

CIMAM

10-12
NOVEMBER

2017 ANNUAL
CONFERENCE

NATIONAL
GALLERY
SINGAPORE

THE ROLES
AND RESPON
SIBILITIES
OF MUSEUMS
IN CIVIL
SOCIETY

CIMAM 2017 Annual Conference Report

The Roles and Responsibilities of Museums in Civil Society

Singapore
10 – 12 November 2017

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President's report

In the months preceding this year's conference, the Board of CIMAM was involved in debates about a number of issues in the USA around censorship. It is a sad reflection of the times that one of the most contentious pertained to the Guggenheim's withdrawal of three works involving animals from the *Art and China after 1989: Theater of the World* exhibition following threats of violence against staff. CIMAM was invited to sign a petition protesting the withdrawal of the work by the National Coalition Against Censorship but acknowledging the very difficult situation the gallery faced, we decided to invite the Director and the Curator of the exhibition to address the Board during our meeting in Singapore and to put the subject onto the agenda for our general assembly.

The issues were thoughtfully addressed in the general assembly, as well as the situation regarding the inability of the Getty Foundation to support a colleague from Iran for our travel grants program because of the sanctions which prohibit support of any

external program which involves delegates from the government of Iran. It was agreed that if the Getty Foundation cannot secure exemptions, CIMAM will not seek funding for next year's conference. The matter of the updated bylaws passed with little comment with the exception of one vital comment about the role of the artist and a plea for CIMAM not to be too rigid in its definition of collecting.

The general assembly came at the end of three days of fine presentations, discussions and opportunities to network in the grand surroundings of the renovated and rejuvenated National Gallery Singapore. The key note speakers and presenters of case studies delivered thought-provoking and diverse responses to the three topics: *Art and the City: From Local to Transnational, Re-learning Southeast Asia* and *What Do Museums Collect, and How?* – topics that felt both relevant and appropriate even if there was some frustration that inevitably more questions were raised than answers provided. The superb organization by the Singapore team also allowed time for a 'speed dating' exercise for delegates to get to know others over

an informal lunch and for visits to the important arts and heritage sites of the city.

With typical ambition, the Singapore team also organized both a pre and a post trip to give participants an opportunity to visit more of the region. Vietnam or rather Ho Chi Minh City came first with visits to a fascinating array of organisations, an artist's studio and historic sites – a hectic 48-hour schedule made more dramatic by the torrential rain! The post tour was to Indonesia with visits to both the Jakarta and Jogja biennales complemented by private collections, artist houses/studios, independent spaces and the recently opened MACAN museum. The dawn trip to Borobudur was unforgettable.

As I reflected on the conference on the long trip back to Australia, it became clear to me that it was the immediacy of the issues which made this conference seem so relevant and reinforced the importance of CİMAM. The sharing of responses and suggestions for appropriate action is a vital part of CİMAM's remit as we deal with very real challenges to our sector. The Board has now established a number of working groups to look

at these issues and we will be reporting back to the next conference in Sweden.

I do hope you will join us in Stockholm.

Elizabeth Ann Macgregor OBE

President of CIMAM

Director, Museum of Contemporary Art, Sydney, Australia



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 CİMAM and consider: Who are CİMAM's stakeholders? Who has vested interests, and what are the constituencies to whom we are responsible?

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, CİMAM'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 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?

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?

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?



CiMAM 2017 Annual Conference

Summary

CiMAM's 2017 Annual Conference (10–12 November 2017) was organized by CiMAM, hosted by the National Gallery Singapore. A pre-conference tour was organized to Ho Chi Minh, Vietnam on 8 and 9 November 2017 and the post-conference tour this year was organized to Jakarta and Yogyakarta, Indonesia on 13, 14 and 15 November 2017.

A total of 280 delegates from 54 different countries registered to the CiMAM 2017 Annual Conference in Singapore.

Constituted by members of CiMAM's Board, the conference committee for the 2017 Annual Conference was led by Eugene Tan (Director, National Gallery Singapore) and consisted of Corinne Diserens (independent curator); Mami Kataoka (Chief Curator, Mori Art Museum); Sarah Glennie (Director, Irish Museum of Modern Art); Saskia Bos (independent curator),

Suzanne Cotter (Director, Serralves Museum of Contemporary Art).

Three keynote speakers, nine perspective (case study) presentations and three panel discussions conformed the basis of a larger debate that took place among the conference delegates regarding three main questions: *Art and the City: From Local to Transnational; Re-learning Southeast Asia; What Do Museums Collect, and How?*

Keynote speakers included Nikos Papastergiadis, Director, Research Unit in Public Cultures, and Professor, School of Culture and Communication, University of Melbourne, Australia; Patrick D. Flores, Professor of Art Studies, University of the Philippines, Manila and Donna De Salvo, Deputy Director for International Initiatives and Senior Curator, Whitney Museum of American Art, New York, USA.

Perspective speakers included Ute Meta Bauer, Founding Director, NTU Centre for Contemporary Art Singapore, Singapore; Chen Chieh-Jen, Artist, Taiwan; Andrea Cusumano,

Deputy Mayor for Culture of Palermo, Italy; Ade Darmawan, Artist, Curator and Director, ruangrupa, Jakarta, Indonesia; Gridthiya Gaweewong, Artistic Director, Jim Thompson Art Center, Bangkok, Thailand and Post-Museum, Jennifer Teo & Woon Tien Wei, Artists, Singapore.

The three-day program included visits to Institute of Contemporary Arts (ICA) Singapore, LASALLE College of the Arts, DECK, Singapore Tyler Print Institute, Singapore Art Museum, Gillman Barracks & NTU Centre for Contemporary Art Singapore, Mapletree Business City and ArtScience Museum. Participants could choose among three Arts & Heritage Tours: Civic District, Tiong Bahru and Bras Basah. Institutions and art centres visited on these tours include: the Arts House, Asian Civilisations Museum, Substation, Grey Projects, National Museum Singapore and Objectifs: Centre for Photography and Films.

This year the conference incorporated significant changes to provide delegates with a more proactive experience (Discussion Workshops) and networking opportunities (Networking Lunch).

The Annual Conference was generously supported by The Keppel Group, Mapletree Investments Pte Ltd, Marina Bay Sands, Singapore Tourism Board and Terra Foundation for American Art.

CiMAM offered 31 travel grants to modern and contemporary art museum and collection professionals. Thanks to the funds received from the Getty Foundation, MALBA–Fundación Costantini, Fubon Art Foundation and Alserkal Programming.

A group of 33 delegates attended CiMAM's pre-conference tour to Ho Chi Minh City, Vietnam. The two-day optional program included visits to Ho Chi Minh City Fine Arts Museum, Salon Saigon, The Factory Contemporary Arts Centre, Dinh Q. Le's studio, War Remnants Museum and Galerie Quynh.

A group of 44 delegates attended CiMAM's post-conference tour to Jakarta and Yogyakarta, Indonesia. The two-day optional program included visits to Jakarta Biennale 2017, Museum of Modern and Contemporary Art in Nusantara (Museum MACAN),

Borobudur UNESCO World Heritage Site, OHD Heritage House, OHD Museum, Nasirun's studio, Biennale Jogja XIV, Cemeti – Institute for Art and Society and Agus Suwage's studio. Please refer to the conference booklet available at cimam.org for the speakers' biographies, abstracts and more program details.



Discussion Workshops

Conclusions

The Discussion Workshops were 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 were invited to dive into these issues; they were 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 were 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. There were three topics and several groups lead by a moderator discussing the same topic. Conclusions were collated by three moderators, members of the board, and presented at the General Assembly.

Censorship

While Censorship can be understood as a universal concept, its conditions are highly varied and dependant on context, in which questions of permissibility (and its limits) and personal and collective risk must be taken into account.

The Museum should be a site in which discordant positions and views can coexist without resorting to censorship and violence, whether threatened or real.

In the Museum, transparency is fundamental in ensuring that processes and situations in which acts of censorship might occur, either threatened or enacted, are fully visible.

Awareness, self-questioning and debate is fundamental, both within the institution and as part of public consultation.

The Board and members of CIMAM agree on the importance of establishing a set of ethical guidelines which would help museums in anticipating and addressing situations of censorship in their specific contexts. Museum Watch and the creation of a forum for sharing experiences and seeking advice is also recommended.

Suzanne Cotter

Governance

The fundamental problem that attracted the attention of workshop participants – regardless of the place they derive from – was an issue of unclear division of responsibilities and rights between governing body and institution. This issue outgrowths from lack of comprehension for the idea of autonomy of institution, as well as tendency to wield an excessive influence on its activities, by the governing body. It would be preferable to strengthen the autonomy of the institution by applying the model of universities.

Possible solution, to mentioned problems, could be also creating a position to be filled by a body that would mediate between the governing body and the institution. It would be based on the “arm’s length principle,” which has effectively been employed in some countries.

Another crucial problem is the institution’s hierarchical structure. It would be recommended to increase the empowerment of the institutions’ staff. Such operation would lead to reinforcing workers’ self-reliance and the feeling of being co-responsible for the institution.

A separate, and highly complex, issue is how to incorporate the community served by the institution into the above-mentioned processes.

Jarosław Suchan

The Future of Collections

We must amplify the concept and take it to different methods and institutions that collect art in different ways. Archives, documentation centres, methods for the register and collection of experiences as well as ephemeral practises and performances, time based practices, pedagogical and collective activities, they all require a new form of contractual negotiation among the involved parts in order to stipulate the future use of the material they manage.

Another important issue to address is to share collections among museums and with the audience as well. Use new technologies such as "Open Storages" solutions.

We have to be faithful to each institution's mission while collecting, living aside the changes of the market.

We also have to be very careful with the market behaviour and the institutions linked to this market, especially in China. Have the same caution with donors and collectors to avoid the re-colonization of our ways of collecting.

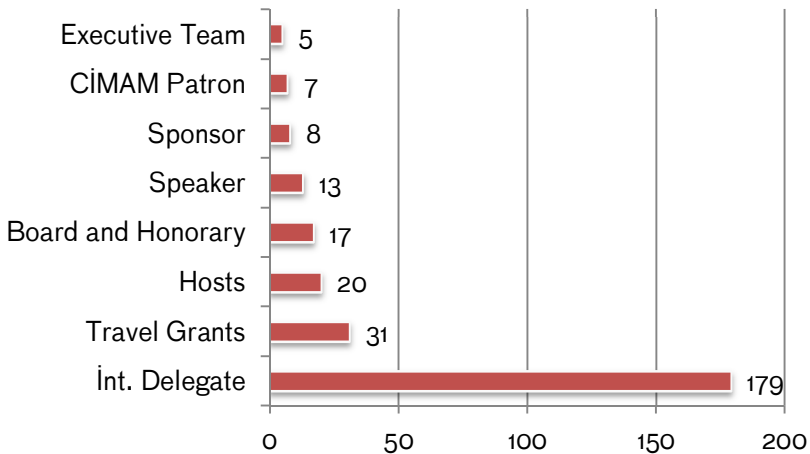
Agustín Pérez Rubio

Complete Key Takeaways of the discussion workshops are available upon request.



Conference delegates

The Annual Conference is CIMAM's most important meeting throughout the year. It is attended by directors and curators of modern and contemporary art museums and collections and independent professionals. A total of 280 delegates from 53 different countries registered to the CIMAM 2017 Annual Conference in Singapore.

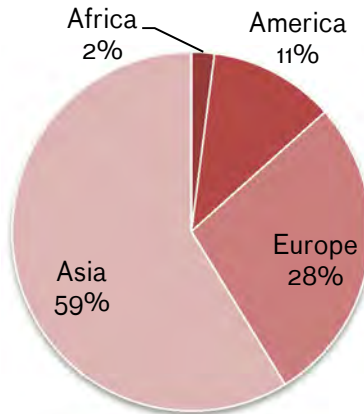


Delegates by countries

A total of 280 delegates from 54 different countries registered to CIMAM 2017 Annual Conference in Singapore. There was a strong presence of colleagues from Singapore and Southeast Asia attending the Annual Conference.

Argentina 3, Australia 7, Austria 2, Belarus 1, Belgium 5, Brazil 5, Cambodia 3, Canada 1, Chile 3, China 16, Colombia 1, Costa Rica 1, Cuba 1, Denmark 3, Egypt 2, Finland 6, France 3, Germany 9, India 5, Indonesia 12, Iran 1, Ireland 1, Italy 2, Japan 14, Kazakhstan 1, Kenya 1, Kosovo 1, Lebanon 1, Macedonia 1, Malaysia 3, Mexico 2, Myanmar 3, Netherlands 3, New Zealand 1, Philippines 12, Poland 5, Portugal 1, Romania 1, Russia 3, Singapore 70, South Africa 1, South Korea 5, Spain 4, Sweden 3, Switzerland 5, Taiwan 6, Thailand 5, Turkey 1, Ukraine 2, United Arab Emirates 2, United Kingdom 8, USA 11, Vietnam 9.

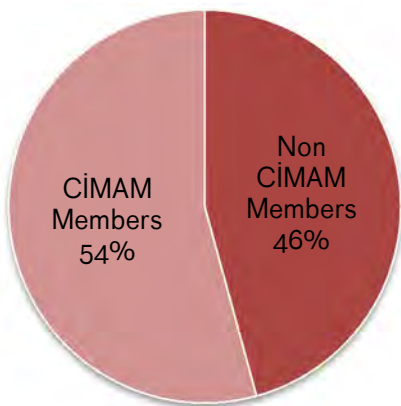
Conference delegates by continent



Conference delegates and membership

In 2017, in the first year of the triennial, CIMAM had 384 Members from 71 different countries. CIMAM Members are our best audience but there are also many professionals from outside CIMAM joining our meetings.

CiMAM Membership among delegates



Conference delegates 2006 – 2017

The CIMAM Annual Conference takes place in a different city each year to focus on a series of topics that reflect the needs and the diversity of our members.

2006 London	140
2007 Vienna	130
2008 New York	170
2009 Mexico	150
2010 Shanghai	200
2011 Ljubljana and Zagreb	180
2012 İstanbul	218
2013 Rio de Janeiro	159
2014 Doha	224
2015 Tokyo	260
2016 Barcelona	230
2017 Singapore	280



Conference budget

CiMAM's budget

In October 2017 CiMAM's total expenses were of 118.459,35€ from which 50% has been dedicated to programs and services for CiMAM members.

The costs of CiMAM's staff in October 2017 were of €46.646,05 and the operating office costs were of €12.144,46. CiMAM aims to increase programs, activities and general visibility to raise the sufficient funds to become a fully sustainable organization.

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

Conference Budget

The CiMAM 2017 Annual Conference received the generous support of Singaporean, Southeast Asian, and International institutions and organizations, governmental bodies and private companies: *The Keppel Group, Mapletree Investments, Marina*

Bay Sands, Lee Foundation Singapore, Samsung, Terra Foundation for American Art, Yoma Strategic Holdings and First Myanmar Investment and Singapore Tourism Board BiES Grant.

The sponsorship received covered production expenses of the conference such as speaker costs, technical equipment, receptions and additional travel support for delegates.

Conference Budget in Numbers

Total conference expenses: €279.367,59

Total sponsorship: €74.568,30

Cost per participant (280 participants): €997.74

Sponsorship received €62.781,1

Total In-kind received €49.579,50

Income from Registration €45.149,18

Conference expenses:

Speakers: €24.598,20

Conference Production: * €137.226,52

Booklet and Materials: €8.018,11

Catering: €100.409,00

Transportation: €9.115,76

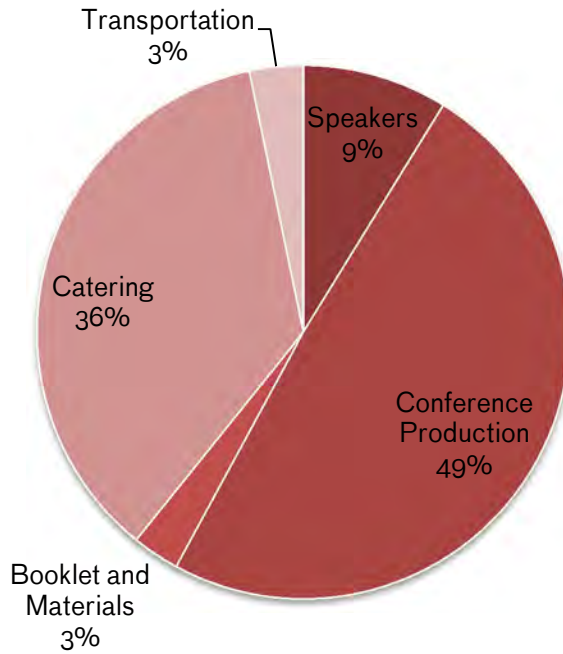
Total expenses: €279.367,59

*Includes the pre and post conference tours.

The final version of this accountancy will be available by March 2018. Detailed accounts are published in the Annual Report and are also available upon request.



Conference breakdown of costs



How was the conference financed?



Travel Grant Program

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

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

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

Since 2005 over 280 young curators and museum directors from emerging economies have been awarded support to attend CiMAM's Annual Conference.

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

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

→ Successful applicants become members of CiMAM for the triennial they have been awarded allowing continuity and belonging to the most relevant international contemporary art museum community.

→ Beneficiaries' profiles and reports are announced through CiMAM's newsletter, website and published at the conference booklet and conference report gaining remarkable international visibility.

2017 Travel Grant Program

In 2017 CiMAM offered 31 travel grants to modern and contemporary art museum and collection professionals residing in 21 different countries.



The total amount received was €56.600,00 and was generously provided by:

The Getty Foundation, Los Angeles, offered 20 travel fellowships for professionals residing in countries with Emerging Market and Developing Economies.

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

Fubon Art Foundation, Taipei supports 4 travel grants to modern and contemporary art museum and collection directors and curators from Taiwan.

Alserkal Programming, Dubai supports 3 travel grants to modern and contemporary art museum and collection curators and directors from the United Arab Emirates and the wider Middle East and North Africa region including Algeria, Bahrain, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Qatar, Saudi Arabia, Syria and Tunisia.

Every year CİMAM seeks to increase the number of travel grants that CİMAM can offer to contemporary art professionals from around the world to participate in the Annual Conferences.

CİMAM's website has dedicated a section exclusively to CİMAM's Travel Grant Program with extended information about its funders and beneficiaries since 2005.



CiMAM Travel Grant Committee 2017



Jarosław Suchan,
Board member of
CiMAM, Director
Muzeum Sztuki in
Łódź, Łódź, Poland



Eugene Tan, Board
member of CiMAM,
Director, National
Gallery Singapore,
Singapore



Frances Morris,
Board member of
CiMAM, Director,
Tate Modern,
London, UK



Agustín Pérez Rubio,
Board member of
CiMAM, Artistic
Director, MALBA, Museo
de Arte Latinoamericano
de Buenos Aires, Buenos
Aires, Argentina

The Getty Foundation

Since 2005 the Getty Foundation has been contributing to CIMAM's development by supporting the attendance of a total of 202 professionals from underrepresented countries around the globe to CIMAM Annual Conferences. In 2017 the total awarded amount by the Getty Foundation to CIMAM to carry out the Travel Grant Program was of €36.600,00.



The funds have been used to cover travel, lodging and registration fees of 20 award recipients from 18 different countries with Emerging Market and Developing Economies according to the International Monetary Fund's World Economic Outlook.

*Grant beneficiaries funded by the
Getty Foundation since 2005*

2005 São Paulo	19
2006 London	17
2007 Viena	20
2008 New York	0
2009 Mexico	0
2010 Shanghai	0
2011 Ljubljana and Zagreb	25
2012 İstanbul	23
2013 Rio de Janeiro	15
2014 Doha	22
2015 Tokyo	20
2016 Barcelona	20
2017 Singapore	20

Selection process and criteria

Travel grants were evaluated and conferred by CiMAM's Travel Grants Committee and the Getty Foundation based on their assessment of the professional's genuine financial need, the potential benefit to their development and/or research and relevance of field experience in relation to the objectives of CiMAM.

Grants were restricted to modern and contemporary art curators and museum directors who work in countries with emerging and developing economies*. Researchers and independent curators whose field of research and specialization is contemporary art theory and museums were also eligible.

While curators of all career levels were encouraged to apply, priority was given to junior curators (less than 10 year experience). Applicants who have been awarded with travel fellowships from the Getty Foundation through CiMAM are not considered for a new grant before 3 years.

*CIMAM followed the list of countries with emerging and developing economies according to the International Monetary Fund's World Economic Outlook Report, January 2017.

Afghanistan, Albania, Algeria, Angola, Antigua and Barbuda, Argentina, Armenia, Azerbaijan, Bahrain, Bangladesh, Barbados, Belarus, Belize, Benin, Bhutan, Bolivia, Bosnia and Herzegovina, Botswana, Brazil, Brunei Darussalam, Bulgaria, Burkina Faso, Burundi, Cabo Verde, Cambodia, Cameroon, Central African Republic, Colombia, Comoros, Costa Rica, Côte d'Ivoire, Croatia, Chad, Chile, China, Democratic Republic of the Congo, Djibouti, Dominica, Dominican Republic, Ecuador, Egypt, El Salvador, Equatorial Guinea, Eritrea, Ethiopia, Fiji, FYR Macedonia, Gabon, Georgia, Ghana, Grenada, Guatemala, Guinea, Guinea-Bissau, Guyana, Haiti, Honduras, Hungary, India, Indonesia, Iran, Iraq, Jamaica, Jordan, Kazakhstan, Kenya, Kiribati, Kosovo, Kuwait, Kyrgyz Republic, Lao PDR, Lebanon, Lesotho, Liberia, Libya, Madagascar, Malawi, Malaysia, Maldives, Mali, Marshall Islands, Mauritania, Mauritius, Mexico, Micronesia, Moldova, Mongolia, Montenegro, Morocco, Mozambique, Myanmar, Namibia, Nepal, Nicaragua, Niger, Nigeria, Oman, Pakistan, Palau, Panama, Papua New Guinea, Paraguay, Peru, Philippines, Poland, Qatar, Republic of Congo, Romania, Russia, Rwanda, Samoa, São Tomé and Príncipe, Saudi Arabia, Senegal, Serbia, Seychelles, Sierra Leone, Solomon Islands, South Africa, South Sudan, Sri Lanka, St Kitts and Nevis, St Lucia, St Vincent and the Grenadines, Sudan, Suriname, Swaziland, Syria, Tajikistan, Tanzania, Thailand, The Bahamas, The Gambia, Timor-Leste, Togo, Tonga, Trinidad and Tobago, Tunisia, Turkey, Turkmenistan, Tuvalu, Uganda, Ukraine, United Arab Emirates, Uruguay, Uzbekistan, Vanuatu, Venezuela, Vietnam, Yemen, Zambia, Zimbabwe.

Application process

Each candidate completed the online application available at CIMAM's website including a CV and motivation statement and two letters of recommendation.

The call for applications and information about the Travel Grant Program was sent 1 June 2017. Deadline to receive applications was 30 June 2017. Successful candidates were informed on 17 July 2017 and the list of grant beneficiaries was announced on 10 August and 7 September 2017. Candidate applications were reviewed by the Travel Grant Selection Committee of CIMAM constituted by 4 CIMAM Board Members. In 2017 they reviewed 71 completed applications from eligible candidates. All grant recipients were first approved by the grant contributor.

The support was limited to conference registration, travel and accommodation expenses for the awarded beneficiaries. When accepting the grant, each successful candidate returned completed an online Acceptance Form with the grants' terms and conditions. This document contained information on travel

insurance, registration to the conference, travel and accommodation arrangements, visa requirements, instructions to submit a written report and details as new members of CiMAM. Applications and acceptance forms with terms and conditions are available upon request.

*Country and city of residence of the 20
Getty Foundation 2017 grantees*

Riksa Afiaty, South Jakarta, Indonesia

Mahnaz Asadi, Tehran, Iran

Thi Thanh Mai Bui, Hanoi, Vietnam

Renata Cervetto, Buenos Aires, Argentina

Lydia Gatundu Galavu, Nairobi, Kenya

Kevser Guler, İstanbul, Turkey

Tatiana Kochubinska, Kiev, Ukraine

Vikash Kumar, Noida, India

Viviana Kuri, Guadalajara, Mexico

Pablo León de la Barra, Rio de Janeiro, Brazil

Samal Mamytova, Almaty, Kazakhstan

Gretel Medina, Havana, Cuba

Riason Naidoo, Cape Town, South Africa
Manuela Ochoa Ronderos, Bogotá, Colombia
Jovanka Popova, Skopje, Macedonia
Luiza Proença, São Paulo, Brazil
Vaishnavi Ramanathan, Chennai, India
Hanna Samarskaya, Minsk, Belarus
Marta Skowronska-Markiewicz, Warsaw, Poland
Svitlana Tsurkan, Kiev, Ukraine



Grantees' reports



Riksa Afiaty, Independent Curator Jakarta, Indonesia

As a platform for exchange information and cooperation between museums worldwide, CiMAM with its museum members all over the country has a responsibility to contribute

to the knowledge and to the comprehension of the role museums and contemporary art institutions play in the social and cultural development. Museum placed as a center of the knowledge and the distribution.

Based on that idea, taking a point of view as a citizen in Southeast Asia and reflecting on the 3 days symposium makes me realize that the knowledge distribution still manages by the institution that geopolitically reside in the west part of the world. It is interesting if we talked about center-periphery, how to access the knowledge from the periphery or how we do this as a citizen in the southern part.

The platform of meeting is less interesting, since the speaker still looks and reflects how the western context contested, and less now with the idea of dewesternisation and decolonialisation since the meeting is in Southeast Asian context. The second day, the panel is more interesting, nevertheless, the speakers should be more into the new generations to indicate and read how this young generation reinterpret into the past and forecaste the future.

The idea of the symposium should be carried out in a dialogical way to not generate the potential of one-sided domination, applied contextually where the discussion is held. So, the activity demonstrates how knowledge should continue to be produced, reproduced and distributed to recognize the potential around us. In my opinion, this meeting should serve as a collective space to share ideas in exploring some relevant topics or issues around the Southeast Asia. Colonial relations became important again for the struggle, each nation has its own epistemology to live its life. Through context in various fields, especially art and culture, horizontal forces were built to create our own thinking how we dealt with the institution as learning

process, let it be private museum, national museum, (art) school, artist run space, artist collectives etc.



Mahnaz Asadi, Head of Museum, Iran's Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), Tehran, Iran

Mahnaz Asadi could not attend the Annual Conference due to the US government sanctions against Iran and Syria.

Just a few weeks before the conference, the Getty Foundation informed CiMAM that attendance by an Iranian government employee at the conference without a specific license from the U.S. government puts U.S. sponsors at risk of violating existing U.S. sanctions regarding the government of Iran. These sanctions were in place since 2012, but the Getty Foundation only recently learned that the scope of the sanctions was broader and the exceptions narrower than they had previously believed.

Unfortunately, the application process for a license could take many months. Unaware of the scope of restrictions, the Getty

did not apply for a license for Mahnaz. Therefore, if Mahnaz would have participated in the conference even as a delegate not supported by the Getty, the Getty would have had to withdraw support for the whole program and CIMAM would have been in the unfortunate position of having to return all grant funds.

As the travel grants for the 20 curators supported by the Getty have already been expended, and the conference was about to take place in less than two weeks, the Board decided that the only feasible option was to offer our colleague a definite place at the conference in 2018 which will allow time to seek an exemption.

The Getty was as dismayed as CIMAM was and was committed to supporting a global network of professionals from all countries, and to do so in compliance with all applicable laws. They remain fully committed to furthering these goals, and are currently exploring the process for licenses for future projects. The CIMAM Board deplores the fact that the sanctions are preventing museum professionals in Iran from taking part in global discussions about museum practice.



Thi Thanh Mai Bui, Vice Director, Vietnam National Museum of Fine Arts, Hanoi, Vietnam

In this paper, I would like to report about the Conference and Possible Professional Outcomes after attending the CIMAM 2017

Annual Conference in Singapore.

On the second day of the CIMAM 2017 annual Conference, after several speeches by professors, curators, and artists about *Art and the City: From Local to Transnational?* and *Re-Learning Southeast Asia*, I participated in the Discussion Workshops *The Future of Collections*. The members of the workshop are the chairman of the Discussion Workshop Suhanya Raffel, Executive Director, M+, Hong Kong and the other participants from Singapore, Germany, and Myanmar.

Using the guiding questions as starting points, with Suhanya's guide, delegates were encouraged to relate their experiences and positions to the issues and to share them openly. We started the discussion very naturally talking about our institutions, sharing experience of contemporary art, and teaching each other

about the knowledge of the art and the museum. Suhanya Raffel encouraged participants to speak out their thoughts, ideas as well as issues about their institutions. During the discussion, I experienced a rollercoaster of sensations. I listened to Suhanya and other participants speak about the issues and the future of the collections - museums. The discussion helped me to see the situation of the Vietnam Museum of Fine Arts in the context of Asian Museum of Arts better, strengthen my research of art and museum, and improve my lectures and writing on Vietnamese art and museum. The discussion also helped me to see clearly the strategy to develop by our museum which is: training staffs, doing academic research, making exchanges with international institutions as well as with the art institutions, art centers, researchers, artists and curators in Vietnam. Although our discussion workshops had five participants, including the chairman, we discussed very motivatedly, and we all agreed that our discussion was very interesting and helpful.

CIMAM 2017 gave me the opportunity to learn about the international issues in the latest developments in the art history, contemporary art, as well as the methodologies and approaches in studying museum of art. Our museum's objective is to become

a national center of Vietnam artwork collections that has the best reputation not only as a nation-wide art museum, but that also meets the regional and international standard in fine arts. So, I expect to further expand these relationships and cooperation with international art institutions in order to develop all fields at our museum.



Renata Cervetto, Coordinator Education
Department, MALBA Museo de Arte
Contemporaneo, Buenos Aires, Argentina

CiMAM 's conference takes place every
year in a different setting. In this
opportunity, the chosen destination was

Singapore, a city that at first sight seems to have landed from a near future. Staggering skyscrapers and shopping malls merge with colorful Buddhist and Indian temples. Huge parks and gardens spread through the city offering a mind recess after so much concrete. Magnificently well designed, with plenty of exuberant plants and trees, some of these parks are inhabited by cocks, chickens and birds that may join you on your walking. The

ultimate attraction is Gardens by the Bay, a futuristic garden built over a terrain gained to the sea that combines an elixir of mineral and botanical species with the latest technology. Mixed feelings arouse in this visit. I was overwhelmed by the beauty of the closed gardens, the variety of plants, flowers, cactus and stalactites displayed through four different levels. However, this perfection is also a bit tricky. I can't help a certain feeling of mistrust every time I find everything on its right and exact position.

Going back to the city, it was also a nice surprise to find simplicity and spontaneity in urban public spaces near take-away shops, where young people gather to eat or have a drink sitting in circles on the floor during the day and also until late in the evening. Singapore is one of the safest places to live, but this also comes in hand with tons of security cameras placed on every corner resembling a reality show in which policemen are dressed up as civilians. I wonder how it would be to live in a place where you are constantly observed, and how this may condition your actions and expressions. Paradoxically, the sense of fear gains terrain on a psychological level. The border between public and private becomes somehow liminal, but I

wonder up to what point people are conscious about this fact as they buy their groceries in a hawker center or just walk on the streets.

Nikos Papastergiadis, the first keynote lecturer of the conference, structured his speech in three parts. When speaking about the urban condition he quoted Karl Marx, who claimed, by the end of the XIXth century, that a city is a place for a revolution that will rescue us from the idiocy of our own lives. In which possible ways can this be pursued? Are museums responsible for society's mind awakening and development of a critical perspective? Are artistic institutions really capable of achieving those goals or are they part of a mere spectacle? *The Roles and Responsibilities of Museums in Civil Society*, the topic for this year gathering, attempted to bring light over these questions.

This takes me to another good surprise I had during one of our evening tours: the "Quiet Room", in the Singapore Art Museum. Located on the second floor, on the way up to more exhibition rooms and near the toilets, this little, cozy and iconoclastic space is specially designed for visitors in need for a break. Do museums really consider the mental, physical and emotional conditions of their viewers? While speaking with one of the girls

from the staff, she mentioned: “our visitors are sometimes just tired you know?” This place was the result of a “fight” they won against other areas of the institution, as these areas couldn’t understand why there is nothing hanging or displayed there. A room with nothing but comfortable couches and AC, and a name of its own, where you are not forced to purchase anything to stay.

After having the time to digest this experience, I came to the conclusion that, in my life, there will be a before and after this trip. When writing my application, I had particular expectations in relation with the topic discussed this year. I also felt curious about possible exchanges with the invited speakers and getting to know a city such as Singapore. Once back, I realized that this week was not only about a conference, but a unique opportunity to actively engage with colleagues from literally all over the world, plus getting a cultural close up of the cities we visited –in my case, Ho Chi Min for the pre-conference tour and then Singapore.



Lydia Gatundu Galavu, Art Curator,
National Museum of Kenya, Nairobi

I was attending CiMAM for the first time and I must say it was one of the most amazing experiences in my professional life. I am extremely grateful to the CiMAM

organizing team for inviting me and more importantly awarding me a travel grant without which I would not have been able to take up this opportunity. The experience was beyond my expectation. One of the messages that ran through the conference was that we are always looking to learn from the best and the organizers of the conference ensured maximum one-on-one engagements amongst the participants by way of various session approaches. The conference helped me broaden my perspectives on the role of art in museums and further the role and responsibilities of museums in civil society. I was able to engage in meaningful dialogue with peers from diverse backgrounds; to share and exchange ideas and to hear how they handle similar situations with the view of improving my curatorial and exhibition interpretation skills. The organic

environment generated confidence and made one feel that every local story is an international story.

Working in a national and government ran museum, the topic on censorship was of great interest to me. How do you prepare for censorship? How do you self-censor? And other questions raised and discussed may not have solved this difficult and sensitive issue but it did provide insightful ideas on how to re-package approaches and address issues of censorship when they arise as opposed to silence because silence creates speculation which causes the problem.

The National Museums of Kenya has a role to set international standards in Kenya for safe guarding heritage and disseminating information, which has been done in many areas of research. Art is the newest field of interest for our museum with plans currently going on for the development and installation of a permanent art gallery. As the curator for this project, my participation in CİMAM 2017 exposed me to current trends in museum practice that I will share and replicate back home. The museum visits and the guided tour to Singapore's Civic District were remarkable. The people of Singapore are extremely hospitable and the monuments and historic spaces

were certainly as educative as they were beautiful. I would definitely recommend my colleagues to join and take part in CIMAM events.



Kevser Guler Cinkaya, Curatorial
Researcher
Arter Musuem Project, İstanbul, Turkey

Participating the 2017 CIMAM Conference in Singapore, have been a great learning experience for me. Sharing ideas, knowledge and experiences about the ways and areas which the museums embedded various contexts have been exploring, enjoying and struggling, is particularly horizon opening. The opening lecture of Nikos Papastergiadis, complicating and contaminating the idea of 'publics' today has provided a wide map of questions, articulations and concerns, for the conference whose focus was defined as *The Roles and Responsibilities of Museums in Civil Society*. The questions in relation to 'How, what and who is the publics and the empowering means, mediums and practices of possible collaborations?' which

sparkled during this lecture had been vivid during the three days of the conference. Ute Meta Bauer (Founding Director of NTU Centre for Contemporary Art Singapore) and Andrea Cusumano's (Deputy Mayor for Culture of Palermo) perspectives and experiences provided two inspiring and sound pictures of the ways how institutions and artistic practices get engaged with the publics and nurtures the cultural ecosystem they belong. The third day, dedicated to the inquiries about the formation and presentation of the museum's collections was engaging as well providing diverse perspectives geographically, historically, culturally and institutionally.

However, the second day of the conference, which was dedicated to the contemporary contexts and art histories of Southeast Asia, unfolding via the lectures on Philippines, Indonesia, Thailand and Singapore's art scenes with certain focuses by Patrick D. Flores, Ade Darmawan, Gridthiya Gaweewong and Post-Museum have been transformative for me. Not only because we were in Singapore, enjoying exhibitions and art works by artists from Southeast Asia at the National Gallery Singapore and also many other spaces that we visited via the most smooth and organized program of CİMAM;

but also, the subtle criticality of each lecture, their being embedded in the regional specificity, and laying out cartographies of complex social and cultural phenomena were impressive.

There are many moments I recall from this day. For instance, Patrick D. Flores' answer, to a response from the audience questioning the lecturers' ways of dealing with the Southeast Asian political history and contemporary political environment, in relation to art history or their practices, was breath taking in terms of the discussions of arts and politics as well. Referring to my notes, Mr. Flores said: "I guess my presentation fails to provide a dialectical moment in relation to what was happening at the center. It is because I am trying to move away from that dialectical moment, to delay that dialectical moment a bit, and to create a space for a certain materiality to emerge relationally independent from an ideological function." I think that, Flores' emphasis on the 'materiality', instead of almost stigmatizing 'political local histories' discourse, anticipates affirmative possibilities of art works, art infrastructures and art communities which will enable more diversified, complex and non-dualistic affective realms for art and culture to flourish, both at individual

and institutional terms. I strongly believe that, the critique of 'dualistic' or 'oppositional' thinking needs to be extended here till the point that it destabilizes the dualities of democratic/non-democratic, colonial/not colonial, public/private and historical/contemporary.

Thanks to CIMAM and the Getty Foundation for giving me the opportunity of participating in this year's conference.



Tatiana Kochubinska, Curator of the Research Platform, PinchukArtCentre, Kiev, Ukraine

Visiting CIMAM Annual Conference *The Roles and Responsibilities of Museums in Civil Society* was very fruitful for me in terms of networking as well as receiving new knowledge in my professional field.

First of all, I would like to stress that the conference was very well organized and scheduled both content-wise and technically including the whole crew team who was very helpful in navigating through the labyrinth-space of the Singapore National

Gallery. The conference has shown an optimal balance between lecture/theory part and workshop/visiting locations.

Secondly, humid yet steaming hot atmosphere of Singapore has given a special feeling to the whole process. Exactly being in Singapore was very particular. The context, surrounding, architecture, history and attitude to art are completely different from any context I have ever been. Visiting *Substation* and its exhibition *Discipline the city* was one of the discoveries. It was the only moment that has shown critical potential and revealed a *scratch* in the ideal situation of the completely new city.

The conference itself was very important in terms of networking (meeting colleagues from around the world, colleagues of my age and other experienced professionals from the leading museums of the world). I am personally more practical person, so some case-study perspectives were the most relevant for me. The keynote speech by Donna De Salvo has given a lot of insights into my work and has given a lot of ideas and questions for developing the Research Platform of the PinchukArtCentre in Kiev.

Moreover, the discussions around censorship were interesting exactly by the way this topic is being articulated. It is really a

discussion rather battle-like situation. In the workshop on the topic of censorship I really respected the insistence and patience of Suzanne Cotter who was moderating our workshop and her willingness to have a practical outcome and possibilities that CIMAM can provide in this perspective.

Last but not least, I really liked the part of CIMAM General Assembly for its easiness, disengagement and transparency, especially the clarity in terms of budgeting process and the whole structure.

I am very thankful to Getty Foundation for this amazing opportunity to dive into such a different context, to get in touch with so many people and to get so much visual and intellectual inspiration.



Vikash Kumar, Senior Assistant Director Art & Culture Division, FICCI, Noida, India

Thank you CIMAM for the opportunity to attend the CIMAM annual conference 2017 at the National Gallery of Singapore. I have

been doing major international conferences in India for almost a decade now but I am truly impressed the way the whole conference has been managed in terms of communication, arrangements and hospitality.

It was indeed a great platform which provided plenty of networking opportunities. Many of us have got to know museum professionals and scholars from different parts of the world and have shared with them our areas of interests and work. We have also explored the opportunity of collaboration and developing some projects of cultural exchange etc. Having worked as a Curator at the National Gallery of Modern Art, New Delhi (India's biggest modern and contemporary art museum) I have noticed many issues in the museums of this region. During my conversation with the museum leaders at the mentorship and workshop I have shared those with them and have got some positive response.

We have discussed about creating wider networking, Guidelines for museum reforms, Enabling curatorial exchange programme and also the trivial issue of loaning of the art works within museum network.

Conference contents were good, discussions were very good. Great to hear the assumptions put forth by Nikos Papastergiadis during his keynote. The idea of cosmopolitanism Vs Naturalism or the creation of a hypersensitive city is the major concerns of the contemporary society. Also, the current role of a museum needs to be looked at whether it should act as relics of the past or we should break this notion and build a museum which is in tandem with the contemporaneity. Patrick's keynote has given an overview of arts of Philippine which was really enriching. Suhanya's and Donna De Salvo's experiences of sharing the building of collection were truly inspiring. Tiffany Chung's presentation about the censorship issue is really worth understanding the situation and has served as a focal point of learning for the curators and museum administration who are dealing with the works which could barge in to the line of censorship in the respective cities and societies. The networking lunch and the workshops were well planned and have opened up many opportunities which have helped the younger curators like us who have little physical exposure to the outside world. All the best to CİMAM for this great initiative!



Viviana Kuri, Director/Chief Curator,
Museo de Arte de Zapopan, Guadalajara,
Mexico

“Which of the discussions or lectures did you find most interesting, most useful?”

The question was posed by X as we sat before three cups of rather bitter *kopi* before our walk to the orchidarium of the botanical gardens in Singapore, in an attempt to brush off the fatigue of the past few very intense days. “For me,” replied Y, “the most interesting part is always the interaction, on both a professional and a human level, with all those in attendance.” Of course, the three of us agreed, but I added that in general I found the second and third days more enriching: to get to know how things are perceived in Asia, so apparently alien to our Latin American context, was a real learning experience. The fact that we share a past molded by colonialism gives us other things in common that are not so obvious. It seems to me that a way of absorbing and understanding what comes from without, a way of seeing the

rest of the world, is something we “non-Western” peoples have in common.

Particularly interesting were the reflections on censorship by some of the participants. In the presentation by artist Tiffany Chung, who explained the complicated circumstances surrounding the exhibition *Sunshower* at the Mori Art Museum, it was fascinating to learn the precise details of the situation, and above all to hear the response of the museum officials present in the audience. Realizing the pressures and constraints to which they were subjected, as museum professionals working within complex structures and hierarchies, one could not help but sympathize. We curators and museum professionals also experience censure, if not censorship, in different forms, not only from powerful agents in the political sphere, but even from the artists themselves. The decisions we are faced with are always difficult and judgments must be the result of an impartial analysis of all the elements taken together, in the particular context in which a given museum finds itself.

Donna De Salvo talked about the review and diagnosis made of the Whitney Museum collection. She said nothing about the scarcity of works by women artists or the yawning gender gap,

nor did she comment on the measures that have been taken to fill in that gap, the result of a male vision of art history.

Nevertheless, she was careful to include women artists in the examples she presented, and at the reception later on she assured me that they were not only aware of the pending task, but were changing the way exhibitions were set up to give a place of power to women artists, so that they would have greater and more efficacious visibility within the museum.

One of the activities I profited most from was the group discussion about collections. I was particularly interested in taking part in this discussion, because although the MAZ does not have a permanent collection (functioning rather as a Kunsthalle), there are plans to start assembling one. Personally, I find the issue highly problematical: the question not only of what, why, and how to collect, but also of who is to make these decisions, has become more complex than ever. It was very illuminating to hear the different positions and experiences. The issue of the scarcity of works by women in public collections came up again, along with a debate –which remained friendly enough– on whether a space without a permanent collection could even be considered a museum. Of course, the ideal of the

contemporary museum prevailed: a collection full of ideas, complex thought, public criticism, children, projects, doubts, failures, and successes. A museum with *empty* galleries and storerooms: empty so that there is space to exhibit works from so many places and so many artists. A sort of Suprematist black square that may contain all the art of every age.

Possible Professional Outcomes

A possible collaboration between the Ateneo of Manila University and the MAZ to recall the five hundredth anniversary of the arrival of the Spaniards in the Philippines. Mexico and the Philippines were both Spanish colonial possessions and shared both governmental and religious institutions, including the Inquisition, as well as a flourishing maritime trade. The Manila Galleon set out from the port of Acapulco before putting in at Manila, on its way to Spain and then back.

A possible collaboration between the MACBA and the MAZ, with an exhibition by the artist Domènec about a critical approach to the utopian content of modernity.

Ongoing conversations about a possible collaboration with the Ujazdowski Castle Centre for Contemporary Art in Warsaw.
Among other things...



Pablo León de la Barra, Curator,
Guggenheim/MASP/MAC Niteroi, Rio de
Janeiro, Brazil

As a first-time visitor to the region and to CIMAM I'm very thankful of the opportunity given by this travel grant, specially for being able to meet and engage with art and colleagues from the region and beyond, and in particular those from the global south. It is also interesting to note the almost complete absence of colleagues and institutions from the United States which sadly echoes Trump's withdrawal of the USA from the global arena. This withdrawal gives us an opportunity to dismantle dominant narratives that have now long passed their expiration date and to bring forward other histories that existed unacknowledged. I was particularly struck by the display of art from the 60s/70s in the Southeast Asia display section of Singapore's National

Gallery which contributed to my further understanding of the art histories from the region as well as creating regional visibilities and transregional dialogues. It must also be celebrated that a National gallery moves from presenting only National displays to engaging, presenting and collecting the histories of the region. For me it was especially important to be able to experience live works and documentation of artists I only knew from books or the internet and also discovering many others I didn't know. This works included amongst other:

From Philippines: David Medalla's (1938) iconic Cloud Canyon first done in 1963 and thought as a work that could generate itself, and change shape and form continuously as clouds do in the sky; Edgar Talusan Fernandez (1955) Kinupot from 1977 which refers to the abduction of political activists by the military or paramilitary during Ferdinand Marcos martial law (1972-81); Documents detailing the involvement of artists Roberto Chabet (1937-2013) and Raymund Albano (1947-85) in the Cultural Center of Philippines (Including a facsimile of the letter signed in 1967 by First Lady Imelda Marcos where Chabet is appointed director of the CCP and documentation regarding the exhibition a Decade of Developmental Art from 1979) as well as works by

Chabet, Kite Traps, 1973 (remade 2015) and Albano, Hot Springs, 1970.

Works from Indonesia included Siti Adiyati's Jejak (Footsteps) a group of plastic sandals falling from a hanging net from 1976 (remade 2015); Jim Supangkat (1941), controversial KenDedes from 1975 (remade 1996) and which is a figure with the head of a Javanese goddess and the body of a provocative modern woman and was considered by some as an insult; and FX Harsono (1949), Paling Top (Top Most) 1975 (remade 2016), a plastic rifle inside a wooden crate covered by wire mesh reflecting on the increased militarisation of the era and signaling arts need to be political; also as part of the display there was documentation of GRSBI and Ii exhibitions of 75 and 77 and a manifesto including the 5 lines of attack of the New Indonesian Art Movement.

Works from Malaysia included documentation of artists Redza Piyadasa and Sulaiman Esa's exhibition Toward a Mystical Reality which took place in Kuala Lumpur in 1974 in dialogue with works from both artists including The Mystical Reality Reinvented-Half Drunk Coca Cola Bottles from 2015 which announces that "Abstract Expressionism is truly one of the most

successful American exports to the world, perhaps next to McDonald and Coca-Cola.”

If there's a lesson to be brought forward from these excellent displays of art from Southeast Asia at Singapore's National Gallery is how the works challenge the notion of abstract art championed by American Abstract Expressionism by bringing context and politics back into the work of art. This said, every exhibition and display it is also a history of that which is absent, and in this case we must signal the absence of women active during this period, something yet to be researched and hopefully presented, as well as a later incorporation of other artists from other countries from the region (Thailand, Vietnam) from this same period who at the moment are not present in the display.



Samal Mamytova, Head of the Center for Fine Arts of Kazakhstan, Kasteyev State Museum of Arts of the Republic of Kazakhstan, Almaty, Kazakhstan

2017 CIMAM Annual Conference, which

was held at the National Gallery of Singapore, was organized at a very high level. The conference addressed the crucial issues of the role and responsibilities of museums in civil society. The conference topics were very informative and useful. I especially liked the presentation by the first speaker, Nikos Papastergiadis. In his speech he reviewed two main questions: how will museums deal with the extended frontiers of institutional spaces, and what are the means for engaging complex forms of public interaction. Also, useful were discussion seminars on censorship, governance and the future of collections. The conference was attended by researchers, curators, theorists and practitioners from around the world. They all had very interesting presentations and shared their experiences. I got a lot of useful information and experiences from foreign colleagues in this sphere. We visited museums and galleries of contemporary art that was a good chance to know about the state of art in Singapore. Especially, I was impressed by the collection of the National Gallery Singapore, Institute of Contemporary Arts (ICA) and Gillman Barracks and NTU Center for Contemporary Art Singapore, Art Science Museum. I strongly believe that the participation in the conference The Roles and Responsibilities of

Museums in Civil Society in Singapore with the study of international experience has significantly raised my professional level and I hope to use productively this experience in my further scientific research, curatorial activity and to reflect it in the reports at the national and international conferences.



Gretel Medina, Curator, Centro de Desarrollo de las Artes Visuales (Cdav), La Habana, Cuba

Presentations and agreements

Globalization today is a context in which cultural boundaries are subverted in today's world. Traditional art forms and ways of representations are all mixed together and reshape each other in multiple locations. That's way museums, galleries, and other institutional venues are obliged to evolve and change into cultural spaces in which traditional art forms are combined with projects of education, entertainment, and politics. To have effective institutions that support creative projects is one of the most important aspects

for contemporary societies. This support is essential to attracting different audiences who feel they can rely on institutions, find spaces for learning, discussion, and networking. One of the key challenges for CiMAM is to create and reinforce a bond between a wide variety of institutions in which cultural agents can find help and dialogue. This is my first time in this type of congress and it was actually very helpful to contrast and round ideas beyond geographical isolations. It also allowed me to think collectively and transnationally in terms of a global artistic community. Collaborative Projects are a central component of these contexts. Artists, institutions, curators, and publics have to work jointly in order to create strong and effective connections for everyday social, financial, and political challenges -particularly in developing regions.

The Congress presentations revealed a variety of experiences that gave participants the opportunity to compare each other's projects. In this sense, it was helpful to realize and contrast our differences but also to learn from commonalities. From Philippines and more traditional structures museums as maps in Sao Paulo Brazil are having. The first ... was talking about

collaboration between projects and institutions and for me that was key, coming from.....

Application

In the case of Cuba, we are now confronting ways to understand the relations between the notions of “public” and “private.” As we start to deal with these dynamics in smart ways, we are looking for connections in order to pave the routes to follow. Learning from other experiences and adapting existing formulas for collaborative strategies is very important.

Discussions around governance within institutions and, at the same time, understanding the relations of power with civil society and their political structures is the beginning of a fundamental question for everyone.

The way institutions organize their staff and how they related to each other is fundamental. This ties demand that departments such as communication, education, and artistic projects work together as a team.

CIMAM's database on issues such as censorship will certainly be a helpful tool to deal with different situations that can provide information to nurture new ideas on the topic.

Events in different parts of the world as well as residencies and other open calls can be socialized through the CIMAM network. South Asian history and especially the present development of the area is exciting and vibrant. Knowing about their institutions and artistic projects was an amazing way to get to know this part of the world. The region is geographically far from Latin America but, at the same time, there are many similar socio-cultural aspects, starting with our common history of colonization, and our present moment of transition.

CIMAM's congress was also revealing for me in that sense. I realized that our past history is marked for the same lines and that our artists are marked by migration, movement, and social struggles. The idea of a Global South was evident in the common experiences shared by the territories of Latin America and South Asia. I hope that this connection can be also explored in artistic projects that include open discussions between our realities.

Above all, to have a space to confront, contact, and talk about our everyday challenges as cultural mediators gave us the opportunity to feel part of a networked, interdisciplinary

community that gathers once a year to understand and debate our cultural environments.



Riason Naidoo, Independent Curator, Cape Town, South Africa

CIMAM in Singapore lived up to all expectations I had coming into it, and more. Being my first time in the Southeast Asia region the 2017 convention with its curated days encompassing a diversity of speakers - from museum directors to curators and artists - opened my eyes to the region's art scene: its art museums, independent institutes, artist led initiatives, and topical or controversial exhibitions. It was also fascinating to compare how art in each of the countries had developed differently from colonial times to independence through to the contemporary.

The central themes were relevant to everyone working in museums, particularly in this internationally politically unstable moment. It was Southeast Asia's time to shine and for the most part the conference was successful in this regard. Somehow

though it may have been more appropriate to hear more about the National Gallery Singapore and perhaps the Ho Chi Min City Fine Arts Museum than the Whitney Museum of American Art and the Sao Paulo Museum of Art, which seemed a little out of context here.

Perspective 8 on Day 3 featuring artist Tiffany Chung was particularly contentious. We all agree that freedom of expression is a crucial aspect of self-expression in the arts but is the artist, always right? Are artists also not susceptible to manipulating political situations to advance their careers?

Having spent much of my free time in the days after the conference closely viewing all the exhibitions at the National Gallery Singapore, I was most impressed by the programming at the host institution. While highlighting the 19th century Impressionists from France in the 'Century of Light' exhibition as the major draw card the museum also featured two important 19th century indigenous Southeast Asia artists viz. Raden Saleh (Indonesia) and Juan Luna (Philippines) who were contemporaries of the Dutch and French master painters. This recovery of local indigenous masters during the colonial era, with loans brought in from the major museums in Europe, is an

important example in revisioning art histories from former colonial viewpoints.



Manuela Ochoa Ronderos, Digital Curator,
Museo Nacional de la Memoria, Bogota,
Colombia

Attending this year's CiMAM Conference in Singapore was a great opportunity to meet and share experiences with colleagues from all over the world. Singapore's cultural scene is vibrant and I feel very honored to have learned about its political context, its history and culture.

I was particularly interested in the discussion held on day 3, entitled "What do museums collect and why?". Donna de Salvo's speech on the curatorial process of *America is hard to see* (the inaugural exhibition in the Whitney Museum of American Art's new building) highlighted the complexity of the category "American art" and the challenges they had to face to discuss the art canon. The institutional thinking, in this case the Whitney Museum, made an important political statement by determining

what and who can be called “American”. I was surprised to learn that plenty of the works on display had not been seen in decades or shown at all. I think it was a very smart decision to create a dialogue between well known modern art, contemporary artworks and folk art.

New acquisitions must respond to older ones in a critical and reflexive way. Adriano Pedrosa’s speech on the MASP’s collection and exhibitions was very thought provoking as well. MASP has a strong collection of European art and Pedrosa’s will to start gathering pieces from outside the European and the Brazilian canonical art history is just brilliant. I also really enjoyed getting to know more about the artworks of José Antonio da Silva and Maria Auxiliadora.

All of these discussions will -without a doubt- ignite ideas and inspire curatorial decisions in my professional career. I think that besides networking, one of the greatest elements of the CIMAM Conference is the opportunity to learn from other people’s experiences. Listening to both de Salvo’s and Pedrosa’s processes and challenges, helped me to get a better understanding of their institutions and the social responsibility they must assume.



Jovanka Popova, Curator and program Coordinator, press to exit project space Skopje, Macedonia

Three days of discussion during the CIMAM 2017 conference was an exceptional experience that provided me with knowledge and impression toward activities and institutional practices among the professionals coming from different socio-political contexts and professional surroundings.

The overarching title of the conference served as a useful reference that could equally be applied to the megalopolis, just as the small surroundings, raising the questions connected to subject of disorientation of globalised society that resulted from the dizzying problems posed by recent socio-political changes. Three main topics showed that conference was significantly informed by the emergence of critical responses to rapid social and geopolitical change in worldwide context. The first-day session provided different perspectives related to urging tendency to find more spaces of progressive freedom and

possibility in and beyond the institutional, through the possibilities of getting involved in engaging art activities into the process of remodeling the society or system.

Among many welcomes made by the hosts, the second day sessions aimed to introduce the international professionals to Southeast Asia contemporary context, less as local waves of practices and more as a way of art practices that were informed, and practiced in civil society by extending certain national, cultural and local traditions, values and processes.

The third-day conference session tended to deconstruct politics of institutional governance through the processes of collecting and collection representation in order to question how the institutions are dealing with mechanisms of power in controversial time periods. Re-questioning the issues related to globalization, main dominant historical narratives through art and censorship was challenge that provided numerous examples of committed and creative responses to the similar changing contexts and responsibilities.

Discussion topic on the issue of governance was collaborative brainstorming between cultural operators who work in dissimilar social context, but who share common concerns. It enabled the

participants with opportunity of gaining reversible knowledge, by re-evaluating their own experience in the field of institutional working and governance and through sharing experiences with colleagues.

Possibility of constituting connections with colleagues and artist at international level, which led to future collaborations, was a great impact from the conference.

I would like to thank CIMAM, Getty foundation and National Gallery Singapore for providing me with opportunity to attend program that will have a strong influence for the development of my curatorial work as part of the independent sector and the institutional also, that will inevitably lead to achieving positive results in the future.



Luiza Proença, Curator and Researcher,
São Paulo, Brazil

A True Singapore Ghost Story

During the lecture by Jennifer Teo and

Woon Tien Wei, from Post-Museum, I learned that one of the bestselling books in Singapore is *The Almost Complete Collection of True Singapore Ghost Stories* by Russell Lee, who has been writing about the supernatural since 1989. I also learned that in Asia most people believe in ghosts, more specifically in Singapore. Unfortunately, I couldn't identify these ghosts during my stay, but I definitely could feel them between the cold wind coming from the air conditioning of the National Gallery and the stuffy tropical weather of the city – they were neither inside nor outside the Museum, but in the space in between, which is also the space between fiction and reality.

In the exhibition *Ghosts and Spectres – Shadows of History*, at NTU, some artists tried to reveal Southeast Asian ghosts through film media. Although as mere projections, the films delve into past, outlining what is hidden from the official history but present in the collective memories, especially those of trauma and loss. One of the works, *Fireworks (Archives)*, for instance, made by Apichatpong Weerasethakul in the wake of the 2014 military coup in Thailand, shows a series of images that are like fragments of dreams. The dreamlike state “allows for the

unconscious to surface, creating an archive of political memory”. Because of timezone change – a difference 11 hours from Brazil – during my period at CIMAM conference I was, somehow, in the dreamlike state. While awaked in Singapore, I was sleeping in the West (and vice-versa) and had the feeling of this double existence. I couldn’t easily recognize the ghosts of Singapore because I’m not part of its history, but, as a medium, my body could make the recognition of the waking and dream states, necessary to link the past to the present, as well to notice the West dream of the colonialized Asia. I could also invoke from my memories the original figure of the *Zombie*, which was introduced by a British author in a book about the History of Brazil in 1810. In his narrative, Zombie was the leader of a revolt of African slaves and native people against the settlers. From a libertarian hero the name Zombie was, in literature, slowly metamorphising into an empty body, without emotion or discernment, a kind of ghost.

I'm happy that Post-Museum and the artists from NTU's exhibition are taking care of the region's ghosts, and concluded this should be a fundamental role and responsibility of the museums in civil society.

Addressing ghosts and censorship issues, CIMAM 2017 approached itself to the absences of art and social histories, which I consider to be of great importance. However, these absences weren't always named, and as unspoken things, they can not be properly discussed. I feel sorry for the absence of one grantees who couldn't join us in the conference for political reasons. As another grantee, I wished this information could have been communicated before our journeys.



Vaishnavi Ramanathan, Curator/Researcher
Piramal Art Foundation, Chennai, India

The CIMAM 2017 Conference was a great learning experience. For someone who works for a museum (Piramal Museum of Art) that has a keen interest in collaborations, the conference helped me understand ways in which interactions could be structured and collaborations could be catalysed.

At an organisational level, the conference has provided me with a model that I would like to adapt for the space in which I work.

At the intellectual level, the discussions and presentations emphasised to me the uneven terrain in which art professionals work and the need for finding solutions that are specific to the context. For example, while censorship is becoming increasingly common and artists/ institutions are finding ways to resist it, the point made by Ute Meta Bauer (in the discussion on the third day) made me see the issue from a different perspective. What could be construed as succumbing to the pressure of censorship and not allowing certain kinds of art works could also be seen as being respectful towards the sentiments of different communities. Such discussions gave me a varied perspective on a single issue. Similarly, the discussion group helped me gain a global perspective on the issue of collecting and deaccessioning. Since I work for a private museum that is currently building its collection and developing guide lines for the same, I found this particularly useful. Significantly, the discussion also helped me understand the gap as well as the possible bridges between a private collector's vision and a public museum. The understanding gained from the group discussion was enhanced with the presentations by Suhanya Raffel, Donna De Salvo and Adriano Pedrosa on the following day. These presentations

illustrated through case studies the process by which collections are acquired, institutions are built and engagements with the public are created.

I would also like to mention that a large chunk of learning at the conference was the space of the conference itself. The children's art education wing at the National Gallery has given me many ideas on how art can be introduced to children and I hope to implement these at the museum where I work.



Hanna Samarskaya, Curator, Manager of Culture, Month of Photography in Minsk Minsk, Belarus

Participation in the conference gave me a broader view on the activities of the project I represent, but also problematized my position as a professional within global network of CiMAM. What can be my role in the global network of curators? What is the place for the representative of an Eastern part of Europe in the map of worldwide art-scene today? These are the questions that

bothered me a lot during my home trip from Singapore to Minsk, Belarus.

The benefits for taking part in global networking are obvious. It gives courage, ideas, the feeling of community and knowledge (as in the aspect of close look on what is happening today in the art fields of distant geo positions, as well as in the terms of learning from the "older" brother, who is more experienced and who's system of life relationships are settled more than yours).

But on the other hand, how or what would the community of professionals gain from my participation in the network? Or on a wider scale, how does globalized community see me? How does Belarusian art could be interesting for worldwide art-community today? And more accurately: how do we want the art-world to see us? In the early 1990s, after the collapse of the Soviet Union, the Soros Foundation came to Russia, Ukraine and Belarus and generously distributed grants to artists and curators for several years. But as soon as the fund was deactivated together with it a whole generation of artists and curators ceased their activity not knowing how to find resources for their projects independently. Nevertheless, the success of such an enterprise can be

determined through the question of personal involvement and the experience gained from the collaboration.

Referring to Nikos' Papastergiadis talk – and question, how naturally collaboration can be grown? I would like to say that despite the cascade of common questions and personal skepticism, I place a great hope on a productive participation in the CiMAM network. Since already at the conference in Singapore it showed an inspirational example of 'collaboration as a confederation', rich in cultural diversity community enreached the principles of openness by searching 'common in diverse'.



Marta Skowronska-Markiewicz, Head of Education, Museum of Modern Art in Warsaw, Warsaw, Poland

First and foremost, I would like to express my profound thanks and utmost gratitude to Getty Foundation and CiMAM Board Members for providing me an opportunity to attend the conference. It was a great life and work enriching experience to

become a part of CIMAM organisation and to take part in such fantastically organised event.

In the recent decades, we have acknowledged a noticeable increase of art institutions' interests in different methods of public engagement and inclusion. Although museum's motivation of such an attitude and means by which they implement it do differ, the positive shift towards public is visible all around the world.

This year's conference aim was to address the issue of museum's responsibilities in civil society. The matter, which in contemporary political and social context worldwide is undoubtedly multi-layered, complex and ambiguous and can be tackle from different perspectives. The matter which from my own professional perspective is a key issue and everyday work main concern. Working on outreach and engagement, struggling to become more relevant to local communities give me a rather critical view on how we deal as art museums with being responsible.

Nikos Papastergiadis who gave a very thought and discussion provoking keynote speech on "Museums, Networked Public Spaces and Transinstitutional Collaborations "was, among

others, contemplating a necessity of collaboration in today's world. He referred to Maria Lind's articles on collaboration as a central method in contemporary art in the first decade of 2000's, emphasizing a role of negotiation and mediating in the process of using it. He stressed how important is to build collaboration on mutual trust and horizontal flow of information, ownership and responsibilities.

Through his entire lecture he accurately pointed out many crucial issues that provoked me to think about how art museums fulfilling its commitment to become relevant to public. Even though we do evolve many different, interesting models of collaborations, they mainly focus on two – side relations: institution – institution/s, institution – artist/s, institution – public, artist – public. What was missing, from my point of view, during the conference discussion is how the relation and arrangement should be established when “the third” collaborator is present. What are the art institution role and responsibility towards public when artist for example decide to work with our local community?



Svitlana Tsurkan, Curator of Education,
National Art and Culture Museum Complex
“Mystetskyi Arsenal”, Kyiv, Ukraine

My participation in CIMAM 2017 Annual
Conference *The Roles and Responsibilities of
Museums in Civil Society* was such a rich

experience that I am not able to fully process all its impact at the moment. However, I would like to share several observations and insights I had during my time in Singapore. Here they are:

1. I realized that most of the museum and art professionals in the world are dealing with the same issues as we are. By ‘we’ I mean not only Mystetskyi Arsenal’s team but Ukrainian cultural institutions in general. Take the issue of censorship, for instance. During both lunch discussion workshop and the final panel discussion (quite heated!) dedicated to this topic I heard about many cases and learned about many different ways to deal with them. I found especially important the ideas of contemporary horizontal censorship from social media (as opposed of vertical one from the authorities) and of the necessity of negotiating between artists’ rights and their social responsibility. I was very

glad to learn that CiMAM is going to develop guidelines for dealing with issues of censorship in museums, and I want to say from the entire Arsenal's team that we are looking forward for them.

2. Of all the speeches I think the most practically useful for me as a museum professional was keynote speech of Donna de Salvo about Whitney Museum's experience. I think the idea of redefining what is American Art is actually very relevant for Ukraine. Though we have never been a 'melting pot' nation as America, as post-Soviet (and in general, post-imperial) country we are facing the issue of our identity. Should it be based on ethnicity? Language? Common values (and if so, which values)? And art and its representation in public institutions aren't the last tools in this symbolic battle.

3. I would like also to mention two quotes that sunk into my mind: David Elliott's comment during the final panel discussion: 'Art is about very important things and that is why people are upset about it' and Nikos Papastergiadis talking about 'willingness to engage with those who don't already share our values'.

4. Singapore and its cultural scene gave the impression of extraordinary high level of organization (and I want to express my deep gratitude to the National Gallery team), availability of material and intellectual resources, rich variety of cultural practices – and a subtle feeling that there are some things that are not really allowed to be touched. Nevertheless, I found Post-Museum projects and the Substation's exhibition good examples of critical urban art. Though what is critical art actually? And how does it work in influencing the society?

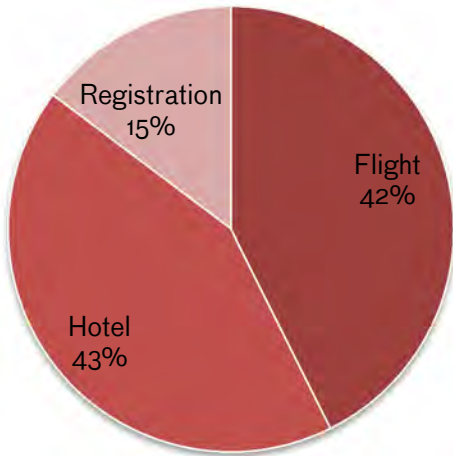
Grant expenditure report

In 2017 the total awarded amount by the Getty Foundation to CIMAM to carry out the Travel Grant Program was of €36.600,00. The funds were used to cover travel, lodging and registration fees of 20 award recipients from 18 different countries to attend CIMAM 2017 Annual Conference. The total amount spent was €35.512,66. The unspent amount of €1.087,34 will be transferred back to the Getty Foundation.



The average awarded amount to each beneficiary was of €1,679,17. The average travel cost from the beneficiaries' city of origin to Singapore and return was €997,93 and the average accommodation expenses was of €412,90 per grantee. The reduced conference registration fee that applies for CIMAM Members and was covered with the grant is of €350.00 per beneficiary. Please find the detailed expenses in the following pages.

The granted funds have been spent as follows



Breakdown of expenses per travel grant beneficiary

<i>Name</i>	<i>Last Name</i>	<i>Flight</i>	<i>Hotel</i>	<i>Conf. Reg</i>	<i>Total</i>
Riksa	Afiaty	159,15 €	412,90 €	350,00 €	922,05 €
Mahnaz	Asadi	737,45 €	412,90 €	350,00 €	1.500,35 €
Thi Thanh	Mai Bui	200,40 €	412,90 €	350,00 €	963,30 €
Renata	Cervetto	1.618,59 €	412,90 €	350,00 €	2.381,49 €
Lydia	Gatundu	969,59 €	412,90 €	350,00 €	1.732,49 €
Kevser	Güler	818,50 €	412,90 €	350,00 €	1.581,40 €
Tetiana	Kochubinska	908,08 €	412,90 €	350,00 €	1.670,98 €
Vikash	Kumar	395,27 €	412,90 €	350,00 €	1.158,17 €
Viviana	Kuri	1.166,23 €	412,90 €	350,00 €	1.929,13 €
Pablo	Leon de la Barra	1.674,53 €	412,90 €	350,00 €	2.437,43 €
Samal	Mamytova	1.177,39 €	412,90 €	350,00 €	1.940,29 €
Gretel	Medina	2.830,19 €	412,90 €	350,00 €	3.593,09 €
Riason	Naidoo	813,80 €	412,90 €	350,00 €	1.576,70 €
Manuela	Ochoa	1.815,84 €	412,90 €	350,00 €	2.578,74 €
Jovanka	Popova	808,90 €	412,90 €	350,00 €	1.571,80 €
Luiza	Proença	1.255,58 €	412,90 €	350,00 €	2.018,48 €
Vaishnavi	Ramanathan	301,23 €	412,90 €	350,00 €	1.064,13 €
Hanna	Samarskaya	889,12 €	412,90 €	350,00 €	1.652,02 €
Marta	Skowronska-Markiewicz	709,63 €	412,90 €	350,00 €	1.472,53 €
Svitlana	Tsurkan	1.005,19 €	412,90 €	350,00 €	1.768,09 €
Total		20.254,66 €	8.258,00 €	7.000,00 €	35.512,66 €

CiMAM keeps a file of all expenses, including receipts, which documents how the Getty Foundation's funds have been spent. This information will be kept for a minimum of four years. I hereby certify that the above and attached statements are true and accurate.

Friday, December 22, 2017

A handwritten signature in black ink, appearing to read 'Elizabeth Ann Macgregor', followed by a long, sweeping horizontal flourish.

Elizabeth Ann Macgregor OBE

President of CiMAM

Director, Museum of Contemporary Art, Sydney, Australia

MALBA–Fundación Costantini

In 2017 CIMAM initiated a new collaboration with MALBA–Fundación Costantini to support the attendance to CIMAM's Annual Conference in Singapore of contemporary art museum professionals from Latin America.

The total awarded amount by MALBA–Fundación Costantini to CIMAM to carry out the Travel Grant Program was of €10.000,00. The funds were used to cover travel, lodging and registration fees of 4 award recipients from Brasil, Chile, Mexico and Costa Rica to attend the CIMAM 2017 Annual Conference.

Selection process and criteria

Travel grants were evaluated and conferred by CIMAM's Travel Grants Committee and MALBA–Fundación Costantini based on their assessment of the professional's genuine financial need, the potential benefit to their development and/or research and

relevance of field experience in relation to the objectives of CiMAM.

Grants were restricted to modern and contemporary art museum and collection directors and curators from Latin America or foreigners with more than 3 years of residency in Latin America. Researchers and independent curators whose field of research and specialization is contemporary art theory and museums were also eligible. While curators of all career levels were encouraged to apply, priority was given to junior curators (less than 10 year experience).

Application process

Each candidate completed the online application available at CiMAM's website including a CV and motivation statement and two letters of recommendation.

The call for applications and information about the Travel Grant Program was sent 1 June 2017. Deadline to receive applications was 30 June 2017. Successful candidates were informed on 17

July 2017 and the list of grant beneficiaries was announced on 2 August and 7 September 2017. Candidate applications were reviewed by the Travel Grant Selection Committee of CiMAM constituted by 4 CiMAM Board Members. In 2017 they reviewed 71 completed applications from eligible candidates. All grant recipients were first approved by the grant contributor.

The support was limited to conference registration, travel and accommodation expenses for the awarded beneficiaries.

When accepting the grant, each successful candidate returned completed an online Acceptance Form with the grants' terms and conditions. This document contained information on travel insurance, registration to the conference, travel and accommodation arrangements, visa requirements, instructions to submit a written report and details as new members of CiMAM. Applications and acceptance forms with terms and conditions are available upon request.

*Country and city of residence of the 4
MALBA–Fundación Costantini 2017 grantees*

Clarissa Diniz, Rio de Janeiro, Brasil

Caroll Yasky, Santiago, Chile

Sol Henaro, Mexico City, Mexico

Maria Jose Chavarria, San Jose, Costa Rica



Grantees' reports



Maria José Chavarría Zamora, Chief Curator Museum of Costarrican Art, San José, Costa Rica

I joined CIMAM in 2010, but for several reasons, I had never been able to attend one of the Annual Conferences. This time I was able to organize my schedule of activities at the Museum of Costa Rican Art in Costa Rica and decided to apply for the grant.

Having the opportunity to travel to Singapore and meeting hundreds of professionals from museums around the world has been an enriching experience in several ways.

In the first place, it was very interesting to get to know an artistic scene so culturally diverse, and in some cases contrasting from the Latin American scene, or more specifically the Central American one. Relating these experiences both at the level of artistic infrastructure and the use of resources with the realities closest to our geographical surroundings, allows us to value

many of our known spaces and learn from the experiences of others.

On the one hand, my work as a curator of a state museum in Costa Rica consists on preserving and making visible an art collection that goes from the end of the 19th century until the present. At the same time, we must study, expand, question and strengthen what has been constructed as the official art history in Costa Rica. It is a museum that works with public funds and that also symbolically fights against the imaginary that it has built.

It is for this reason that many of the talks at the conference were very enriching, in the sense that it is possible to know how other institutions, some of the great museums of the world and smaller and local ones, deal with problems that can be considered global. For me, the third day was particularly interesting, it covered the topic "What do museums collect, and how?" and how the issue of censorship has been confronted by a large number of museums in the world. Having people on the panel who have had to resolve conflicts of this kind firsthand in different cultural and geographical contexts, allows you to learn that as museums we have all faced similar problems.

On the other hand, I met many colleagues from Latin American museums, as well as from many other countries in Europe, Asia and others, who otherwise I would have hardly had the opportunity to meet all at once and in one place. This makes the CİMAM Annual Conference an incredible opportunity in two different manners: expanding knowledge on issues related to your daily work and also building a network of colleagues from museums that not only strengthen your work, but also build friendship bonds. It is definitely an experience to repeat.



Clarissa Diniz, Curator, Museu de Arte do Rio — MAR Rio, Rio de Janeiro, Brazil

“Try to complete the picture”

No wonder, as the 49th edition of CİMAM annual conference happened to be a quite honest space for debate between art museum’s professionals, in response to the main meeting’s question – “how can museums sustain democratic practices and democratic imaginaries when

they are undermined by dominant neoliberalism?” –, an urgent and deeply serious issue aroused: self-censorship.

That happened specially – but not only – due to the crucial role of the artists who took place in the conference. In despite of the patronizing approach to them in the first day of discussion, when Chen Chieh-Jen talked about “reimagining history”, in general, the conference managed to create relations between different perspectives, what was of a core importance when the debate came to censorship. It was at the last day when the collecting theme, within the framework of “museum’s responsibilities”, was slightly moved forward to questions on (self)-censorship, as pushed by the artist Tiffany Cheng. She pointed out the contradictions of counter-diplomacy and soft power in museums and their connections with corporatists’ states, corporate diplomacy and neocolonialism.

“Undermined by neoliberalism”, both when private or public, museums have been recently struggling with censorship, which has sometimes become a demanded practice by an (increasing) variety of “stakeholders”, leading museums to relook at their paradigms.

Institutions such as CIMAM, that have in some way inherited the modern belief in “global” initiatives, are clearly also struggling to respond to that, therefore the general assembly has highlighted the importance of the reinforcement of CIMAM’s *museum watch* platform, addressing guidelines to threats and historical materials of these issues. In the other hand, the also evident diversity of situations, contexts and specificities of museums around the world makes the applicability of these worldwide intentions (and anxieties) seem displaced, as in another sense Adriano Pedrosa pointed out, when talking about the ongoing (though sometimes invisible) identity crisis of modern museums.

Between the utopia of cosmopolitanism and the perversion of globalization, such as mentioned in Nikos Papastergiadis’ keynote, when it comes to museum’s roles, it seems to me that, as Tang Da Wu performance *They poach the rhino, chop off his horn and make this drink* (1989) shows us, there is a “missing part” in our discourses, practices and desires. Once we have been, such as the rhinos, constantly pursuit by outside interests in specific parts of our activities (as the rhino’s horn), but not in its whole comprehension, it becomes easy to get confused about

ourselves. “Trying to complete our picture” is, thus, a huge and continuous challenge.



Sol Henaro, Curator / Documental
Collection-MUAC/ARKHEIA, Museo
Universitario de Arte Contemporáneo
(MUAC-UNAM), Mexico

Last month I attended the CÍMAM Annual Conference for the first time. For many years I have gathered my own expectations about CÍMAM, and the theme of this edition was an important incentive to apply to the travel grant and be able to attend this year’s Annual Conferences: *The Roles and Responsibilities of Museums in Civil Society*.

My professional duties are directly involved with a permanent ethical-political positioning, and I’ve always tried to invoke this facet into different areas of my practices: teaching, research, cultural management, curatorial practice. Although it was really significant to attend and experience the way CÍMAM’s operate, the power of criticism in most of the presentations were very

restrained for such an urgent matter. What was more interesting to me, beyond the presentations, was CiMAM's own functioning structure: its organization, the constituent agents, the political agendas, the networking. I understand that it's always hard to fulfill everyone's expectations in three days; combining such energies, positioning and provenances. I'm really conscious about this and I applaud the big economic and management effort organizing and event like this takes. However -and being completely honest – I believe there is something that doesn't completely work, not only at CiMAN, but in almost every intensive symposium that is carried out in geographical contexts by edition. I understand the huge opportunity that is brought to us by allowing us to have an imprint of the artistic scene of the visited context, but I always get the impression that I'm only seeing a glimpse of the works, without being able to feel the true spirit of the projects.

As a respectful suggestion, I would consider commissioning a local agent (active curator) with a presentation in the auditorium where he/she condenses a revision of the most representative scene of the local venue (curators, artists, public and private institutions, independent spaces). A kind of diagram or

constellation as an access key to the local scene. I would also like to highlight the responsibility with which Agustín Pérez Rubio, MALBA's director, faced his figure as tutor of those of who received the travel grant (MALBA-Fundación Constantini). He was not only warm but procured an interconnection environment between the participants, especially the Latin American colleagues.



Caroll Yasky, Head of Collection MSSA,
Santiago, Chile

“Take me on a trip, I don’t want to go...” whispered repeatedly the poet Cyril Wong, on the roof top of the National Gallery of Singapore during his public performance “Things to Bring on a Boat to Nowhere and Everywhere”, presented at the end of the first day of CÍMAM’s Conference while in the background a stunning sunset fell over the city sky line, with Marina Bay Sands building imposing itself as a certain protagonist. Wong’s poetic performance also repeated the words “nowhere and everywhere”, “the city, the oceans, the

boat". Suddenly for me, the contrast between this very intimate poetic performance and the over-illuminated landscape that surrounded us expressed a metaphoric claim; a possible and maybe unheard dialogue of public and artistic resistance to the outstanding urban development that this city has gone through in the last decades. What is the opinion of the people who live in Singapore about these changes? Has it been considered? How was this city before and where can we find these answers? What defines Singapore's identity, its singularity?

All of the questions stated above are related to the topic of discussion proposed for this year's CÍMAM's conference that entitles this text, the first I attended in a country very distant from Chile, geographically and culturally. Behind this participation my interest, as a representative of Museo de la Solidaridad Salvador Allende (MSSA), was to meet colleagues from other regions, share our museum's peculiar history and experience, and to encourage other researchers, curators and institutions to join us in our collaborative endeavor in order to reconstruct and reread it from a contemporary perspective.

In this sense, it was meaningful to meet the director of Museum Sztuki in Łódź, as well as Moderna Museet's co-director and therefore reestablish relationships with these institutions that were key collaborators with our museum during the exile years in the 1970's, as well as sharing daily conversations with museum workers from various backgrounds during lunch, coffee breaks and the great afternoon journeys we had to cultural venues.

I would like to acknowledge that three speakers were specially appealing for me: Nikos Papastergiadis, who very sharply defined today's common fears and anxieties when he pointed out that "crisis is today a way of living", a present state that has lost its temporal status and with which we have to work with; the Post-Museum, that exposed a very fresh and straight through local perspective presenting the Bukit Brown Project, an activist, utopian task motivated and developed along with the Singaporean community as a proactive resistance scheme based on memory; and Donna De Salvo's presentation about Whitney Museum's experience on rethinking its collection definition for "America is hard to see", in collaboration with visiting curators.

For us in Museo de la Solidaridad Salvador Allende, to contribute and help society recover confidence on one another and reestablish a sense of community is a present challenge that we approach through different museum practices. The crucial question is: How to begin a relationship with someone that does not want to participate, someone who is no longer connecting with others? Although many views about this issue were exposed during the conference I believe it was not fully addressed from the people's perspective in the panel discussions. Maybe the participation of representatives from civilian groups directly related to some case studies presented during the conference could have enriched the discussion. Nevertheless, this question is difficult to tackle and finding the answer is part of what we do in museums.

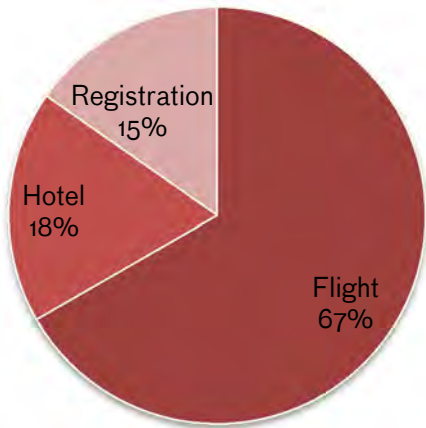


Grant expenditure report

In 2017 the total awarded amount by MALBA–Fundación Costantini to CIMAM to carry out the Travel Grant Program was of €10.00,00. The funds were used to cover travel, lodging and registration fees of 4 award recipients from 4 different countries to attend CIMAM 2017 Annual Conference. The total amount spent was €9.161,67.

The average awarded amount to each beneficiary was of €2.290,41. The average travel cost from the beneficiaries' city of origin to Singapore and return was €1.512,50 and the average accommodation expenses was of €412,90 per grantee. The reduced conference registration fee that applies for CIMAM Members and was covered with the grant is of €350.00 per beneficiary. Please find the detailed expenses in the following pages.

The granted funds have been spent as follows



Breakdown of expenses per travel grant beneficiary

<i>Name</i>	<i>Last Name</i>	<i>Flight</i>	<i>Hotel</i>	<i>Conf. Reg</i>	<i>Total</i>
Maria Jose	Chavarria	1.665,03 €	412,90 €	350,00 €	2.427,93 €
Clarissa	Diniz	1.337,88 €	412,90 €	350,00 €	2.100,78 €
Sol	Henaro	863,05 €	412,90 €	350,00 €	1.625,95 €
Caroll	Yasky	2.244,11 €	412,90 €	350,00 €	3.007,01 €
Total		6.110,07 €	1.651,60 €	1.400,00 €	9.161,67 €

CiMAM keeps a file of all expenses, including receipts, which documents how MALBA–Fundación Costantini’s funds have been spent. This information will be kept for a minimum of four years. I hereby certify that the above and attached statements are true and accurate.

Friday, December 22, 2017



Elizabeth Ann Macgregor OBE

President of CiMAM

Director, Museum of Contemporary Art, Sydney, Australia

Fubon Art Foundation

In 2017 CIMAM initiated a new collaboration with Fubon Art Foundation to support the attendance to CIMAM's Annual Conference in Singapore of contemporary art museum professionals from Taiwan. The total awarded amount by Fubon Art Foundation to CIMAM to carry out the Travel Grant Program was of €5.000,00.

The funds were used to cover travel, lodging and registration fees of 4 award recipients to attend CIMAM 2017 Annual Conference.

Selection process and criteria

Upon approval by the Fubon Art Foundation, CIMAM's Travel Grants Committee nominated 4 candidates from Taiwan based on their assessment of the professional's genuine financial need, the potential benefit to their development and/or research and relevance of field experience in relation to the objectives of CIMAM.



Grants were restricted to modern and contemporary art museum and collection directors and curators from Taiwan. Researchers and independent curators whose field of research and specialization is contemporary art theory and museums were also eligible. While curators of all career levels were encouraged to apply, priority was given to junior curators (less than 10 year experience).

Application process

Each candidate completed the online application available at CiMAM's website including a CV and motivation statement. The list of grant beneficiaries was announced on 24 August and 7 September 2017. CiMAM's Travel Grant Selection Committee was constituted by 4 CiMAM Board Members.

The support was limited to conference registration, travel and accommodation expenses for the awarded beneficiaries. When accepting the grant, each successful candidate returned completed an online Acceptance Form with the grants' terms and conditions. This document contained information on travel insurance, registration to the conference, travel and accommodation arrangements, visa requirements, instructions to submit a written report and details as new members of CiMAM.

Applications and acceptance forms with terms and conditions are available upon request.

*Country and city of residence of the 4
Fubon Art Foundation 2017 grantees*

Pochi Su, Taipei, Taiwan

Pei-Yi Lu, Tainan City, Taiwan

Nobuo Takamori, Taipei, Taiwan

Po-Shin Chiang, Tainan City, Taiwan

Grantees' reports



Poshin Chiang, Director, Taiwan Art
Archive Center, Tainan City, Taiwan

First of all, let me just say how honored I feel to have been invited to take part in the CMAM 2017 Annual Conference. I would like to thank the conference organizers for inviting me, and also to express my thanks to the Foundation for its assistance. The theme of this year's conference was *The Roles and Responsibilities of Museums in Civil Society*. It just so happens that this theme relates closely to the second wave of

new museum establishment that has been underway in Taiwan over the past two years, and as a result I found the theme very stimulating. Because several cities in Taiwan have recently been upgraded to Special Municipality status, over the next three years there will be at least five new public art museums opening in Taiwan. The challenge for these new museums will be to build up a collection that reflects a global outlook, while also embodying local knowledge and contemporary ideas, and to make the museum into a place capable of meeting the needs of the civil society of the future.

With more than 280 art museum directors and curators from all over the world attending this year's Annual Conference, I was privileged to be able to take part in discussions with the directors and curators of many of the world's leading art museums, and to hear a considerable number of presentations that embodied both creative thinking and wisdom, from which I have learned a great deal. The formal and informal exchanges of views and ideas, both inside and outside the conference venue, inspired a number of fascinating debates; I found the ideas put forward by several of the museum directors from South Asia, Latin America and Scandinavia particularly stimulating. I was

also very impressed by the high academic standards of the exhibition accompanying the conference, and the visits to related organizations following the conference brought home to me just how much Singapore is doing to preserve its cultural assets and to utilize them effectively, and just how strikingly original the current trends in contemporary art in Singapore are. Attending this annual conference has shown me how a conference can be given a real international vision. Once again, thank you for giving me the opportunity to take part and to have such a valuable experience.



Pei-Yi Lu, Assistant Professor, National Taipei University of Education, New Taipei City, Taiwan

My special thanks go to the CIMAM Travel Grants, supported by Fubon Art Foundation, as this intensive three-day conference broadened my horizon. The most impressive moment was to visit the show “Ghosts and Spectres – Shadows of History” in NTU Centre for Contemporary Art Singapore.

Although this was not my first time to visit CCA, after I listening the talk by the director of CCA Ute Meta Bauer on the first day, this visit turned out to be a remarkable experience.

Through the works of Apichatpong Weerasethakul (Thailand), Ho Tzu Nyen (Singapore), Nguyen Trinh Thi (Vietnam), and Park Chan-Kyong (South Korea), the multi-layered hidden histories of East Asia were unfolded. The curators emphasized on the uncanny history in the region of Asia and raised a series of crucial questions about power and authority, construction of narratives, repression of identities, and collective trauma. Ho Tzu Nyen's "Nameless" (2015) as a good example, employing found footage, looked at the contested history of communism in Malaya and the story of the infamous triple agent Lai Teck.

This exhibition could possibly respond to the "2014 Taiwan International Video Art Exhibition –The Return of Ghosts". Both shows are not about the Western idea of "Animism", which has been a popular topic to criticize the modernity in the Western art circle. These two shows aim to retrace back to the particular local culture in Asia. "The Return of Ghosts" deliberates the comparable topic in the Taiwanese discourse, discussing spiritual world is not some shrouded, veiled history enigma, but

a living cultural space filled with common, bodily experience. This exhibition also tends to see spiritual entities as a kind of narrative agent toward historical document as well as political reality.

“Ghosts and Spectres – Shadows of History” reminds me the current lecture series I organized “Curating History/ Histories of Curating in Asia”, focusing on perspectives and methods of contemporary curatorial practice to investigate the dynamic relationship between curating and histories within the limitations of archives and dramatic changes in Asian region. This show is an excellent case to explore the issue of “curating history”, through the curatorial perspective to revisit the histories. Hope we can have Ute to share with us in Taipei next May as the part-2 of this series talk.

2014 Taiwan International Video Art Exhibition – The Return of Ghosts: http://www.twvideoart.org/tiva_14/

Curating History/Histories of Curating in Asia lecture series: <http://springfoundation.org.tw/en/sf-event/396/>



Pochi Su, Director, Honggah Museum,
Taipei, Taiwan

It is my first time participating CİMAM, or,
to be more accurate, first time
participating conference of international
association for museums or institutions.

And I find it amazingly useful and practical from the conference content arrangement including schedule, sharing experiences, group discussions and topic-oriented talk sessions. It is very grateful to have this opportunity to be included in travel grant program of CİMAM conference 2017. Singapore for me is not a brand new city to visit, but, through CİMAM's arrangement, I have seen a different Singapore and experienced streets and art venues from a different perspective by local tours and the help from CİMAM 2017 host, National Gallery Singapore. And of course, it is especially appreciated that funder Fubon Art Foundation would provide this grant to all of us from Taiwan since there are apparently not so many participants joining in this big international conference which I find it truly a pity. When we think about alliance of art or art organizations and all those

facts and situations we face nowadays when it comes to strategy or development, a chance of meeting many professionals from different regions, different culture or even different political scenarios for me seems to be a way of realizing oneself in his/her trap and then seeking for support and solutions.

I personally found it very useful especially the session of Mr. Nikos Papastergiadis' keynote speech talking about Museums, Networked Public Spaces and Trans-Institutional Collaborations. As a director of a private museum located in Taipei, Taiwan, I often face the reality of constantly seeking for funding or resources like most of my peers. Therefore, looking for collaboration in contemporary artistic practice, or looking for partners supporting or working with us in many different aspects and in rather creative methods is always the key issue. From Mr. Nikos Papastergiadis' keynote speech, he successfully describes this urge of powers that could be created by alliance among institutions, and most importantly, how could this be created by giving this example of collaboration from six museums. It is truly inspiring and indicated a possible direction of ideal solutions for those situations we are facing.



Nobuo Takamori, Curator, Kuandu
Museum of Fine Arts, New Taipei City,
Taiwan

First of all, I would like to thank Fubon
Art Foundation for supporting me and
other Taiwanese colleagues to participate

CIMAM. It's an important experience for me, since to extend the international networking plays the core position in my professional career. CIMAM is one of the most efficient and productive forum/symposium or organization I have ever been involved, which provides the platform to cross the continents, and allow the museum professions from widely international regions to interactive with each other. And such kind of interaction always means the starting point of the possible essential projects in the near future.

For my personal perspective, according to my years-long research in Southeast Asia, this year's CIMAM annual conference in Singapore plays an important connecting platform between the region and wider global art scene. I'm really appreciating the colleagues from American Continent, East

Europe, Middle East and Africa would like to spend their time and budget to fly into this region. And this kind of first glance from the international colleagues is really important for the museums, curators and artists who work and based in this region. Through this experience, I already mentioned the dynamic character and importance of CiMAM's annual conference. Therefore, I already decide to participate the next year's conference in Stockholm. I also would like to suggest the museums, foundations and other important institutions and individuals from Taiwan and other Asian Countries to participate this meaningful platform.

Beside the importance to connect region with global, it's equal importance to face the challenges from our 21st century, which means the more intensive global corporation, huge transition of technical usages, and the widely diversity of contemporary art itself. To engage with these new situations, we should corporate with each other intensively and discuss seriously from the details of collection methods and display logic to the higher subjects, such as the position and responsibilities of modern & contemporary art museum in our society.

And at the end, I also want to thank the organizers from Singapore, which arranged all amazing details, professional visiting, and the wonderful pre-/post-conference tour. What Singapore did for this conference is not only benefit to itself, but also shaping the magnificent influences for Southeast Asia.

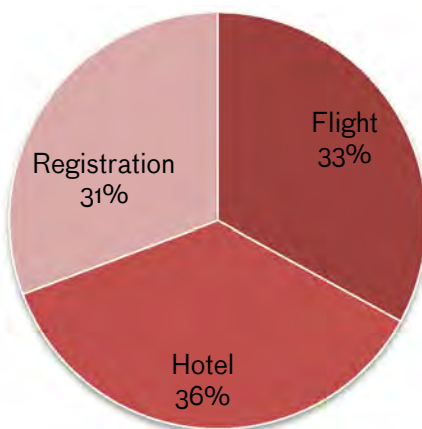


Grant expenditure report

In 2017 the total awarded amount by Fubon Art Foundation to CIMAM to carry out the Travel Grant Program was of €5.000,00. The funds were used to cover travel, lodging and registration fees of 4 award recipients from Taiwan to attend CIMAM 2017 Annual Conference. The total amount spent was €4.555,40.

The average awarded amount to each beneficiary was of €1.138,85. The average travel cost from the beneficiaries' city of origin to Singapore and return was €375,95 and the average accommodation expenses was of €412,90 per grantee. The reduced conference registration fee that applies for CIMAM Members and was covered with the grant is of €350.00 per beneficiary. Please find the detailed expenses in the following pages.

The granted funds have been spent as follows



Breakdown of expenses per travel grant beneficiary

<i>Name</i>	<i>Last Name</i>	<i>Flight</i>	<i>Hotel</i>	<i>Conf. Reg</i>	<i>Total</i>
Po-Shin	Chiang	375,95 €	412,90 €	350,00 €	1.138,85 €
Pei-Yi	Lu	375,95 €	412,90 €	350,00 €	1.138,85 €
Pochi	Su	375,95 €	412,90 €	350,00 €	1.138,85 €
Nobuo	Takamori	375,95 €	412,90 €	350,00 €	1.138,85 €
Total		1.503,80 €	1.651,60 €	1.400,00 €	4.555,40 €

CiMAM keeps a file of all expenses, including receipts, which documents how the Fubon Art Foundation's funds have been spent. This information will be kept for a minimum of four years. I hereby certify that the above and attached statements are true and accurate.

Thursday, December 21, 2017

A handwritten signature in black ink, appearing to read 'Elizabeth Ann Macgregor', followed by a long, sweeping horizontal flourish.

Elizabeth Ann Macgregor OBE

President of CiMAM

Director, Museum of Contemporary Art, Sydney, Australia

Alserkal Programming

In 2017 CİMAM initiated a new collaboration with Alserkal Programming to support the attendance to CİMAM's Annual Conference in Singapore of contemporary art museum professionals from the United Arab Emirates and the wider Middle East and North Africa region including Algeria, Bahrain, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Qatar, Saudi Arabia, Syria and Tunisia.

The total awarded amount by Alserkal Programming to CİMAM to carry out the Travel Grant Program was of €5.000,00. The funds were used to cover travel, lodging and registration fees of 3 award recipients from Egypt and Beirut to attend the CİMAM 2017 Annual Conference.

Selection process and criteria

Travel grants were evaluated and conferred by CİMAM's Travel Grants Committee and Alserkal Programming based on their

assessment of the professional's genuine financial need, the potential benefit to their development and/or research and relevance of field experience in relation to the objectives of CİMAM.

Grants were restricted to modern and contemporary art museum and collection directors and curators from the United Arab Emirates and the wider Middle East and North Africa region. Researchers and independent curators whose field of research and specialization is contemporary art theory and museums were also eligible. While curators of all career levels were encouraged to apply, priority was given to junior curators (less than 10-year experience).

Application process

Each candidate completed the online application available at CİMAM's website including a CV and motivation statement and two letters of recommendation.

The call for applications and information about the Travel Grant Program was sent 1 June 2017. Deadline to receive applications was 30 June 2017. Successful candidates were informed on 17 July 2017 and the list of grant beneficiaries was announced on 28 July and 7 September 2017. Candidate applications were reviewed by the Travel Grant Selection Committee of CİMAM constituted by 4 CİMAM Board Members. In 2017 they reviewed 71 completed applications from eligible candidates. All grant recipients were first approved by the grant contributor.

The support was limited to conference registration, travel and accommodation expenses for the awarded beneficiaries. When accepting the grant, each successful candidate returned completed an online Acceptance Form with the grants' terms and conditions. This document contained information on travel insurance, registration to the conference, travel and accommodation arrangements, visa requirements, instructions to submit a written report and details as new members of CİMAM. Applications and acceptance forms with terms and conditions are available upon request.

*Country and city of residence of the 3
Alserkal Programming 2017 grantees*

Sarah Bahgat, Cairo, Egypt

Rachel Dedman, Beirut, Lebanon

Asmaa Elmongi, Alexandria, Egypt



Grantees' reports



Sarah Bahgat, Adjunct Curator and Archives Manager Townhouse Gallery, Cairo, Egypt

In the 1960s the French philosopher and historian *Michel Foucault* introduced the notion of *the examining gaze*. He argued that the meticulous observation of details and political awareness of small things could potentially help us see the “truth”.

Thanks to the generous support of Alserkal programming, I was extremely privileged to visit Singapore for the first time to attend CiMAM 2017 annual conference. I can definitely confirm that my short journey was full of *examining gazes*, endless observations and stimulating discourses.

Three vibrant conference days, held at National Gallery Singapore, helped me learn/unlearn Southeast Asia, from the best structures in the fields of artistic and archival practices. The conference consisted of keynote speeches, networking

dinners, museums visits, and numerous exchanges of conversations/jet lags.

A distinguished group of speakers – artists, professors, curators and directors - addressed a wide range of topics pertaining to theoretical and practical institutional cases. *Censorship* was a key trigger for a series of debates that pushed us, as conference delegates, to delve deeper into the evolving relation between public interest and private resources in the field of museums and civil society. It was extremely inspiring to listen to the artist Tiffany Chung (Vietnam/USA), evoking how specific projects might attract “unwanted attention”

As the Adjunct Curator at Townhouse Gallery (Cairo, Egypt), over the past few years I had to negotiate with not only increasingly conservative and nationalistic tendencies but legal restraints being put in place to reinforce these attitudes. With so many Egyptian artists and intellectuals moving into exile, the accountability of Townhouse Gallery to the public to remain open and committed to freedom of expression is increasingly more relevant.

Furthermore, engaging in conversations with local artists Jennifer Teo and Woon Tien Wei (Post- Museum, Singapore)

and learning about their interventions to respond to their communities couldn't be more applicable to some of the hard questions we are facing today in Egypt, during a time of major change.

On the third day of the conference, the notion of "right to the city" was vividly illustrated within the *Tiong Bahru* art and heritage tour, with its striking Art Deco pre-war architecture, one of the oldest and first public housing projects in Singapore. The tour featured the visit of *BooksActually*, an independent bookstore housing the largest collection of Singapore literary publications and the official bookstore for *Singapore Writers Festival* (which coincided with the conference). *Grey Projects* was the final stop of the tour which couldn't conclude any better. An exhibition space, library and artist studio, Grey Projects provides an open platform for research, multiple encounters and publications.

Among the other inspiring visits which enabled us to gain larger insights into Singapore's arts scene, was the NTU Center for Contemporary Art dedicated to research programs, international exhibitions and artist residencies; Singapore Art Museum (SAM) which was the main organizer of the Singapore Biennale in 2013

and 2016; and DECK independent art space - housed within 20 modified shipping containers –which supports photographers through its research based projects and specialized photobook library.

CiMAM 2017 annual conference was stimulating and thought-provoking on a personal and professional level, to say the least. It provided me with fresh reflections on my work practices at Townhouse Gallery. Also, getting to be around 280 delegates from more than 50 countries taught me a lot about how we are all surviving and tackling different issues in our distinctive socio-political and economic situations.



Rachel Dedman, Independent Curator,
Palestinian Museum, Beirut, Lebanon

CiMAM's Annual Conference 2017 was stimulating, enriching and impeccably-organised. Questions around regionalism in Southeast Asia, urgencies in the

development of collections, and artists' experiences of censure and politics all provided ample food for thought in the complex context of Singapore.

The city, therefore, was a fitting concern with which to open the conference. Nikos Papastergiadis' opening keynote advocated cosmopolitanism as a lens for seeing cities: its heterogeneity a compelling antidote to globalisation's desire to 'make things commensurate'. However, casual references to 'democratising the museum' felt reductive given the varied demographic and global turnout of the conference. Increasing numbers of museums exist in contexts where the 'demos' itself is complicated, contested and uncertain, either due to political occupation (such as in Palestine) or in cases of totalitarianism (such as in the Gulf). Surely by now we are uncomfortable with the idea that museums are island-bastions of democracy that might signal the way in tough times, rather than agents imbricated in the neo-liberal financial and political dynamics that contribute to today's realities?

The strongest moments of the conference were when this was acknowledged and made nuanced. Patrick D. Flores' reference to the curator's 'intense co-implication' – the leverage of agency

within a particular context – felt like one such moment. The final point of his address proposed eluding the ‘colonial optic’ by developing object/subject divisions outside and beyond colonial taxonomies, which struck me as a rare practical proposition for decolonising the museum imagination. This resonated with my work at the Palestinian Museum, an institution born within a vacuum of state infrastructure, privately-funded by wealthy individuals and NGOs, though carrying out a public remit. Such cases problematise and challenge any assumptions we may hold around the homogeneity of the museum; reminding us to examine institutions on their own terms, within their local contexts.

Indeed, in this sense the conference was an enriching opportunity to connect with colleagues from all over the world, offering common ground between the localities of my work and those of the Museo de la Solidaridad, Chile; the Museum of Contemporary Art, Yinchuan; and the Museum of Modern Art, Warsaw, among others. Both critical and light-hearted conversations, in the conference room, on the bus and over breakfast, rendered these few intense days the catalyst for new relationships and collaborations. I sincerely thank the CIMAM

Board for their support and Alserkal Programming for their generous sponsorship of my participation.



Asmaa Elmongi, Curator and External Cultural Relations Coordinator, Museum of Fine Arts of Alexandria, Egypt

Modern and Contemporary art museums provide the opportunity to understand the contemporary thoughts of every nation, which in turn could be related to historical and political issues. From this point, I would like to highlight particular parts of the speech of two professionals: Ade Darmawan (Director, Ruangrupa, Jakarta, Indonesia), and Donna De Salvo (Director and Senior Curator, Whitney Museum of American Art, New York, USA), during CiMAM 2017 Annual Conference, which took place in Singapore.

It is important to reduce the gap between what people think the role of art is, and the main purpose of art. According to the speech of Ade Darmawan, “The living-together art spaces are an affirmation that art can be situated, quite naturally, among the

people.” Darmawan who has directed an art space that is represented in a residential home that becomes a studio for different art events, has opened the space to anyone of the neighborhood who want to teach, as a kind of a collaboration to make the public intervene with the place. In addition, the space is available to the public, a year before any event, so that it is like a brainstorming for anyone who wants to share the experience.

Availability of art spaces for the public is one of the main hubs for engaging the audience, especially in countries with economic crisis, or countries that experienced serious political cases.

Whitney Museum has been one of these places that supported the American public throughout the last U.S elections, as what was mentioned by Donna De Salvo. “The museum was open to the public, while the other art spaces and museums were closed. We decided to offer spaces, where people could talk and discuss. It was so energetic”, De Salvo said.

In conclusion, expressing our society is of a considerable importance. It is a way of involving the public in the art scene. At the same time, we need to spread our thoughts globally. Consequently, there must be a gate to the other societies,

through which we can deliver the message, and to assure that the other party will receive it correctly. This gate could be Modern and Contemporary Art museums, or could be museums of “diverse-art”.



Grant expenditure report

The total awarded amount by Alserkal Programming to CIMAM to carry out the Travel Grant Program was of €5.000,00. The funds have been used to cover travel, lodging and registration fees of 3 award recipients from 2 different countries to attend CIMAM 2017 Annual Conference. The total amount spent was € 4.578,26.

The average awarded amount to each beneficiary has been of €1,526,08. The average travel cost from the beneficiaries' city of origin to Singapore and return has been €763,18 and the average accommodation expenses has been of €412,90 per grantee. The reduced conference registration fee that applies for CIMAM Members and was covered with the grant is of €350.00 per beneficiary. Please find the detailed expenses in the following pages.

The granted funds have been spent as follows



Breakdown of expenses per travel grant beneficiary

<i>Name</i>	<i>Last Name</i>	<i>Flight</i>	<i>Hotel</i>	<i>Conf. Reg</i>	<i>Total</i>
Sarah	Bahgat	708,75 €	412,90 €	350,00 €	1.471,65 €
Rachel	Dedman	906,04 €	412,90 €	350,00 €	1.668,94 €
Asmaa	Elmongi	674,77 €	412,90 €	350,00 €	1.437,67 €
Total		2.289,56 €	1.238,70 €	1.050,00 €	4.578,26 €

CiMAM keeps a file of all expenses, including receipts, which documents how Alserkal Programming's funds have been spent. This information will be kept for a minimum of four years. I hereby certify that the above and attached statements are true and accurate.

Friday, December 22, 2017

A handwritten signature in black ink, appearing to read 'Elizabeth Ann Macgregor', followed by a long, sweeping horizontal flourish.

Elizabeth Ann Macgregor OBE

President of CiMAM

Director, Museum of Contemporary Art, Sydney, Australia

Evaluation Survey

We are always interested in hearing from CiMAM's conference delegates; it helps us identify our strengths and weaknesses and to react accordingly. As every year, CiMAM sent an online evaluation survey to all the conference delegates. This feedback is essential to us, it enables us to improve our conferences and better meet your needs.

The overall satisfaction of the CiMAM's 2017 Annual Conference is for the 72% of participants very satisfying and the 97% agreed that the conference fulfilled their expectations. The main reasons for attending the conference are networking, professional development and the conference topic. We also received positive feedback with the time and format of the sessions and the invited speakers.

Most of the participants agree that moderated and networking lunches are a good idea to be implemented in the future

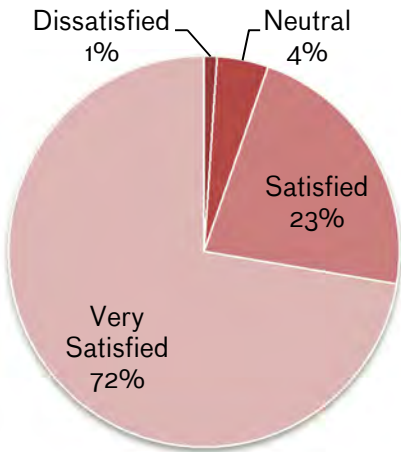
conference editions and an improvement proposal would be to have more time to analyze the panel discussions.

Generally, we received positive feedback on the welcome kits and the booklet, the general guidance and the transportation provided throughout the conference. The brilliant organization of the National Gallery Singapore was widely commented.

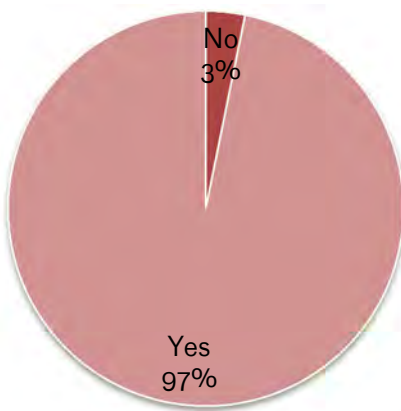
We much appreciate the feedback on the 2017 conference organization and will work hard to improve the forthcoming CIMAM conferences.

Below is a short overview of the evaluation survey. Complete evaluation report upon request.

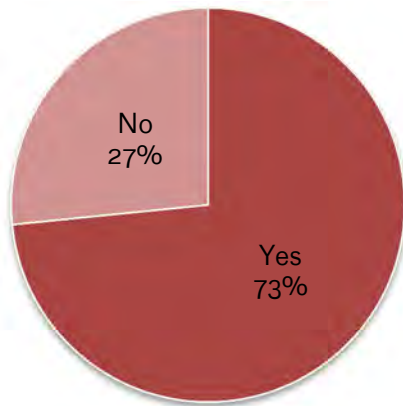
Your overall satisfaction with CIMAM's 2017 Annual Conference:



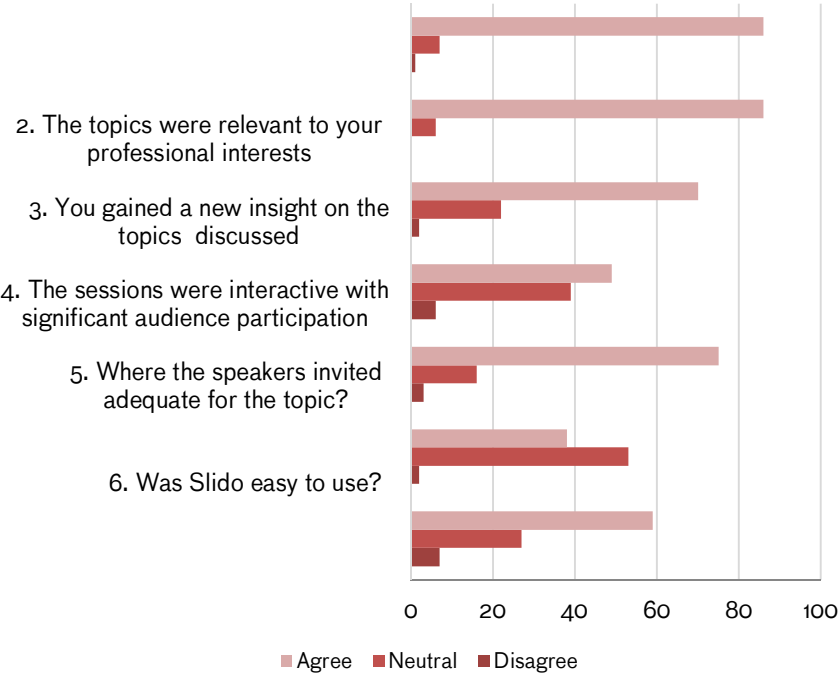
Did the conference fulfill your expectations?



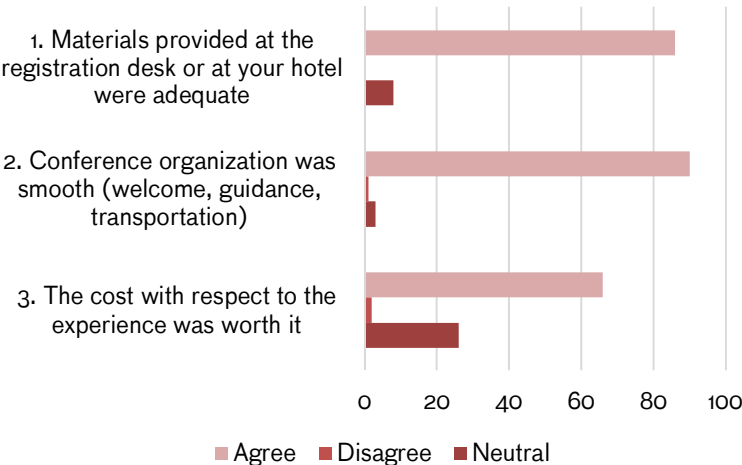
Do you plan to attend CIMAM 2018 in Stockholm?



Conference Contents



Conference Organization



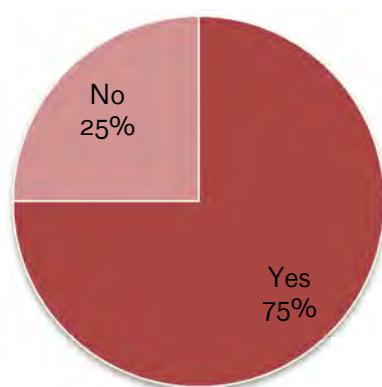
Travel Grantees feedback:
Has your overall experience been satisfactory?



Would you recommend the Grant?



Has the Mentorship Program been useful?





How has the Grant and therefore your experience in CiMAM's Annual Conference helped you for your professional life and/or your institution?

“I am really impressed the way networking opportunities have been offered. Many of us have got to know professionals from different parts of the world and shared our areas of interest and work. We have also discussed exploring the opportunity of

collaboration and may be creating a cultural exchange museum projects etc”.

“I have gained valuable skills and networks that I will share with colleagues for future projects in my institution”.

“I have had the great opportunity of meeting with many people who has been putting their labor in museum practices. The priceless conversation we had, have been inspiring and horizon opening for me for sure”.

“It definitely broadened my knowledge of art and collections in Southeast Asia. I made several new international contacts in the industry. It felt good to be part of a network of professionals that share similar experiences that one could also call during challenging times”.

Complete Evaluation Report upon request.



Communication and visibility

Sponsors and Travel Grant Funders of the CIMAM 2017 Annual Conference received prominent international exposure before, during and after the conference.

The CIMAM 2017 Annual Conference registration period was opened 15 June 2017. Announcements and communications about the CIMAM Annual Conference and Travel Grant Program were published through CIMAM's mailing list (over 3.000 subscribers) and were posted on the homepage of CIMAM's website, through CIMAM's Facebook page and Twitter accounts with more than 1,500 followers. These posts received more than half thousand Likes and were shared almost 200 times.

CIMAM sponsors, partners and collaborators were mentioned during the welcome speech of the President and its names and logos were projected during the three days at the auditorium where the conference was taking place, at the end and between each conference session. Moreover, the acknowledgements will

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

Newsletters

- Save the date, 13 April
- Registration is now open, 15 June
- Travel Grant Program, 1 June
- Last days to apply, 23 June
- Travel Grant Beneficiaries, 7 September
- Join us in Singapore! 19 September
- Last days to register, 26 September
- e-flux: CIMAM 2017 Annual Conference at National Gallery Singapore, 30 September
- Booklet is now online, 11 November
- Press Release to local, national and international art media, 15 November

Social media

The screenshot shows a Facebook post from the page **CIMAM** (@CIMAM.Int.Committee). The post is published by Ines Jover Casanovas on September 7. The text of the post reads: "We are delighted to announce the names of the 31 contemporary art museum professionals awarded support to attend the CIMAM 2017 Annual Conference 'The Roles and Responsibilities of Museums in Civil Society' that will be held 10–12 November hosted by the National Gallery Singapore. Register for the conference online before 30 September cimam.org!"

Below the text is a grid of 31 black and white portrait photographs of the beneficiaries. The first photo in the top row is labeled "Getty Foundation".

The post is titled "Beneficiaries 2017 — CIMAM" and includes a description: "Beneficiaries 2017 Travel Grants supported by the Getty Foundation, MALBA–Fundación Costantini, the Fubon Art Foundation and Alserkal Programming to attend the CIMAM 2017 Annual Conference We are delighted to announce the names of..."

At the bottom of the post, it says "CIMAM.ORG".

Engagement statistics show "5014 people reached". Interaction buttons for "Like", "Comment", and "Share" are visible. The bottom of the post shows the start of a comment thread from "Ирина Самарская, Anna Samarskaya and 42 others".

On the left side of the image, a sidebar for the CIMAM page is visible, containing a menu with links: Home, About, Events, Photos, Videos, Community, Groups, Reviews, Posts, Email Signup, Promote, and Manage promotions.

CIMAM website (cimam.org)

CIMAM Annual Conference
Travel Grant Program
Museum Visits
Touring Exhibitions
Free Admission Program
Resources & Publications

Search CIMAM, Curators, Exhibitions, etc.
Log in

CIMAM 2017 Annual Conference
National Gallery Singapore
The Roles and Responsibilities of Museums in Civil Society
10 – 12 November 2017

INTERNATIONAL
COMMITTEE
MUSEUMS



© Darren Soh / National Gallery Singapore

CIMAM's 2017 Annual Conference (10–12 November 2017) was organized by CIMAM, hosted by the National Gallery Singapore. A pre-conference tour was organized to Ho Chi Minh, Vietnam on 8 and 9 November 2017 and the post-conference tour this year was organized to Jakarta and Yogyakarta, Indonesia on 13, 14 and 15 November 2017.

A total of 280 delegates from 52 different countries registered to the CIMAM 2017 Annual Conference in Singapore.

Constituted by members of CIMAM's Board, the conference committee for the 2017 Annual Conference was led by Eugene Tan (Director, National Gallery Singapore) and consisted of Corinne Diserens (independent curator), Mami Kataoka (Chief Curator, Mori Art Museum), Sarah Glennie (Director, Irish Museum of Modern Art), Saskia Bos (independent curator), Suzanne Cotter (Director, Serralves Museum of Contemporary Art).

Three keynote speakers, nine perspective (case study) presentations and three panel discussions conformed the basis of a larger debate that took place among the conference delegates regarding three main questions: *Art and the city: From local to transnational*, *Re-learning Southeast Asia*, *What do Museums collect, and how?*

Booklet

The Conference Booklet was sent by newsletter and given in Singapore to all conference delegates. Acknowledgements were included in the CIMAM President's welcome letter, at the Who is Who and at the credits section together with the logos, which also appear at the end of this report.

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Information on CiMAM 2017 Annual Conference was present in the following media and online platforms

1. Action for Sustainable Development
2. Alhayat
3. Alserkal
4. Art Radar
5. Art Radar Journal
6. ArtClue
7. ArteInformado
8. Arterial Network
9. Artesur
10. Artishock
11. Arts Management Network
12. Arts'R'Public
13. ASEF culture360
14. Asemus Asia-Europe Museum Network
15. Aserkal Avenue
16. Ashkal Alwan
17. Asia Art Projects
18. Asian Culture Station
19. Biennal Foundation
20. Call for curators
21. C-E-A/Commissaires d'exposition associés
22. Creative Europe Desk Deutschland - Kultur
23. Culture and Creativity. EU-Eastern Partnership Programme
24. Culture-bis
25. Diplomacy Opportunities

26. European Association for Asian Art and Archeology
27. European Cultural Foundation (ECF)
28. Factory Arts Centre
29. Fubon Art Foundation
30. Hotel and rest
31. ICFA, International Committee for Museums and Collections of Fine Arts
32. ICOM - Hellenic National Committee
33. ICOM Arabe
34. ICOM España
35. Kompas Indonesia
36. Le Petit Journal
37. MCCY website
38. My Performing Arts Agency
39. On-the-Move
40. Philippine Daily Inquirer
41. Radar Pekalongan
42. Seameo-SPAFA
43. SECRAS (Slovensko-európske centrum pre rozvoj a spoluprácu)
44. The Book & Paper Gathering
45. The Getty Foundation
46. The Heritage Lab
47. The Jakarta Post
48. The Nation
49. The Week.in
50. Umjetinika Galerija

51. VANSÁ Visual Arts
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52. Vietnam Museum
53. Network
54. XTRART



Acknowledgments

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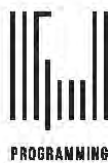
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