts at Rose Bruford College, and senior lecturer in the BA/MA in Performance Theory and Practice at Central Saint Martins in London.

Day 2: Saturday, November 11

RE-LEARNING SOUTHEAST ASIA

Southeast Asia has seen the emergence of art institutions and other platforms that do not readily conform to the modalities familiar to other parts of the world. These range from artist-initiated platforms and independent spaces to private collections and privately funded museums. How do these types of institutions and spaces reflect the multifarious cultural and artistic contexts of Southeast Asia and what can these institutions that have emerged in Southeast Asia tell us about the region? While some of these spaces have resulted from collaborative and collective action—an important aspect of art practice in Southeast Asia—others have been established in order to foster civil society action. In contrast to the museums inherited from the region's colonial past, how can these models allow us to unlearn what we know of the region? What are the roles of art museums and art spaces in Southeast Asia, how are they addressing contexts of regional specificity and what are their driving forces?

In addition to re-learning about the region, there is also the dimension of learning from the region. What are some of the lessons we can learn from Southeast Asia, a political

construct as imaginary as it is intractable? What can the types of institutions and art spaces that have emerged further inform how we think about regionality and its relationship to national art histories and narratives, as well as the role of museums in relation to collective action and civil society?

Patrick D. Flores

SATURDAY, NOVEMBER 11, 10:00 – 11:00
KEYNOTE SPEECH 02

Professor of Art Studies, University of the Philippines,
Manila, Philippines

“TIME TO UNLEARN”: URGENCY AND PRACTICAL INTELLIGENCE IN THE SOUTHEAST ASIAN MUSEUM

This presentation reflects on the ways by which the museum as an institution and a discursive system in Southeast Asia has been constantly calibrated in response to the social requirements of the people. The latter phrase and the idea of “time to unlearn” come from the artist-curator Raymundo Albano who put in place a range of programs at the Cultural Center of the Philippines in Manila from the seventies through the eighties. The notion of time in Albano’s mind refers to both the need for an act of unknowing, or reversing a pedagogy, and the temporality—the duration and the rhythm—with which the action plays out. Unlearning, therefore, assumes a timeliness, or being in time, as well as a distraction, or pulling away and apart. Mingling references from Manila, Kuala Lumpur, Bangkok, Chiang Mai, and London, the presentation identifies the state institution, the university museum, and the artist-curator as sites and subjectivities of this time of unlearning, largely by way of practical intelligence honed by survival and speculation. Furthermore, it constellates efforts in cultural and development work, art historical critique, and installative practice as procedures of both timeliness and distraction.

BIOGRAPHY

Patrick D. Flores is Professor of Art Studies at the Department of Art Studies at the University of the Philippines, which he chaired from 1997 to 2003, and Curator of the Vargas Museum in Manila. He was one of the curators of *Under Construction: New Dimensions in Asian Art* in 2000 and the Gwangju Biennale's "Position Papers" in 2008. He was a Visiting Fellow at the National Gallery of Art in Washington, D.C. in 1999 and an Asian Public Intellectuals Fellow in 2004. Among his publications are *Painting History: Revisions in Philippine Colonial Art* (1999); *Remarkable Collection: Art, History, and the National Museum* (2006); and *Past Peripheral: Curation in Southeast Asia* (2008). He was a grantee of the Asian Cultural Council (2010) and a member of the Advisory Board of the exhibition *The Global Contemporary: Art Worlds After 1989* (2011) organized by the Center for Art and Media in Karlsruhe and member of the Guggenheim Museum's Asian Art Council (2011 and 2014). He co-edited with Joan Kee the Southeast Asian issue of *Third Text* (2011). He convened in 2013 on behalf of the Clark Institute and the Department of Art Studies of the University of the Philippines the conference "Histories of Art History in Southeast Asia" in Manila. He was a Guest Scholar of the Getty Research Institute in Los Angeles in 2014. More recently he curated the Philippine Pavilion at the Venice Biennale (2015) and an exhibition of contemporary art from Southeast Asia and South East Europe titled *South by Southeast* (2016).

Ade Darmawan

SATURDAY, NOVEMBER 11, 11:30 – 11:50
PERSPECTIVE 04

Artist, Curator and Director, ruangrupa, Jakarta, Indonesia

LIVING ROOM SUB-INSTITUTE

In the last two decades, we have witnessed the rise and fall of independent artist-run spaces, art spaces and art institutions in Indonesia. This presentation will focus on a number of art organizations and artist-run spaces/collectives, which for the last few years have successfully maintained their existence. Many of these have two approaches. The first is their collaborative artistic practices, which function as artistic statements. The other is how these artist organizations and collectives play significant supporting roles in the contemporary art ecosystem with their public programs. These mutually supporting approaches make these spaces/collectives not only different from their predecessors, but also place them in a strategic position: they strengthen artistic exploration and take up the supporting role that has not been filled by public institutions, which exist but are neither relevant nor articulate.

Many of these artist-run spaces are places intimate and mundane: a residential home becomes the headquarters, studio and meeting place, a place to conduct collective projects such as exhibitions, workshops, festivals, discussions, film screenings or concerts and many other forms of public events. The phenomenon where artists have gotten involved with the idea of living and growing together with the community means that

art can be situated, quite naturally, among the people. This “living together” is an affirmation of the commons and represents a new relationship between the art institution and society: it exists within and becomes a part of society.

BIOGRAPHY

Ade Darmawan lives and works in Jakarta as an artist, curator and director of ruangrupa. He studied at Indonesia Art Institute (ISI) in the Graphic Art Department. In 1998, a year after his first solo exhibition at the Cemeti Contemporary Art Gallery, Yogyakarta (now Cemeti—Institute for Art and Society), he stayed in Amsterdam, for a two-year residency at the Rijksakademie van beeldende kunsten. Back in Jakarta in 2000, with five other artists from Jakarta he founded ruangrupa, an artist-run initiative, which focuses on visual arts and its relation with socio-cultural contexts, especially urban environments.

His works range from installations to objects, drawings, digital prints, and video. His solo exhibition *Magic Centre* was staged in 2015 at Portikus in Frankfurt, Germany and in 2016 at the Van Abbemuseum in Eindhoven, Netherlands. In 2016 he was a participating artist in the Gwangju Biennale and Singapore Biennale. He has also collaborated curatorially in projects like *Riverscape IN FLUX* (2012), *Media Art Kitchen* (2013), and *Condition Report* (2017) with several curators and artists working in Southeast Asia.

With ruangrupa as an artists' collective platform he has participated in Gwangju Biennale (2002), and Istanbul Biennial (2005), Asia Pacific Triennial of Contemporary Art (2012), Sao Paulo Biennial (2014); in 2016 they curated “transACTION,” SONSBECK. From 2006–2009 he was a member of the Jakarta Arts Council. In 2009 he became the artistic director of the Jakarta Biennale, and since 2013 he has been its executive director.

Gridthiya Gaweewong

SATURDAY, NOVEMBER 11, 11:50 – 12:10
PERSPECTIVE 05

Artistic Director, Jim Thompson Art Center, Bangkok, Thailand

RECONNECTING SOUTHEAST ASIA: CONTEMPORARY ART AND PRIVATE INSTITUTIONS IN THAILAND

Why are regional perspectives so significant and regarded as such an urgent issue in Southeast Asia, especially in Thailand now? What is the main driving force behind the sudden interest in the complex history of the Cold War-constructed "Southeast Asia" in relation to the emergence of its contemporary art scene? To what extent can the art spaces and emerging museums contribute towards shaping or reshaping the narratives of Southeast Asia to go beyond a national-centric one?

Museums in this part of the world did not arise from the Enlightenment, but from colonization and crypto-colonization. Art spaces and artist-collectives served as the catalyst for the contemporary art scene during the Cold War and led to the emergence of regional contemporary art spaces in the 1990s. In the Thailand, many museums of modern and contemporary art are privately funded, having started as artist studios and private collections, and have played an important role in the region since the mid-2000s. This phenomenon raised critical questions as to their positions in the regional art landscape: would they be allowed to counter-balance state-funded museums?

This presentation will explore through exhibition histories how the local scene in Thailand shifted from being both national-centric and internationally oriented in the 1990s, to reconnecting and engaging with regional perspectives in the mid-2010s. It will address the role of art spaces and museums in the transition period and their attempts to break the binaries of local and global discourses in the region.

BIOGRAPHY

Gridthiya Gaweewong received her MAAA (Arts Administration and Policy) from the School of the Art Institute of Chicago (SAIC) in 1996, and her DFA at Chulalongkorn University, in 2017. After her graduation from SAIC, Gaweewong co-founded independent arts organization Project 304 with her colleagues from the SAIC and local artists. Her curatorial projects address globalization, migration, social issues and small narratives raised by contemporary artists from Thailand and beyond.

She has curated and co-curated major exhibitions and events including *Under Construction: New Dimensions of Asian Art* at the Tokyo Opera City Art Gallery and Japan Foundation Forum in Tokyo (2002), *Politics of Fun* at the Haus der Kulturen der Welt in Berlin (2005), the Bangkok Experimental Film Festival (1997 – 2007), *Bangkok, Bangkok* for the Kunstenfestivaldesarts, in Brussels and La Capella in Barcelona (2005), *Saigon Open City* in Ho Chi Minh City (2006 – 2007, with Rirkrit Tiravanija), “Unreal Asia”, the thematic program for the 55th Oberhausen International Short Film Festival (2009, with David Teh), *Between Utopia and Dystopia* at Museo Universitario Arte Contemporáneo in Mexico City (2011), *Bang-kok 2011* at the Seoul Museum of Art (2011), the Kuangdu Biennale “Artists in Wonderland” (2012),

DAY 2

Missing Links: A Series of Moving Images from Southeast Asia at the Jim Thompson Art Center (2015) and *The Serenity of Madness*, a survey of Apichatpong Weerasethakul at MAIIAM Contemporary Art Museum in Chiang Mai (2016).

Post-Museum (Jennifer Teo & Woon Tien Wei)

SATURDAY, NOVEMBER 11, 12:10 – 12:30
PERSPECTIVE 06

Artists, Singapore

WORKING IN THE REALM OF THE DEAD AND UNDEAD:
LAND CONTESTATION IN SINGAPORE

The “Renaissancing” of Singapore at the turn of the millennium has transformed the cultural landscape significantly as a result of new cultural and social policies introduced by the Singapore government. This process transformed the image of the city with the emergence of world-class performance venues and museums altering the city’s skyline. The public now has more options and opportunities to access arts and culture events due to the increasing number of art festivals and art venues, while arts practitioners have more opportunities in the areas of funding and spaces. This cultural shift also brings about a tendency to privilege spectacular artworks which are plugged into the global or regional art networks. Local community-led projects with fewer resources are sidelined as they do not fit into the narrative of “grand rebirth” and advancement. What does it mean to be an artist “here”? Can the art we do potentially affect or effect the “here”?

DAY 2

Post-Museum's work proposes that we view being "here" as partly understanding what the "here" means but mostly as how we all should "practice the city" in more meaningful ways. The impulse to "practice the city" ascertains our "right to the city," thereby recognizing that all of us can potentially be agents with the capacity to shape our own futures. Through presenting the case study of their land contestation projects, Post-Museum proposes that artistic projects offer a different reading of another Renaissance, one which is always already acculturated in multiple diverse and potentially emancipatory ways.

BIOGRAPHY

Post-Museum is an independent cultural and social space which aims to encourage and support a thinking and proactive community. It is an open platform for examining contemporary life, promoting the arts and connecting people. In addition to their events and projects, they also curate, research and collaborate with a network of social actors and cultural workers. Post-Museum aims to respond to its location and communities as well as find ways to create Micro-Utopias where the people actively imagine and create the cultures and worlds they desire. In its first phase, Post-Museum ran a physical space along Rowell Road (in the historic district of Singapore's Little India district) in two 1920s shophouses. The premises included a restaurant (Food #03), 2 multi-purpose rooms, artist studios and offices. Post-Museum ran a program of talks, exhibitions, residencies and other events, as well as functioned as a venue for hire.

Currently, in its second phase (from Sep 2011), Post-Museum is a nomadic space which continues to organize and host events and activities. It also develops Social Practice art projects including Singapore Really Really Free Market, The

Bukit Brown Project, and Awaken the Dragon Festival. Post-Museum has been included in various international exhibitions and events, including Jakarta Biennale (2015), Next Wave Festival in Melbourne (2010) and the 4th Fukuoka Asian Art Triennale (2009). Post-Museum was founded in 2007 by Jennifer Teo and Woon Tien Wei.

Discussion Workshops

Conference Day 2,
11 November 2017

The Discussion Workshops are facilitated small-group conversations on topics extending from the conference theme and of urgent relevance to the field. Using the guiding questions as starting points, delegates are invited to dive into these issues; they are encouraged to relate their experiences and positions to these issues and to share them openly. Providing an additional platform for debate, the aims of the Discussion Workshops are to raise awareness of the diversity of contexts and perspectives of the conference attendees and to inform the future positions, actions and vision of CIMAM.

* Delegates have selected their Discussion Workshops when registering for the conference. They are requested to keep to their chosen topics and assigned discussion groups.

Censorship

How do we define censorship in the context of the museum? How can museums recognize and address situations of self-censorship? Is the concept of liberty of expression universal for museums around the world? Should different considerations be adopted for different societies? What are the considerations in defining a set of reliable parameters? How do museums ensure tolerance and difference of opinion as expressed in the work of artists relative to majority and minority constituencies that encompassed in our understanding of publics? How can CİMAM responsibly guide and advocate for museums against overt censorship, as institutions and spaces of tolerance and difference of opinion?

Governance

Is there an ideal governance structure, and what should museums expect or encourage in terms of good governance for their institutions? What are the challenges facing museum directors and their staff in relation to governing bodies in relation to the responsibilities of the museum? How can CİMAM serve as a body of authority and integrity in promoting and supporting disinterested museum governance to ensure responsibility and independence while promoting the aims and vision of the institution?

The Future of Collections

In a world of diminishing financial, physical and ecological resources, how do museums address existing collections and the impulse to expand them? How do museums balance the responsibilities of research, inventory and display of collections with that of conservation and preservation for the future? Should we be collecting less and sharing more? Should museums be more specific in terms of their cultural context?

Day 3: Sunday, November 12

WHAT DO MUSEUMS COLLECT, AND HOW?

The speed and global spread of recent museum development is unprecedented in its geographical scope and intensity. With a diversity of funding and governance structures and even more diverse socio-economic, political and cultural imperatives, are there common aspirations that museums share in relation to their permanent collections? Why do museums collect? What do museums collect and for whom should they collect?

Established museums are beginning to address historic bias and institutional neglect in their collections. Many are moving beyond the traditional, hierarchical and restrictive definitions of fine art practice and mainstream culture. Some are beginning to question the canon of their national histories, or more broadly attempting to “decolonize” their international collections. Elsewhere, new national and regional institutions across the world are specifically countering the historic neglect of their local histories and forming, for the first time, collections which articulate a geographically bound history and sense of place. Still other new museums are evolving collections shaped and supported by private collectors, and thus often reflecting fashions determined by the market place. How can these very different institutions develop their collections that reflect and acknowledge their particular audiences and place?

DAY 3

How do different types of museums determine what is “relevant”? What is the civic role of the collection? How do collections express a sense of belonging? What, additionally, are the roles and responsibilities of the museum in respect of collecting art from “other” parts of the world? Are transnational strategies relevant to new national collections of homeland art? Indeed, are national collections themselves still relevant in the current cosmopolitan context?

Donna De Salvo

SUNDAY, NOVEMBER 12, 10:00 – 11:00
KEYNOTE SPEECH 03

Deputy Director for International Initiatives and Senior Curator,
Whitney Museum of American Art, New York, USA

AMERICA IS HARD TO SEE

Using *America Is Hard to See* (2015) as a case study, Donna De Salvo will speak about the multi-year initiative that led to the opening exhibition in the Whitney Museum of American Art's new Renzo Piano-designed building.

The curatorial team led by De Salvo drew on the Whitney's institutional history, which began as a gathering place for artists and evolved into the museum as it is today. De Salvo and team surveyed the Museum's collection, which revealed particular moments when the museum was more open to what constituted American art, as well as times when there was a far narrower and prescriptive notion of who was an American artist.

Acknowledging the lack of expertise in certain art historical areas, such as Asian-American and Latinx art, the curators invited specialists to analyze and critique the Whitney's holdings, as well as share their own personal experiences. Their findings influenced subsequent acquisitions, as well as the structure of the inaugural presentation. The idea of a museum of American art is aspirational, and *America Is Hard to See* attempted to manifest that the definition of American art, as of America itself, is ever-evolving.

The Whitney's new location and building has positioned it on a far more international stage, and in the current national

and international climate of heightened political tensions, questions regarding immigration and identity have taken on a greater urgency. De Salvo will present how the Whitney is actively exploring these issues in displays of the permanent collection and special exhibitions, and engaging with questions of audience and belonging.

BIOGRAPHY

Donna De Salvo joined the Whitney in 2004 and was appointed the museum's first Chief Curator in 2006, a post she held until 2015. As Chief Curator and Deputy Director for Programs, De Salvo oversaw the museum's artistic program, was instrumental in the design of the Whitney's new Renzo Piano building, and led the curatorial team for the museum's inaugural presentation, *America Is Hard to See* (2015).

In 2015 De Salvo assumed the role of Deputy Director for International Initiatives and Senior Curator, and is leading the museum's efforts to communicate an expanded notion of art in the United States, both domestically and internationally. Additionally, she organizes exhibitions and collection displays, co-directs the Painting and Sculpture Acquisition Committee, and oversees the Andy Warhol Film Project. Recent exhibitions include: *Hélio Oiticica: To Organize Delirium* (2017), *Open Plan: Michael Heizer* (2016), and *Open Plan: Steve McQueen* (2016). Presently, she is working on a thematic retrospective of the work of Andy Warhol, opening at the Whitney in November 2018.

De Salvo has held curatorial positions at Tate Modern; Dia Art Foundation; the Wexner Center; and the Andy Warhol Museum. Notable past exhibitions include: *Lawrence Weiner: As Far as the Eye Can See* (2007); *Open Systems: Rethinking Art c. 1970* (2005); *Anish Kapoor: Marsyas* (2002); *Century City: Art & Culture in the Modern Metropolis* (2001); *Hand-Painted Pop:*

American Art in Transition, 1955–62 (1992); A Museum Looks at Itself (1995); and Success is a Job in New York: The Early Art and Business of Andy Warhol (1989).

Adriano Pedrosa

SUNDAY, NOVEMBER 12, 11:30 – 11:50
PERSPECTIVE 07

Artistic Director, São Paulo Museum of Art, São Paulo, Brazil

PICTURE GALLERY IN TRANSFORMATION:
COLLECTION DISPLAY AT MASP,
MUSEU DE ARTE DE SÃO PAULO

Most museums have extensive, ever-growing collections yet are only able to show a tiny fraction of it. Thus, one key issue is not so much how one collects, but how one displays that collection. At MASP, with a collection of over 10,000 works and a display of some 170 works, we have been developing an exhibition program that is in constant change: the “Picture Gallery in Transformation.” In a museum that is well known for its European collection from the 16th through early 20th centuries, we have taken up the challenge to explore several ways to “decolonize” the collection. Primarily, this means considering works beyond high European art—from Pre-Columbian art and Cuzco paintings of the 17th and 18th centuries to so called “arte popular”. In this context, special attention has been given to works of African and Amerindian origin, or which somehow represent those cultures, as well as works by women artists. Our main display tool is the glass easel display system designed by Lina Bo Bardi, itself considered a decolonizing tool. Moving away from the encyclopedic, we propose a museum and a collection display that is multiple, diverse, plural and always in transformation.

BIOGRAPHY

Artistic Director of the São Paulo Museum of Art (MASP—Museu de Arte de São Paulo). He was adjunct curator of the 24th Bienal de São Paulo (1998), curator in charge of exhibitions and collection at Museu de Arte da Pampulha, Belo Horizonte (2000–2003), co-curator of the 27th Bienal de São Paulo (2006), curator of InSite_05 (San Diego Museum of Art, Centro Cultural Tijuana, 2005), artistic director of the 2nd Trienal de San Juan (2009), curator of the 31st Panorama da Arte Brasileira—*Mamõyaguara opá mamõ pupé* (Museu de Arte Moderna, São Paulo, 2009), co-curator of the 12th İstanbul Biennial, and curator of the São Paulo pavilion at the 9th Shanghai Biennale (2012). Other exhibitions include *F[r]icciones* (Museo Nacional Centro de Arte Reina Sofia, Madrid, 1999); *Desenhos: A-Z* (Museu da Cidade, Lisbon, 2008); *The Traveling Show* and *El Gabinete Blanco* (Colección Fundación Jumex, Mexico, D.F., 2010); *Conversations in Amman* (Darat Al Funun, The Khalid Shoman Foundation, Amman, 2013); *artevida* (Casa França Brasil, Museu de Arte Moderna do Rio de Janeiro, Escola de Artes Visuais e Cavalariças do Parque Lage, Biblioteca Parque Estadual, Rio de Janeiro, 2014); *Histórias Mestiças* (Instituto Tomie Ohtake, São Paulo, 2014).

Tiffany Chung

SUNDAY, NOVEMBER 12, 11:50 – 12:10
PERSPECTIVE 08

Artist, Vietnam/USA

UNDERSTANDING ART AND INSTITUTIONS IN ASIA: A CASE STUDY OF NEGOTIATING THE NON-NEGOTIABLE

This presentation argues that art museums, transnationally, should be understood in two distinct types/groups in order to effectively discuss their civil responsibilities, whether through their collections or programs. It suggests that the question of how museum collections can be representative of the constituencies they are intended to serve, especially in the context of Southeast Asia, can only be further discussed by firstly examining the current state of art infrastructure in each region and country, or the lack of thereof. Instead of focusing on the repeating rhetoric of hardship in the region, the presentation aims to unpack in a specific case study several concrete issues and challenges that artists and art organizations often face within the larger framework of regional politics, as seen through cultural, economic and political diplomacy between Japan and ASEAN (Association of Southeast Asian Nations).

BIOGRAPHY

Tiffany Chung is internationally noted for her exquisite cartographic drawings and installations that examine conflict, migration, displacement, urban progress and transformation

in relation to history and cultural memory. Conducting intensive studies on the impacts of geographical shifts and imposed political borders on different groups of human populations, Chung's work excavates layers of history, re-writes chronicles of places, and creates interventions into the spatial and political narratives produced through statecraft. Her ongoing comparative study of forced migration through the current Syrian and Mediterranean humanitarian crises and the post-1975 Vietnamese mass exodus unpack asylum policies and refugee experiences, providing insights into the impact of the constant shifts in asylum policy making on already traumatized and distressed people.

Tiffany Chung received her MFA from UC Santa Barbara. In 2013, she was awarded the Sharjah Biennial Award.

Selected museum exhibitions and biennials include: *Insecurities: Tracing Displacement and Shelter*, MoMA, New York (2016); "IMPERMANENCIA Mutable Art in a Materialist Society," the XIII Bienal de Cuenca (2016); 10th Taipei Biennial (2016); "Still (The) Barbarians," EVA International—Ireland's Biennial (2016); *Illumination*, Louisiana Museum of Modern Art (2016); "transACTION," SONSBECK, Arnhem, (2016); "All The World's Futures," the 56th Venice Biennale (2015); *Our Land/ Alien Territory*, Central Exhibition Hall Manege, Moscow (2015); *My Voice Would Reach You*, Rice University & Museum of Fine Arts, Houston (2014); *Residual: Disrupted Choreographies*, Carré d'Art—Musée d'Art Contemporain, Nîmes (2014); 11th Sharjah Biennial (2013); 2013 California Pacific Triennial, Newport Beach; 7th Asia Pacific Triennial of Contemporary Art, Brisbane (2012); and *Six Lines of Flight*, San Francisco Museum of Modern Art (2012).

Suhanya Raffel

SUNDAY, NOVEMBER 12, 12:10 – 12:30
PERSPECTIVE 09

Executive Director, M+, Hong Kong

WHAT AND HOW DO MUSEUMS COLLECT? CASE STUDIES FROM BRISBANE AND HONG KONG

To explore this question, I will use as case studies two institutional collections, the Queensland Art Gallery | Gallery of Modern Art in Brisbane, Australia and M+, with which I have strong connections, the former as Head Curator and then Deputy Director and the latter now as Executive Director. The presentation will consider issues of strategy, opportunity, positioning and responsibility within the frameworks of museum collecting. Each of these institutions present challenges that are driven by location even as collection building perspectives are shaped distinctly by these very challenges, often as important necessary positioning platforms.

The Contemporary Asian and Pacific Collections at the Queensland Art Gallery | Gallery of Modern Art were driven by the Asia Pacific Triennial of Contemporary Art project initiated by the museum in the early 1990s which led to an extraordinary contemporary collection being established. Having a major recurrent exhibition project such as the Triennial embedded in a museum, now a growing strategy within museum programming, was the trigger to a key foundational collection being developed in 1993. The Triennial together with its collection impetus, of building contemporary Australian, Asian and Pacific

content re-defined an institution that had just reached its centenary, having been formed in 1885.

M+ is a new museum of 20th- and 21st-century visual culture located on Hong Kong's Victoria Harbour and is one a suite of cultural institutions in development as part of the West Kowloon Cultural District initiative. An ambitious project, M+ has been operating as a museum without "walls," while waiting for its building construction to be completed, having developed a raft of highly innovative programs, learning initiatives, pedagogic forums and structuring a preeminent collection of over 6000 objects since 2012. M+ aims to play a leading role in the intellectual and cultural life of Hong Kong, Asia and beyond driven by a multidisciplinary and transnational collection and programming intention.

BIOGRAPHY

Suhanya Raffel is the Executive Director of M+ in the West Kowloon Cultural District of Hong Kong.

Previously, she was at the Deputy Director at the Art Gallery of New South Wales, Sydney. Prior to this role, she worked at the Queensland Art Gallery | Gallery of Modern Art, Brisbane, where she held many senior curatorial positions including Acting Director and Deputy Director of Curatorial and Collection Development. At the Queensland Art Gallery she was instrumental in building its contemporary Asia Pacific collection and led its Asia Pacific Triennial of Contemporary Art (2002–2012).

Raffel is an advisor for the 2017 Yokohama Triennial, Japan, a trustee of the Geoffrey Bawa Trust and the Lunuganga Trust, Sri Lanka, and is on the Board of CIMAM.

Arts & Heritage Tours

Conference Day 3,
12 November 2017

To provide additional context to the artistic, historical and socio-political contexts of Singapore, Arts & Heritage Tours have been specially designed for CiMAM 2017 delegates—the aim is to uncover another facet of Singapore's multi-layered history and contemporary reality. Each tour is a combination of bus rides and exploration on foot, and includes visits to heritage districts and a contemporary art institution.

* Delegates have selected their Arts & Heritage Tours when registering for the conference. They are requested to keep to their chosen Tours and assigned groups.

Civic District

Singapore's Civic District is home to the many monuments and historic spaces of its colonial and pre-independence past. Delegates will glean an understanding of the development of the city-state as a confluence of trade and cultural exchange, as well as the strategy of adaptive re-use of this historic heart of the city. The tour includes: Asian Civilisations Museum; The Arts House; The Substation.

Tiong Bahru

One of the first public housing estates of the city-state, pre-dating even the post-independence public housing program for which the country is famous, Tiong Bahru is an important heritage zone. Apart from Art Deco pre-war architecture and the juxtaposition of suburban Singapore and chic shop-houses, delegates will experience the unique pulse of this artistic district. The tour includes: Grey Projects; BooksActually.

Bras Basah.Bugis

The Bras Basah.Bugis precinct contains in one district the complex history of multi-cultural and multi-confessional Singapore; it is also where many arts spaces, groups, and schools are located. Including visits to Hindu temples, Catholic churches and other places of worship, delegates will learn more about the various communities which once lived and worked around the area, as well as the newer establishments contributing to the eclecticism of the city. The tour includes: National Museum Singapore; Objectifs—Centre for Photography & Film; The Theatre Practice.

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About Singapore hosts

ArtScience Museum

ArtScience Museum at Marina Bay Sands is Southeast Asia's leading cultural institution that explores the interrelationship between art, science, technology and culture. Featuring 21 galleries totalling 50,000 square feet, the iconic lotus-inspired building has staged major exhibitions by some of the 20th century's key artists, including Salvador Dalí, Andy Warhol and Vincent van Gogh, as well as major exhibitions which explore aspects of scientific history.

→ marinabaysands.com/museum

DECK

DECK is an independent art space launched in 2014 with the mission of supporting and nurturing the community of photography enthusiasts in Singapore and Southeast Asia. Housed within 20 modified shipping containers, DECK pushes the boundary of photography with curated exhibitions, cultivates the understanding of medium through its research-based projects, and supports the community with its photobook library, school education and artist residency programs.

This modular site acts as a connector between art institutions, and offers a platform for people to celebrate photography in the heart of Singapore. Driven by the belief that photography is for all, it welcomes professionals and amateurs to come together, mingle and be inspired. DECK is the home to the bi-annual Singapore International Photography Festival, a platform for professionals in the region to meet.

→ deck.sg

Gillman Barracks

Set in a former military barracks dating back to 1936 and surrounded by lush tropical greenery, the Gillman Barracks visual arts cluster was launched in September 2012. Gillman Barracks' vision is to be Asia's destination for the presentation and discussion of international and Southeast Asian art.

Gillman Barracks is now home to leading international and home-grown galleries, national research centre NTU Centre for Contemporary Art Singapore, and art organizations Art Outreach and Playeum, Children's Centre for Creativity. The art businesses and organizations are complemented by design retailer Supermama, and an array of cafes, bars and restaurants.

Today, Gillman Barracks is a place for art lovers, art collectors, and those curious about art. The cluster is a focal point of Singapore's arts landscape, and anchors the development of visual art in the region and beyond.

→ gillmanbarracks.com

Grey Projects

Grey Projects is a non-profit art space interested in new design practices, writing, curatorial research, and art propositions, based in Tiong Bahru, Singapore's oldest public housing estate. Recent exhibitions include presentations by Kent Chan, Kray Chen, Chun Kai Qun, Gray Baey, Gary Carsley, Marla Bendini, David Mutiloa and Vanessa Ban.

Grey Projects runs a library, two galleries, a studio and a residency room. The library is open to all visitors, and includes a special collection on Singapore literature and the arts. Recent publications include *Night of Desirable Objects* by Bruce Quek and Melissa Tan (2016), *Tell Me Something I Don't Know* by Geraldine Kang (2014) and *We Here Spend Time* by Lee Wen (2013). Grey Projects generates curatorial and exchange activities, including residency partnerships with Asialink Arts (Melbourne), Taipei Artist Village, Casa Tres Patios (Medellín), Hangar (Barcelona), and Platform3 Bandung.

→ greyprojects.org

Institute of Contemporary Arts (ICA) Singapore

The Institute of Contemporary Arts (ICA) Singapore is the curatorial division of LASALLE College of the Arts. Situated at LASALLE's dynamic city campus, the ICA Singapore's five

galleries present a program of curated international exhibitions alongside exhibitions organized with students, academic staff and alumni. The institute provides curatorial expertise and resources in the areas of exhibition development, display and mediation, publishing and education, and manages the LASALLE College of the Arts Collection.

Founded as the Dr Earl Lu Gallery in 1986, the ICA Singapore is committed to exchange between artists and LASALLE students. Through experimental art projects and publications, the institute fosters public appreciation, debate and critical viewing of contemporary art. Projects are realized in close collaboration with artists. They reflect Southeast Asia's cultural diversity and connect with new directions in international art.

→ lasalle.edu.sg/institute-of-contemporary-arts-sg

National Heritage Board

The National Heritage Board (NHB) was formed on 1 August 1993. As the custodian of Singapore's heritage, NHB is responsible for telling the Singapore story, sharing the Singaporean experience and imparting the Singapore spirit. NHB's mission is to preserve and celebrate the shared heritage of Singapore's diverse communities, for the purpose of education, nation-building and cultural understanding. It manages the national museums and heritage institutions, and sets policies relating to heritage sites, monuments and the national collection. Through the national collection, NHB curates heritage programs and presents exhibitions to connect the past, present and

ABOUT SINGAPORE HOSTS

future generations of Singaporeans. NHB is now a statutory board under the Ministry of Culture, Community and Youth.

→ nhb.gov.sg

National Museum Singapore

With a history dating back to its inception in 1887, the National Museum of Singapore is the nation's oldest museum with a progressive mind. Its galleries adopt cutting-edge and multi-perspective ways of presenting history and culture to redefine the conventional museum experience. A cultural and architectural landmark in Singapore, the Museum hosts innovative festivals and events all year round – the dynamic Night Festival, visually arresting art installations, as well as amazing performances and film screenings – in addition to presenting thought-provoking exhibitions involving critically important collections of artefacts. The programming is supported by a wide range of facilities and services including F&B, retail and a Resource Centre. The National Museum of Singapore re-opened in December 2006 after a three-year redevelopment, and celebrates its 130th anniversary in 2017. The Museum refreshed its permanent galleries and re-opened them in September 2015 for Singapore's Golden Jubilee.

→ nationalmuseum.sg

NTU Centre for Contemporary Art Singapore

Located in Gillman Barracks, the NTU Centre for Contemporary Art Singapore (NTU CCA Singapore) is a national research centre of Nanyang Technological University and is supported by a grant from the Economic Development Board. The Centre is unique in its threefold constellation of research and academic programs, international exhibitions, and residencies, positioning itself as a space for critical discourse and diverse forms of knowledge production. The Centre focuses on Spaces of the Curatorial in Singapore, Southeast Asia, and beyond, as well as engages in multi-layered research topics.

Since its inauguration in October 2013, the NTU CCA Singapore has developed into an influential institution encompassing research-based artistic practices of international scope, curatorial education, and public programs to delve into the complexities of the contemporary art field.

→ ntu.ccasingapore.org

Singapore Art Museum

Singapore Art Museum (SAM) focuses on contemporary art practices in Singapore, Southeast Asia and Asia within the global context. It advocates and makes accessible interdisciplinary contemporary art through research-led and evolving curatorial practice. Opened in January 1996, SAM has built

ABOUT SINGAPORE HOSTS

up one of the most important collections of contemporary art from the region. It seeks to seed and nourish a stimulating and creative space in Singapore through exhibitions and public programs, which encompass cross-disciplinary residencies and exchanges, research and publications, as well as outreach and education.

SAM was the venue organiser of the Singapore Biennale in 2011, and the main organiser for the 2013 and 2016 editions. SAM was incorporated as a Company Limited by Guarantee on 13 November 2013 and has moved from the National Heritage Board to the Visual Arts Cluster (VAC) under the Ministry of Culture, Community and Youth (MCCY). The other institutions under the VAC are National Gallery Singapore, and Singapore Tyler Print Institute.

→ singaporeartmuseum.sg

Singapore Tyler Print Institute

Singapore Tyler Print Institute (STPI) is a dynamic creative workshop and contemporary art gallery based in Singapore. Established in 2002, STPI is committed to promoting artistic experimentation in the mediums of print and paper and is a cutting-edge destination for contemporary art in Asia. STPI sits alongside National Gallery Singapore and the Singapore Art Museum as part of the national Visual Arts Cluster of leading institutions in the region.

STPI Creative Workshop is a rigorous incubator for pushing the boundaries of various print and papermaking techniques. Bolstered by specialized facilities and a highly qualified workshop team, STPI Creative Workshop collaborates with

leading international artists to challenge conventions in art and explore new trajectories in their practice.

STPI Gallery is an active platform that fosters the exchange of ideas in contemporary art with its diverse exhibitions and public program. Through specially curated exhibitions of works produced in the STPI Creative Workshop, as well as its participation at international fairs, STPI Gallery nurtures local and international interest in its collaborators and in the mediums of print and paper. The gallery's program aims to engage and broaden visitor understanding of contemporary art, while exchanges with international curators, collectors and gallerists provide a holistic experience for audiences on a global level.

→ stpi.com.sg

About Arts & Heritage Tour Hosts

Arts House Limited

Arts House Limited (AHL) is a not-for-profit organization committed to enriching lives through the arts. AHL manages two key landmarks located in the heart of Singapore's Civic District – The Arts House, a multidisciplinary arts centre with a focus on literary programming, and the Victoria Theatre & Victoria Concert Hall, a heritage building that is home to the Singapore Symphony Orchestra. It also runs the Goodman Arts Centre and Aliwal Arts Centre, two creative enclaves for artists, arts groups and creative businesses, and performing arts space Drama Centre. AHL presents the Singapore International Festival of Arts, the annual pinnacle celebration of performance and interdisciplinary arts in Singapore commissioned by the National Arts Council.

AHL was set up in 11 Dec 2002 as a public company under the National Arts Council and was formerly known as The Old Parliament House Limited. It was officially renamed Arts House Limited on 19 March 2014.

→ theartshouse.sg

Asian Civilisations Museum

Asian Civilisations Museum (ACM) fosters understanding of the diverse heritage cultures of Singapore, their interconnections, and connections with the world. Galleries are organized thematically rather than by geographical region, with an emphasis on networks and flows rather than borders and boundaries. Opened in 1997 in its present building by the Singapore River since 2003, the museum traces its roots to the Raffles Museum, founded in the middle of the 19th century.

Singapore's history as a port city that brought people together from all over the world is used as a means of examining the history of Asia. Our key message is that Asia, like Singapore, has always been cross-cultural. Visitors will find that many objects in the galleries are hybrid – configurations of “east-west” or “east-east”. No culture in Asia has ever existed in isolation, but rather, they have always interacted with and mutually enriched each other.

→ acm.org.sg

BooksActually

BooksActually (est. 2005) is an independent bookstore specializing in Fiction and Literature. This includes Poetry, Essays, Literary Journals, alongside obscure, critical works and antique/rare editions. It also stocks titles from various subjects we like: History, Biography, Current Affairs, Human Sciences,

ABOUT SINGAPORE HOSTS

Math/Natural Sciences, Travel Narrative, Food Narrative, Esthetics, Music and Film. BooksActually also houses the largest collection of Singapore literary publications including some out-of-print titles.

In our bookstore, you can often find literary trinkets in the form of stationery and other lovely tchotchkes. We publish and distribute books under our imprint Math Paper Press. We also hand-stitch notebooks and produce stationery under Birds & Co.

→ booksactuallyshop.com

Objectifs — Centre for Photography & Film

Established in 2003, Objectifs is an independent non-profit gallery and educational space that is committed to advancing the practice and appreciation of film and photography. Objectifs mission is to build a community of image-makers and visual storytellers, creating and sharing artistic works that foster dialogue around local and international issues through educational programs, exhibitions, screenings, artist residencies and mentorships.

Some of the core events in the annual calendar include *Stories That Matter*, a documentary program that explores critical global issues through film and photography; *Asian Film Focus*, a program that champions independent Asian film through screenings, dialogue sessions and seminars; *Women in Film and Photography*, a spotlight on women photographers and filmmakers who create works that make an impact and

break boundaries; and *Shooting Home*, a mentorship program for emerging Asian photographers.

→ objectifs.com.sg

The Substation

The Substation is Singapore's first independent contemporary arts centre. Established in 1990 by the late Kuo Pao Kun, The Substation is known for its pioneering and experimental arts programming. Over the years, The Substation has worked with some of Singapore's most critically acclaimed artists, writers and intellectuals including Alvin Tan, Goh Boon Teck, Amanda Heng, Lee Wen and Kok Heng Leun.

Every year, The Substation presents an overarching artistic theme that informs the exhibitions, programs and initiatives for the year. Each of these programs explores in greater detail the questions posed by the artistic theme and the societal issues surrounding these questions. Through these annual artistic themes, The Substation expands, leads and supports cultural conversations in Singapore, engaging the general public and exposing them to the full possibilities of contemporary art in shaping public discourse.

The Substation is a recipient of the National Arts Council's Major Grant for the period April 2017 to March 2020.

→ substation.org

The Theatre Practice

The Theatre Practice (TTP) is the longest-standing professional bilingual theater group in Singapore. In 1965, theatre doyen Kuo Pao Kun and dancer/choreographer Goh Lay Kuan founded Singapore Performing Arts School, TTP's earliest incarnation.

Over the years, TTP has continued to dedicate itself to critique life objectively; to entertain the audience respectfully; to explore new frontiers in art unceasingly through its strong repertoire of local productions and overseas works. Over the last five decades, TTP has presented and collaborated in over 300 productions ranging from classics embodying Singapore's diverse cultural backgrounds, to lauded Chinese musicals and experimental works focused on exploring an alternative voice in theater. TTP also produces the Chinese Theatre Festival which showcases local and overseas black box theater works, playing an active role in strengthening the foothold of Chinese theater on an international arena.

TTP is also the earliest group to offer arts education in Singapore. In 1994, it started the Student Theatre Exposure Project which was later renamed as TTP Education Project. This program focuses on bringing the theater arts into schools, inspiring students to think creatively and critically. TTP is also the organizer of National Story Challenge – an original improvisational storytelling competition on a national level.

As a bilingual theatre group in Singapore, TTP strives to embrace the diversities of the local multicultural landscape, bringing you theatrical works which are entertaining, original and thought-provoking.

ABOUT SINGAPORE HOSTS

The Theatre Practice is a recipient of the National Arts Council's Major Grant 2017-2019, and a member of the Singapore Chinese Language Theatre Alliance (SCLTA).

→ practice.org.sg/en/

About Pre-Conference Tour Hosts

The Factory Contemporary Arts Centre

The Factory Contemporary Arts Centre is the first purpose-built space for contemporary art in Vietnam. As a private organization, it is a “factory” of critical ideas; a site of physical transformation; a network of people who strive to speak about tangible and intangible cultural memories that matter and are indelibly unique. The Factory understands the social system that it operates in, but it wants to challenge its limits, acknowledging artists today as interdisciplinary thinkers who reveal unique ways of conceiving our journey into the 21st century.

Established in 2016 by artist Ti-A, The Factory designs innovative programs illustrating the creative criticality of Vietnam today. The Factory’s curated exhibitions, workshops, live arts, talks and film screenings are driven by the needs of the local community, particularly committed to assisting artists in their search for resource, visibility and support. The Factory seeks opportunities that connect and develop cross-cultural dialog, collaborating with like-minded partners at home and abroad, in the creation of quality projects that further develops artistic production and cultural publics in Vietnam.

Located in Ho Chi Minh City, The Factory's unique architecture stands out as a beacon of creative spirit — a warehouse with over 500 square meters of designed display space by HTA + Pizzini Architects, replete with container-ville at its street-front. The Factory operates as a social enterprise, whereby all profit from sale of art and business on the property supports the running costs of its art-related programs.

→ factoryartscentre.com

Galerie Quynh

Recognized as Vietnam's leading contemporary art gallery, Galerie Quynh has spent over a decade promoting contemporary art practice in the country. The gallery regularly participates in international art fairs such as Art Hong Kong (now Art Basel Hong Kong), Art Stage Singapore, Art Brussels and Asia Now Paris. The gallery is known internationally for its consistently focused programming. Working with a select group of emerging, mid-career and established Vietnamese artists, the gallery also exhibits the work of distinguished artists from around the world. In keeping with its mission to develop a sustainable ecosystem for the arts in Vietnam, the gallery collaborates with artists, curators, museums and art spaces locally and internationally to organize talks and lectures as well as to produce publications in English and Vietnamese. In May 2014 the gallery founded the non-profit educational initiative Sao La. Spearheaded by Ho Chi Minh City-based artists Nguyen Kim To Lan and Nguyen Duc Dat, Sao La comprises a young, diverse group of passionate creatives. Working loosely

ABOUT PRE-CONFERENCE TOUR HOSTS

as a collective, Sao La presents public programs that include exhibitions, film/video screenings, workshops and lectures with local and international partners.

→ galeriequynh.com

Ho Chi Minh City Fine Arts Museum

The Ho Chi Minh City Fine Arts Museum was established in September 5, 1987. It is located on 97A Pho Duc Chinh Street, District 1, Ho Chi Minh City. The function of the Museum is doing research, collect, preserve and present the typical artworks from Ho Chi Minh City and Southern Vietnam. The Museum is recognized as a first-ranking national museum by the Ministry of Culture, Sport and Tourism. The Museum has three buildings on display. The first building holds Vietnamese modern artworks, starting from the early 20th century to the present; the second holds short-term special art exhibitions; the last building displays antique art and traditional art handicraft objects. The Museum has nearly 22,000 objects including Vietnamese antique art and modern art. *Vuon Xuan Trung, Nam, Bac* (People from the Central, South and North in Spring Garden, date 1969-1989), a lacquer painting at the museum by artist Nguyen Gia Tri, was recognized as a national treasure by the Ministry of Culture, Sport and Tourism in 2013. The Museum buildings were constructed built in the early part of the 20th century by French architects and retain their original architectural blend of European and Asian styles. In 2012 they were also recognized as Arts and Architecture Heritage.

inpages

Founded in 2016, inpages is an independent publisher and art bookstore based in Saigon (Ho Chi Minh City), Vietnam. Our mission is to create a platform for young artists to develop their skills and show their work, with a special emphasis on producing books with Vietnamese artists. It is our desire to promote indie-publishing culture within the local community from our unique art bookstore, through showcasing only a thoughtful collection of international art books that we love. inpages also works to curate artistic events, exhibitions, artist talks and workshops both in Saigon and elsewhere.

→ inpages.org

Salon Saigon

Founded by John Tue Nguyen – a long-time advocate of Vietnamese Heritage – and directed by French-Vietnamese artist Sandrine Llouquet, Salon Saigon is a refined and hidden-away space dedicated to contemporary creation and Vietnamese culture. It is located in a two-floor historical house (which belonged to US Ambassador Henry Cabot Lodge Jr and his family, during their stay in Saigon from 1963 to 1967) in downtown Ho Chi Minh City. Salon Saigon's name and concept refers to the Salons (gatherings) that flourished in France throughout the 17th and 18th centuries. Its main function is the presentation of contemporary creation and Vietnamese

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culture through art exhibitions, performances, conferences, screenings, educational programs, and a unique collection of tri-lingual resources available at the library. Salon Saigon's permanent collection is owned by M. John Tue Nguyen and curated by Sandrine Llouquet, and displayed on the 2 floors. It comprises art pieces by acclaimed contemporary Vietnamese artists such as Dinh Q. Le, The Propeller Group, Tiffany Chung, Oanh Phi Phi, Bui Cong Khanh, Nguyen Manh Hung, Truong Tan, Hoang Duong Cam as well as emerging Vietnamese artists.

The collection focuses on how artists put in perspective Vietnamese tradition and heritage with current issues.

→ salonsaigon.com

About Post Conference Tour Hosts

Biennale Jogja

Biennale Jogja (BJ) is an international biennial organized by Yayasan Biennale Yogyakarta (YBY). Starting with 2011, YBY launched the project of Biennale Jogja Equator series (Biennale Equator) by bringing Indonesia, particularly Yogyakarta, on a trip around the Equator belt for 10 years: India (BJ Equator #1 2011), Arab Region (BJ Equator #2 2013), Nigeria (BJ Equator #2 2015), Brazil (Equator #4 2017), and with other two editions to follow until 2022.

To respond to the theme “Live Uncertainty” of the São Paulo Biennial 2016, Biennale Jogja XIV Equator #4 (2 Nov–10 Dec 2017) partners with Brazil and builds around the theme STAGE of HOPELESSNESS, where nine psychological repertoires will lead the audience to experience a transition from live uncertainty to hope. The narration starts from “Organizing Chaos” as the main theme for the Festival Equator (10 Oct–2 Nov), “Age of Hope” as the theme for the visual art events of the Main Exhibition (2 Nov–10 Dec) and Parallel Events (4 Nov–7 Dec), and “Managing Hope” for the discursive agenda of Biennale Forum (4 Nov–7 Dec).

→ biennalejogja.org/2017

Cemeti – Institute for Art and Society

Cemeti Institute (formerly “Cemeti Gallery,” then “Cemeti Art House”) is the oldest platform for contemporary art in Indonesia, founded in Yogyakarta in 1988. In January this year the artist founders stepped aside from the day-to-day running, handing over to a new team. Under a new name, Cemeti – Institute for Art and Society, they are experimenting with various modes to connect with diverse constituencies from across the city, exploring the different civic roles a gallery might play, whilst trying to understand Cemeti’s relevance in a much-changed cultural landscape.

The new team is taking 2017 to recalibrate, envisioning Cemeti as being “down for maintenance” (like a website), whilst being open to the public. By conceptually taking the institution offline Cemeti hopes to create time and space to ask basic questions about where she is and where she wants to go, beginning with: What are the key social and political urgencies in the city, country and region? What is the social and political agency of art? What can institutions do? What is a gallery for? and How do we work together?

Future programs will grow from an ambition to connect with diverse constituencies from across Yogyakarta through long-term commissions with local and international artists and researchers, an artistic and curatorial educational platform, residencies and much more as yet unknown.

→ cemeti.org

Jakarta Biennale

Jakarta Biennale is an international contemporary art exhibition. Initiated by the Jakarta Arts Council in 1974 as an Indonesian Great Painting Exhibition, Jakarta Biennale has been as an international event since 2009. The latest edition of Jakarta Biennale was held in 2015 with the title “Neither Forward nor Back: Acting in the Present.”

Melati Suryodarmo, in her capacity as the Artistic Director of Jakarta Biennale 2017 proposes a discussion on the actual relevance of the Indonesian concept of “jiwa” within contemporary cultural and artistic realms. Besides the main exhibition and performance art series in urban public spaces, “JIWA: Jakarta Biennale 2017” is initiating a series of publications in order to promote the critical writing on the recent history of Indonesian art.

“JIWA: Jakarta Biennale 2017” will take place in Gudang Sarinah Ekosistem, Jakarta History Museum and Museum of Fine Arts and Ceramics.

→ jakartabiennale.net

Museum of Modern and Contemporary Art in Nusantara

The Museum of Modern and Contemporary Art in Nusantara (Museum MACAN) is an art museum in Jakarta, providing

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public access to a significant and growing collection of modern and contemporary art from Indonesia and around the world. The collection currently includes around 800 artworks, with approximately 50 percent of it comprised of prominent artworks from Indonesia, and the remaining 50 percent originating from across Europe, North America and Asia. The Museum has an active program of exhibitions and events in a 4,000-square meter facility including onsite education and conservation spaces.

Museum MACAN has been established with three core goals: to develop and advance awareness and appreciation of modern and contemporary art in Indonesia; to facilitate cultural exchange between Indonesia and the world; and a commitment to training and professional development for art professionals in Indonesia. Continuous learning is at the core of our mission, providing resources and programming for schools, students, and people of all ages and backgrounds in support of high-quality arts education.

→ museummacan.org

OHD Museum

OHD Museum is a private museum of modern and contemporary Indonesian art founded by Dr. Oei Hong Djien. The collection spans from the first Indonesian modern artist Raden Saleh (1811–1880) to current contemporary artists. The works of the leading pioneer artists of the 20th century, such as Affandi, S. Sudjojono, Hendra Gunawan, Widayat, and Soedibio are the strongest represented. The museum has four separate

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buildings. The first was established in 1997 and since then it is accessible for public. The museum showcases its collection and holds on a regular basis temporary curated artists' exhibitions. Due to a shortage of exhibition space, the display of the permanent collection is changed from time to time. OHD Museum has been working together with other art museums and institutions globally by loaning its art pieces for international exhibitions. The museum has become a platform for education and source of information for research and publication.

→ ohdmuseum.com

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Post-Museum
(Jennifer Teo
and Tien Wei Woon)
Artists
Singapore

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Fu-Hua Hsieh
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Sophie Goltz
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ArtScience Museum
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Gwen Lee
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Jobina Tan
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Singapore



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June Yap
Director of Curatorial,
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Singapore Art Museum
Singapore



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The Substation
Singapore

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Artistic Director
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Thien-Bao Le
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Sandrine Llouquet
Artist, Director
Salon Saigon
Ho Chi Minh City
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Vice Director
Ho Chi Minh City Fine Arts
Museum
Ho Chi Minh City
Vietnam



Quynh Pham
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Galerie Quynh
Ho Chi Minh City
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Adelina Luft
Researcher and Residency
Coordinator
Biennale Jogja
Yogyakarta
Indonesia



Hong Djien Oei
Museum Owner and Founder
OHD Museum
Magelang
Indonesia



Sanne Oorthuizen
Co-Chief Curator
Cemeti - Institute for Art and
Society
Yogyakarta
Indonesia

WHO'S WHO



Aaron Seeto
Director
Museum of Modern and
Contemporary Art in
Nusantara (Museum
MACAN)
Jakarta
Indonesia



Alec Steadman
Co-Chief Curator
Cemeti - Institute for Art and
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Mireia Salvador Branera
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Spain

WHO'S WHO



From left to right:

Michelle Goh, Deputy Director (Strategic Development & International Partnerships)

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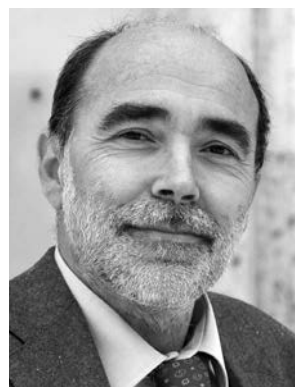
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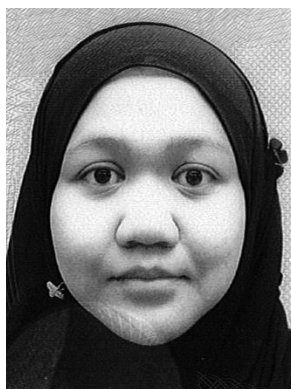
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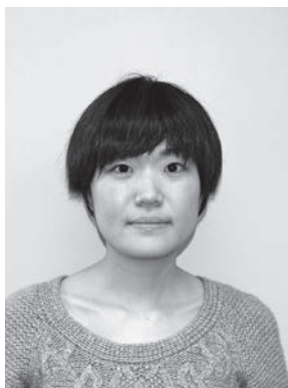
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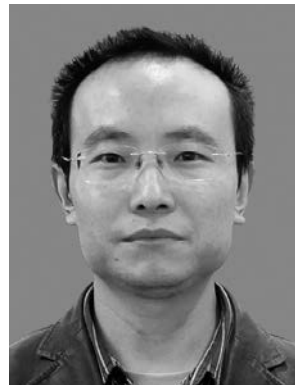
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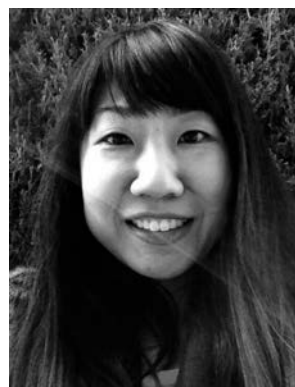
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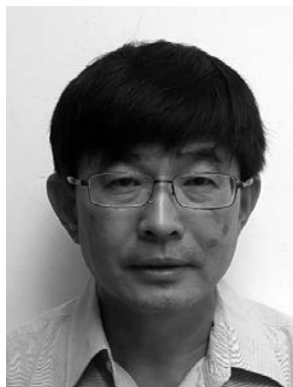


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About CÌMAM

CÌMAM – International Committee for Museums and Collections of Modern Art – is an affiliated committee of ICOM*.

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

CÌMAM's aim is to foster a global network of museums and museum professionals in the field of modern and contemporary art in order to raise awareness and respond to the evolving needs of modern and contemporary museums, and to take a leadership role on issues of concern. By generating debate and encouraging co-operation between art institutions and individuals at different stages of development around the world, CÌMAM plays a key role in growth of the sector.

* ICOM – International Council of Museums – is a network of more than 35,000 members and museum professionals created in 1946 who represent the global museum community.

CÌMAM is run by an international board of 15 museum directors and curators who serve voluntarily. Every 3 years at the General Assembly, CÌMAM Members vote for qualified museum professionals to represent them as board members. CÌMAM's programs and activities are run by an executive team based in Barcelona, Spain.

Key Activities

- An annual conference which brings together members from different parts of the world to debate theoretical, ethical and practical issues concerning the collection and exhibition of modern and contemporary art, and to share experiences, followed by visits to the foremost contemporary art institutions, collections and projects in the region. The first CİMAM Annual Conference took place in 1962 in The Hague. Since then the Committee has celebrated 48 conferences that have been held in over 30 different cities around the globe.
- The establishment of professional codes of practice and ethical standards for institutions and individuals. CİMAM generated and adopted in 2009 the General Principles on Conditions of Deaccession from Modern and Contemporary Museum Collections.
- Museum Watch, an advocacy program addressing critical situations that impact on the ability of museums and galleries of modern and contemporary art to maintain the codes of practice and standards initiated in 2012.
- Development of a supportive network for professional development. CİMAM's Travel Grant Program supports individuals' curatorial and research development through their attendance at the Annual Conference. Since 2005 CİMAM has supported over 280 young curators and museum directors in attending the Annual Conference.

ABOUT CÍMAM

- CÍMAM's membership program. Current membership includes over five hundred contemporary art curators and directors of contemporary art museums and collections, independent curators and researchers from 85 different countries.
- Free admission program to a network of museums worldwide.

Objectives 2017–2020

- Organize the annual conference around issues of current and future relevance.
- Establish criteria for institution and individual membership to reflect the changing nature of art museums globally.
- Expand CIMAM's membership and ensure global reach.
- Ensure financial stability.
- Maintain good relationship with ICOM.
- Develop Museum Watch as an effective tool for promoting ethical and professional standards.

Free Admission Program

Free Admission Program CIMAM's membership card allows free admission to over 100 modern and contemporary art museums, collections and biennials worldwide. We are grateful to the institutions and biennials that, as a matter of professional courtesy, have agreed to join the program and offer free admission to card carrying CIMAM Members

Participating institutions

Musée national d'art moderne et contemporain d'Alger MaMA, Alger, Algeria	Kunsthaut Bregen, Bregen, Austria
Fundación Proa, Buenos Aires, Argentina	Austrian Sculpture Park, Universalmuseum Joanneum, Graz, Austria
Museo de Arte Latinoamericano de Buenos Aires MALBA, Buenos Aires, Argentina	Kunsthaut Graz, Universalmuseum Joanneum, Graz, Austria
Museo de Bellas Artes Juan B. Castagnino, Rosario, Argentina	Neue Galerie Graz, Universalmuseum Joanneum, Graz, Austria
RMIT University Gallery, Melbourne, Australia	Kunstmuseum Stuttgart, Stuttgart, Austria
Mosman Art Gallery, Mosman, Australia	21er Haus, Belvedere, Vienna, Austria
Museum of Contemporary Art Australia, Sydney, Australia	Lower Belvedere, Belvedere, Vienna, Austria
Artspace, Woolloomooloo, Sydney, Australia	MUHKA Museum van Hedendaagse Kunst Antwerpen, Antwerpen, Belgium

FREE ADMISSION PROGRAM

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Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil	Sorø Kunstmuseum, Sorø, Denmark
Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo, Brazil	EMMA - Espoo Museum of Modern Art, Espoo, Finland
Remai Modern, Saskatoon, Canada	Amos Anderson Art Museum, Helsinki, Finland
The Power Plant Contemporary Art Gallery, Toronto, Canada	Museum of Contemporary Art Kiasma, Helsinki, Finland
Bandjoun Station, Bandjoun, Cameroon	Kuopio Art Museum, Kuopio, Finland
Museum of Contemporary Art Chengdu, Chengdu, China	Turku Art Museum, Turku, Finland
Museum of Contemporary Art, Shanghai, China	La non maison, Aix en provence, France
Guan Shanyue Art Museum, Shenzhen, China	CAPC musée d'art contemporain de Bordeaux, Bordeaux, France
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DOX Centre for Contemporary Art, Prague, Czech Republic	Jeu de Paume, Paris, France
Den Frie Centre of Contemporary Art, Copenhagen, Denmark	Monnaie de Paris, Paris, France
Kunstforeningen GL STRAND, Copenhagen, Denmark	Bundeskunsthalle, Art and Exhibition Hall of the Federal Republic of Germany, Bonn, Germany
	Museum Folkwang, Essen, Germany

FREE ADMISSION PROGRAM

Sprengel Museum Hannover, Hannover,
Germany

Kunstmuseen Krefeld, Krefeld, Germany

Museum Abteiberg, Moenchengladbach,
Germany

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Galerie, Saarbrücken, Germany

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Kanazawa, Japan

Artsonje Center, Seoul, South Korea

B'Art Contemporary, Bishkek, Kyrgyzstan

Nicolas Ibrahim Sursock Museum, Beirut,
Lebanon

Kunstmuseum Liechtenstein, Vaduz,
Liechtenstein

Contemporary Art Centre (CAC), Vilnius,
Lithuania

MUDAM - Musée d'Art Moderne Grand-Duc
Jean, Luxembourg, Grand-Duché de
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Museo de Arte de Zapopan, Guadalajara,
Mexico

Museo Universitario de Arte
Contemporáneo (MUAC), Mexico D.F.,
Mexico

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Monaco, Monaco

Stedelijk Museum Amsterdam, Amsterdam,
Netherlands

MOTI, Museum of the Image, Breda,
Netherlands

Gemeentemuseum Den Haag, Den Haag,
Netherlands

Van Abbemuseum, Eindhoven, Netherlands

Bonnefantenmuseum, Maastricht,
Netherlands

Museum Boijmans van Beuningen,
Rotterdam, Netherlands

Stedelijk Museum Schiedam, Schiedam,
Netherlands

De Pont, Tilburg, Netherlands

Govett-Brewster Art Gallery, New
Plymouth, New Zealand

Henie Onstad Kunstsenter, Høvikodden,
Norway

FREE ADMISSION PROGRAM

SKMU Sørlandets
Kunstmuseum, Kristiansand, Norway

Museo de Arte de Lima (MALI), Lima, Peru

Muzeum Sztuki in Łódź, Łódź, Poland

Center of Contemporary Art Znaki Czasu in
Torun, Torun, Poland

Museum of Modern Art in
Warsaw, Warsaw, Poland

Zachęta - National Gallery of
Art, Warsaw, Poland

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Qatar

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Art, Bucharest, Romania

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Moscow, Russia

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Russia

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St Petersburg, Russia

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(MoCAB), Belgrade, Serbia

Museum of Contemporary Art Vojvodina,
Novi Sad, Serbia

National Gallery Singapore, Singapore

MGLC-International Centre for Graphic
Arts, Ljubljana, Slovenia

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Es Baluard Museu d'Art Modern i
Contemporani de Palma, Palma de
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Tate Britain, London, United Kingdom

Tate Modern, London, United Kingdom

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Chicago, Chicago, USA

Walker Art Center, Minneapolis, USA

Dia Art Foundation, New York, USA

Los Angeles County Museum of Art (LACMA), Los Angeles, USA

Philadelphia Museum of Art, Philadelphia, USA

Frye Art Museum, Seattle, USA

Dia Art Foundation, New York, USA

New Museum, New York, USA

The Museum of Modern Art, New York, USA

Whitney Museum of American Art, New York, USA

Participating biennials

CIMAM expresses thanks to biennials for which its members were invited to attend professional preview days.

13th Sharjah Biennial, Sharjah, United Arab Emirates, March 2017

Momentum 9, Moss, Norway, June 2017

6th Yokohama Triennale, Yokohama, Japan, August 2017

9th GiBCA, Göteborg International Biennial for Contemporary Art, Göteborg, Sweden, September 2017

7th International Moscow Biennale of Contemporary Art, Moscow, Russia, September 2017

4th Ural Industrial Biennial of Contemporary Art, Yekaterinburg, Russia, September 2017

14th Lyon Biennial, Lyon, France, September 2017

15th Istanbul Biennial, Istanbul, Turkey, September 2017

Jakarta Biennale 2017, Jakarta Selatan, Indonesia, November 2017

About National Gallery Singapore

National Gallery Singapore is a visual arts institution which oversees the largest public collection of modern art in Singapore and Southeast Asia. The Gallery is a forward-thinking visual arts institution dedicated to collaborative research, education and exhibitions. Situated in the heart of the Civic District, the Gallery is housed in two national monuments – the City Hall and former Supreme Court.

Reflecting Singapore's unique heritage and geographical location, the Gallery features Singapore and Southeast Asian art from Singapore's National Collection in its long-term and special exhibitions. The curatorial vision of the Gallery is to present and reflexively (re)write the art histories of Singapore and Southeast Asia, and examine the histories of art in Singapore and Southeast Asia in relation to the global history of art.

This is in line with the Gallery's mission to position Singapore as a regional and international hub for the visual arts.

→ nationalgallery.sg

About Sponsors

The Keppel Group

With a global footprint in more than 20 countries, Keppel is a multi-business company providing robust solutions for sustainable urbanization, to meet the growing need for energy, infrastructure, clean environments, high quality homes and offices, and connectivity.

Keppel aims to be a global company at the forefront of its chosen industries, shaping the future for the benefit of all its stakeholders – Sustaining Growth, Empowering Lives and Nurturing Communities.

To cultivate creative and critical thinkers as well as an appreciation of the arts amongst the young, Keppel contributed S\$12 million to establish the Keppel Centre for Art Education at the National Gallery Singapore.

The Centre comprises four vibrant art spaces – the Art Corridor, Art Playscape, Project Gallery and Children’s Museum – where young visitors can create their own artworks, discover new ideas, interact and learn through play. Guided school tours and workshops introduce visual literacy, as well as analytical and interpretive skills to students and support Singapore’s national curriculum.

In 2016, the Centre benefited over 300,000 participants. Over 50 Keppel Volunteers have been trained under the “Best Friends of the Gallery” program and are facilitating activities for young visitors at the Centre every weekend.

At Keppel, we believe in doing well and doing good.

→ keppcorp.com

Lee Foundation

Lee Foundation is Singapore's Largest Private Charitable foundation. Created to aid "the advancement of education, medicine and helping the poor; and assisting victims of fire, flood and famine," it also funds other philanthropic work. It was founded in 1952 by philanthropist and businessman, Lee Kong Chian.

The generosity of the foundation has earned them many accolades such as the Distinguished Patron of the Arts Award by the National Arts Council for several years, and the National Volunteerism and Philanthropy Award Special Recognition Award in 2004 for Pioneers of philanthropy work in Singapore.

In line with its original mission, the Lee Foundation continues to drive and promote education in socially relevant disciplines, e.g. in health and medical related fields, and especially for disadvantaged students in Singapore, Malaysia and worldwide.

Mapletree Investments Pte Ltd

Mapletree is a leading real estate development, investment and capital management company that owns and manages S\$39.5 billion (~US\$29 billion) of office, retail, logistics, industrial, residential, corporate housing / serviced apartment, and student accommodation properties as at 31 March 2017.

A Singapore-based company that was established in year 2000, Mapletree has expanded its network beyond Asia, spanning across 12 economies globally, namely Singapore, Australia, China, Germany, Hong Kong SAR, India, Japan,

Malaysia, South Korea, the UK, the US and Vietnam.

The Group also manages four Singapore-listed real estate investment trusts (REITs) and six private equity real estate funds, which hold a diverse portfolio of assets in Asia Pacific, the United Kingdom (UK) and the United States (US).

Mapletree has established a track record of award-winning properties in Singapore such as VivoCity, Mapletree Business City and Tata Communications Exchange, as well as mixed-use developments in the region such as Mapletree Business City Shanghai and VivoCity Shanghai, and SC VivoCity.

Recognizing the value that the arts and design can create, Mapletree infuses art to add vitality to its properties. As such, Mapletree has commissioned artworks displayed at communal locations at its flagship developments, VivoCity and Mapletree Business City. Through complimentary arts performances and outreach programs organized quarterly, Mapletree has been engaging local artists and presenting a regular stream of performances and art installations across a myriad of genres at its various properties for the community.

In recognition of its contributions, Mapletree is a consistent recipient at the National Arts Council's Patron of the Arts Awards and was also awarded the FIABCI Prix d'Excellence Awards – Runner-up (Sustainable Development Category) for Mapletree Business City in 2012.

→ mapletree.com.sg

Marina Bay Sands

Marina Bay Sands is the leading business, leisure and entertainment destination in Asia. It features large and flexible convention and exhibition facilities, 2,560 hotel rooms and suites, the rooftop Sands SkyPark, the best shopping mall in Asia, world-class celebrity chef restaurants and an outdoor event plaza. Its two theaters showcase a range of leading entertainment performances including world-renowned Broadway shows. Completing the line-up of attractions is ArtScience Museum at Marina Bay Sands which plays host to permanent and marquee exhibitions.

→ marinabaysands.com

Terra Foundation for American Art

Since it was established in 1978, the Terra Foundation for American Art has been one of the leading foundations focused on the art of the United States up to 1980. The Terra Foundation is dedicated to fostering exploration, understanding, and enjoyment of the visual arts of the United States for national and international audiences. Recognizing the importance of experiencing original works of art, the foundation provides opportunities for interaction and study, beginning with the active presentation and growth of its own art collection, which includes nearly 800 objects.

Additionally, to further cross-cultural dialogue on American art, the foundation supports and collaborates on innovative exhibitions, academic programs, publications, and research worldwide. Since 2005, the Terra Foundation has provided more than \$80 million for nearly 800 exhibitions and education and scholarly programs in more than 30 countries, including Brazil, China, Israel, Russia, South Korea, Sweden and the United Kingdom.

The Terra Foundation is proud to support the CIMAM 2017 Annual Conference, which provides a valuable forum for conversations about the collection and exhibition of modern and contemporary art in museums around the world. These discussions reflect a core tenet of the Terra Foundation's global mission: the belief that art has the potential both to distinguish cultures and to unite them.

→ terraamericanart.org

Travel Grant Funders 2017

Getty Foundation

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

→ getty.edu

MALBA–Fundación Costantini

MALBA–Fundación Costantini, Museo de Arte Latinoamericano de Buenos Aires, opened its doors on September 21, 2001 as

a not-for profit institution featuring a permanent collection focused on Latin American Art. It is also a dynamic cultural center that constantly updates temporary exhibitions and develops cultural activities. MALBA has a major film independent program in 35mm and new releases of Argentinian young directors, and also organizes a variety of literary activities, such as encounters with writers, courses, seminars, literary talks, book presentations and other events. The Education department includes programs for children, teens and adults, guided tours and activities carried out in conjunction with civic organizations.

→ malba.org.ar

Fubon Art Foundation

Fubon Art Foundation has upheld its vision of “art for all” since its establishment in 1997, driven by the mission to sponsor art promotions, launch art education programs, and improve cultural essence. The Foundation aims to bring culture, thoughts, artistic taste and new visions to the general public by organizing various cultural and art lectures, exhibitions, performances, events, seminars, academic research and publications. It also provides funding to aspiring young artists and facilitates international arts and cultural exchanges.

→ fubon.com

Alserkal Programming

Established in 2007, Alserkal Avenue has grown to become an essential platform for the development of homegrown artistic and cultural initiatives, supporting a vibrant community of contemporary art galleries and alternative art spaces, together with design, media and industrial studios. Founded by Abdelmonem Bin Eisa Alserkal, it is the region's foremost arts and culture neighborhood. In 2015, in addition to its commitment to the community, Alserkal Avenue affirmed its position as an arts organization with the launch of Alserkal Programming, a platform for exhibitions, public art commissions, performances, films, talks and workshops that critically and creatively investigate themes pertinent to the region's arts community. Together, these programs provide a platform to support the development of new ideas, open dialog and collaboration across disciplines. Fall 2017 will mark the opening of the Alserkal Residency. Created as a platform for artistic and cultural experimentation and exchange, Alserkal Residency seeks to provide the infrastructure and support that would allow cultural practitioners to fully engage with the region.

→ alserkalavenue.ae

Acknowledgments

We would like to express our most sincere gratitude to our supporting members who contribute to CIMAM above and beyond their regular dues.

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CiMAM 2017 Annual Conference

The Roles and Responsibilities of Museums in Civil Society

Co-organized by

CiMAM
National Gallery Singapore

Conference: Singapore,
November 10-12, 2017

Sponsored by

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Pre-Conference Tour:
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ACKNOWLEDGMENTS

Post-Conference Tour:
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November 13-15, 2017

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Cemeti – Institute for Art and
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CIMAM



maplētree



MALBA

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How to travel around Singapore

Singapore is one of the best-connected cities around, with a public transportation system that's clean, safe and easy to use.

Taxi

Taxis are metered, but surcharges may be incurred depending on when, where and which company's taxi you board.

You can hail a taxi by the roadside at most places, or by waiting at taxi stands found at most shopping malls, hotels and tourist attractions. You can also call 6-DIAL CAB (+65 6342-5222) to book a taxi.

Ride-Hailing Apps

You will be able to download and use ride-hailing apps such as Uber, Grab and ComfortDelGro on your smartphone.

MRT & Buses

→ MRT

Navigate Singapore easily on our comprehensive and efficient subway system, also known as the MRT (Mass Rapid Transit). Single-trip tickets can be purchased at the ticketing machines located at each station.

PRACTICAL INFORMATION

→ Buses

Singapore's public bus system has an extensive network of routes and is the most economical way of getting around. Please refer to panels at the bus stops for information on routes and fares. Single-trip tickets can be purchased from the drivers. Please prepare exact change as no change will be given.

→ EZ-Link card

If you're in Singapore for a few days and will be commuting regularly on public transport, you can purchase an EZ-Link card for pay-per-use prepaid travel on both MRT and buses. EZ-Link cards can be purchased at the Passenger Service Centres of MRT stations and island wide convenience stores.

Getting from Airport to City Center

Airport Shuttle Bus

The airport shuttle bus provides drop-offs to most hotels in downtown Singapore, including the 3 official conference hotels. Buses depart in 15-minute intervals during peak hours and up to 30-minute intervals during non-peak hours. Tickets are \$9 each. Please approach the Ground Transport Desks at Arrival halls for bookings.

MRT

→ Airport to city

Board the westbound train towards Tanah Merah (EW4/CG). Alight and continue your journey along the East-West line towards Joo Koon (EW29) to your destination. The first train departs Changi Airport at 5.31am Monday to Saturday, and 5.59am on Sunday. The last train to Tanah Merah station that connects to the city departs at 11.18pm.

→ City to airport

Board the eastbound train towards Changi Airport (CG2) from Tanah Merah station (EW4/CG). The first train to Changi Airport departs Tanah Merah Station at 5.20am Monday to Saturday, and 5.47am on Sunday. The last train to the Airport departs Tanah Merah Station at 11.50pm.

Bus

→ Airport to city

Take public bus service 36/36A. The first bus leaves at 6am and the last bus leaves just before midnight. Bus stops are located at the basement bus bays of Terminals 1, 2 and 3. A single trip costs around \$2.50, and the ride will take about 1 hour.

PRACTICAL INFORMATION

Taxi

Taxis are available at the taxi stands at the Arrival halls of each Terminal. A ride to the city takes about 30 minutes and costs between \$20 and \$40. Fares are metered and an additional surcharge is payable for all trips originating from the Airport.

Fri–Sun, 5pm–midnight: \$5 airport surcharge
All other times: \$3 airport surcharge

Getting to National Gallery Singapore

National Gallery Singapore is the main venue for all three days of the conference.

MRT

These are the nearest MRT stations to National Gallery Singapore:

→ City Hall (NS25/EW13)

Take Exit B. The Gallery is a fully sheltered 7-minute walk from City Hall MRT station via the Art Connector.

→ Clarke Quay (NE5)

Take Exit E and enjoy a 10-minute stroll leisurely along the Singapore River to the Gallery.

→ Raffles Place (NS26/EW14)

Take Exit B. The Gallery is approximately a 10-minute walk away through Singapore's Central Business District.

Taxi

A taxi stand and drop-off is located at the Gallery's main entrance along Coleman Street, accessible by turning right at the end of Supreme Court Lane.

Staying Connected

Free WiFi is available at most coffee joints and in major shopping malls. However, we recommend renting a pocket WiFi device or purchasing a prepaid SIM card with a data plan.

In National Gallery Singapore

WiFi is available in the Gallery. (Network name: Gallery Visitors)

Pocket WiFi

This allows you to connect multiple devices with a single pocket WiFi device. This is recommended if you own a few devices and do not intend to make many phone calls.

PRACTICAL INFORMATION

Pocket WiFi devices are available for rental at the Changi Recommends counters at the Airport, and can be returned just before you depart the country. There are other pocket WiFi rental companies that offer delivery and return of the device to-and-from your hotel if you pre-register online.

Prepaid SIM card

All three local telcos - M1, Singtel and Starhub - offer a variety of packages for calls, texts, and data.

Prepaid SIM cards can be purchased at each telco's retail counters, convenience stores, and Changi Recommends counters at the Airport.

You are required to produce your passport for registration when purchasing a prepaid SIM card.

Useful Locations Near the National Gallery Singapore

ATM/Bank

Opening hours for most banks are 9.30am–3pm on weekdays and 9.30am–11am on weekends. All banks handle travelers' checks and provide foreign currency exchange services.

Withdrawal of Singapore currency at ATMs can be done with all international credit and debit cards that have been activated for overseas use. There is an ATM located in the Gallery at the B1 Auditorium Foyer.

Currency Exchange

There are currency exchange offices / money-changers located in many places in the city center. The nearest is located at:

HBZ International Exchange Co.

Peninsula Plaza

111 North Bridge Road #01-17/18

Singapore 179098

Opening hours: 10am – 7pm daily

Pharmacy

Watsons

Raffles City Shopping Centre

252 North Bridge Road

Singapore 179103

Opening hours: 10am – 10pm daily

Post Office

Bras Basah Post Office

Bras Basah Complex

Block 231 Bain Street #01-01

Singapore 180231

Opening hours: Weekdays 9.30am–6pm,

Saturday 9.30am – 2pm

Supermarket

Raffles City Market Place

Raffles City Shopping Centre

252 North Bridge Road #B1-01

Singapore 179103

Opening hours: 8am–10pm daily

PRACTICAL INFORMATION

Library

National Library Singapore
100 Victoria Street
Singapore 188064
Opening hours: 10am–9pm daily

Travelers' Notes

Electricity

Singapore's power sockets are type G. The standard voltage is 230 V and the standard frequency is 50 Hz.

Language

English is one of the 4 official languages in Singapore and remains the most popular medium of communication among Singaporeans. The English language used in Singapore can be classified into Standard English and Colloquial English (Singlish). Singlish is characterized by features such as the deletion of articles ('a', 'an' or 'the') in sentences, shortening of words, and the usage of particles (such as 'ah' and 'lah') at the end of sentences. Singaporeans also use many acronyms and abbreviations in their everyday speech.

Weather

Singapore has a tropical climate with abundant rainfall and high humidity all year round. The weather in November is expected to be hot with occasional showers. Please dress comfortably.

Tipping

Tipping is not compulsory in Singapore when paying for meals or services. Bills at restaurants include a mandatory 7% Goods and Services Tax and 10% Service Charge.

Smoking

Smoking is prohibited indoors and in all air-conditioned places, such as malls and eateries. There are designated smoking areas in some entertainment outlets and open-air eateries.

At National Gallery Singapore, the smoking area is outside the museum café, Gallery & Co. It is accessible via the exit at Coleman Street.

Food Recommendations around National Gallery Singapore

Singapore is proud of its local cuisine and offers a diverse range of food options across its many cultures. Here are some recommendations from the local team.

PRACTICAL INFORMATION

Street Food

Street food in Singapore has been aggregated into hawker centers and air-conditioned food courts located within shopping malls. This is where the traditional flavors of Singapore and the surrounding region can be explored.

- Maxwell Food Centre
Local favorite and home to Tian Tian chicken rice endorsed by Chef Gordon Ramsey.

Kadayanallur Street
Singapore 069184

- Telok Ayer Market (also known as Lau Pa Sat)
Lau Pa Sat is a blend of history, 19th century architecture, and scrumptious local food.

18 Raffles Quay
Singapore 048582

Affordable Dining

- Treasures Yi Dian Xin
Casual Cantonese dim sum dining restaurant

Raffles City Shopping Centre
252 North Bridge Road #B1-37
Singapore 179103

- nALAn Restaurant
Serving a variety of vegetarian Indian dishes from across the sub-continent.

Capitol Piazza
13 Stamford Road #B2-54
Singapore 178905

Fine Dining

- Whitegrass
One Michelin starred restaurant serving contemporary Australian cuisine.

CHIJMES
30 Victoria Street #01-26/27
Singapore 187996

- Shinji by Kanesaka
A renowned Japanese dining experience, offering fine sushi & omakase.

The St. Regis Singapore
29 Tanglin Road
Singapore 247911

PRACTICAL INFORMATION

Bars & Nightlife

Much of Singapore's nightlife congregates around 2 areas – Clarke Quay and Boat Quay. At these places, you can find a variety of cafés, bars and nightclubs that cater to all.

→ Smoke & Mirrors

Located in the Gallery, offering bespoke cocktails and an unblocked view of Singapore's historical and cultural icons.

National Gallery Singapore

1 St. Andrew's Road #06-01

Singapore 178957

→ 28 Hong Kong Street

A speakeasy bar that serves its award-winning cocktails in a relaxed and sophisticated atmosphere.

28 Hong Kong Street

Singapore 05966

→ 1-Altitude

The world's highest alfresco bar with a panoramic 360-degree view of the city.

1 Raffles Place

Singapore 048616

Emergency Contacts

Singapore is a safe country with low crime rates. It is safe to wander into most parts of Singapore at night, but please still exercise due caution when doing so.

In case of emergency, please dial the following:

- Emergency Ambulance & Fire: 995
- Police Emergency: 999