


CiMAM 2024
ANNUAL CONFERENCE

DEC 6-8
LOS ANGELES

Sustainable Futures



How?
When?
For whom?

AT MOCA, HAMMER
& LACMA

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Welcome letter from Suhanya Raffel, CÌMAM President

Dear CÌMAM members and friends,

I am delighted to extend the warmest welcome to you all for the CÌMAM 2024 Annual Conference, hosted by the remarkable institutions of MOCA, Hammer, and LACMA, under the theme *Sustainable Futures: How? When? For Whom?* This year's gathering holds special significance, as it is our first return to Los Angeles since CÌMAM's historic conference there in 1990, making it a moment of both reflection and progress for our global museum community.

This year's theme is especially relevant because it addresses the urgent need for contemporary art museums to respond to global challenges like climate change, social inequality, and economic instability. Over three days, we will explore practical strategies for creating more sustainable, inclusive, and responsible cultural institutions, emphasizing the role that museums can play in shaping a future that benefits not just the art world, but society at large.

The reason we are here today is largely due to Clara Kim's exceptional leadership whose vision and dedication have been pivotal in bringing this conference to life. Through her tireless efforts in assembling our hosts, securing sponsors, and shaping an inspiring program, Clara has played an indispensable role in ensuring the success of CÌMAM 2024. Her energy and commitment have allowed us to convene in Los Angeles for what promises to be an unforgettable event.

I would like to express our heartfelt gratitude to Joan Weinstein and the Getty Foundation, for their continued trust and support of CÌMAM because, besides their exceptional support as Travel Grant Funders since 2005, they are the Lead Sponsor of this year's conference and without them this important professional forum would not have been possible.

On behalf of the CÍMAM Board, I would also like to continue acknowledging the invaluable support from the Terra Foundation for American Art, whose dedication to fostering a deeper understanding of art history continues to inspire, as well as the gracious support provided by the Perenchio Foundation and the Helen Frankenthaler Foundation, both of which play a vital role in making this gathering possible. We would also like to recognize the hosting support and warm hospitality provided by Hauser & Wirth, Jarl Mohn and East West Bank.

Additionally, the organization of a very special post-conference tour to the desert would not be possible without the generous support of several key partners. We are grateful to Jenny Gil, director of Desert X, for her active involvement in many ways to make this visit possible, as well as the generous support and hospitality of Sunnylands Center & Gardens, High Desert Test Sites, Visit Greater Palm Springs, Desert X, Tamarisk Country Club and Palm Springs Art Museum for their contributions, which have enabled us to extend the conference experience beyond the city, offering attendees the opportunity to engage with the unique and inspiring landscape of the desert.

Each one of these individuals and institutions has played an essential role in the realization of the CÍMAM 2024 Annual Conference and post-tour, and we are deeply appreciative of their unwavering commitment and support.

I would also express a special thank you to our Travel Grant Funders, whose generosity has allowed 34 professionals from diverse regions to participate in this year's conference. Their commitment to modern and contemporary art is crucial in ensuring that we maintain a broad and representative dialogue. We are grateful to The Getty Foundation; Saastamoinen Foundation; Mercedes Vilardell, Aimée Labarrere de Servitje; Eloisa Haudenschild; Fernando Zóbel de Ayala; the Office for Contemporary Art Norway; SAHA; Consulate General of Brazil in Los Angeles and Byucksan Cultural Foundation.

I will continue conveying my gratitude to the 2024 Contents Committee and the distinguished speakers whose insights will guide us through the conference, sparking

conversations that will inspire and challenge us to think about the future of museums with fresh perspectives.

I would like to take a moment to recognize and sincerely thank the support of our CIMAM Benefactor, Major Patrons, Founding Patrons, Patrons, and Supporters for believing in CIMAM's mission and for sharing our commitment to making museums, and collections, of modern and contemporary art vital contributors to the cultural, social, and economic well-being of society. It is their unwavering support that makes CIMAM's existence possible.

This conference has brought together over 270 CIMAM members and esteemed museum professionals from over 70 different countries, a true reflection of CIMAM's global reach and the diversity of perspectives that enrich our discussions. Thank you for joining us and contributing to the vibrancy of CIMAM. The diversity of experiences, knowledge, and voices from across the world is what makes our community so unique and dynamic.

On Sunday, December 8, we will hold the CIMAM General Assembly. I encourage all of you to attend to discuss together our goals and priorities, as well as share updates on CIMAM's activities, and finances.

Thank you all for being here, I look forward to meeting each of you and engaging in what promises to be a thought-provoking and inspiring conference in Los Angeles.

With enthusiasm and gratitude,

Suhanya Raffel

President of CIMAM

Director, M+ Museum, Hong Kong

Welcome letter from Clara Kim, Chair of the 2024 Contents Committee

Dear Delegates,

I am thrilled to welcome you to Los Angeles, a city dear and close to my heart, at a time of profound change and transformation.

It has been over three decades since CİMAM came to Los Angeles in 1990. MOCA's two locations—Arata Isozaki's flagship building in Bunker Hill and Frank Gehry-renovated warehouse in space in Little Tokyo—were only a few years old and Richard Meier's Getty Center was still seven years shy from its grand opening. Needless to say, the art scene has flourished and grown since then. New museums and buildings have been erected—Frank Gehry's famed Walt Disney Concert Hall in 2003, Diller, Scofidio + Renfro-designed The Broad in 2015, Broad and Resnick pavilions on the LACMA campus, while a highly-anticipated building designed by Peter Zumthor is now set to open in 2026 as well as the futuristic Lucas Museum of Narrative Art designed by MAD Architects in Exposition Park is also slated to open in 2026. Meanwhile, the beloved *kunsthalle* Santa Monica Museum of Art's move to downtown Los Angeles in 2016 under the newly branded ICA, LA and the recently opened new facilities of The Brick (formerly LAXART) have shifted the non-profit scene very much to the east.

In more recent years, commercial galleries from New York, London and beyond have flooded into LA, opening satellite spaces and signaling the indispensable place LA plays within the art market. Crucially, the establishment of artist-run initiatives and organizations such as Art + Practice (co-founded by Mark Bradford) which just celebrated its 10th anniversary, Crenshaw Dairy Mart (co-founded by artists Patrisse Cullors, Alexandre Dorriz and noé olivas), and the forthcoming project *sister dreamer* by Lauren Halsey have proven to be significant

additions to the LA art and cultural landscape—providing necessary new models for contemporary art operating at the intersection of social justice, community engagement and change. Artists have always been central to the ecosystem in Southern California—the excellent MFA programs at CalArts, UCLA, USC, Otis, Art Center of Pasadena, UC Irvine, UC San Diego among others have attracted aspiring artists from all around the world, flocking here to train and work with the leading artists of our time. LA has always been and will continue to be defined by artists who have established this city as their home, making it a vibrant place of production, creativity and possibility.

You are visiting Los Angeles at a time of immense dynamism, but also of profound political and social precarity. The results of the recent elections are creating shockwaves in America and throughout the world, with concerns about the basic tenets of democracy, human rights and liberal ideology. In the post-pandemic world, systems of neglect, lack of social services, rampant capitalism and greed have created disparities in wealth as evidenced by the urgent homeless crisis in Los Angeles. While massive infrastructural projects—such as the city’s Metro extensions and LAX airport renovation in anticipation of the 2028 Olympics—take apace, and ambitious cultural projects¹ continue, we must pause to take stock of what our organizations mean and stand for within the social and cultural fabric of our cities and within the stark realities of the day. Convenings such as this gives us necessary space and time to pause and reflect on present-day complexities.

It is in the spirit of the Getty Foundation’s PST ART initiative that the 56th CIMAM Annual Conference is hosted by not one institution, but in collaboration with three leading

¹ In addition to the two massive museums being constructed currently—LACMA’s \$750-million+ facility designed by Peter Zumthor and the Lucas Museum of Narrative Art’s 11-acre campus with 300,000-square foot museum space and two state of the art theaters—\$1billion+ project, The Broad announced a \$100-million expansion project this past spring with a new 55,000-square-foot building attached to the existing building, while the Colburn Theater is undergoing a 100,000-square-foot expansion of a performing arts center designed by Frank Gehry in front of Walt Disney Concert Hall.

contemporary art museums—MOCA, Hammer and LACMA. I am very grateful to Joan Weinstein, the President of the Getty Foundation, for her leadership and vision in not only masterminding PST and mobilizing the disparate and far-reaching arts organizations in Southern California, but also in her deep commitment to CİMAM and the importance of professional exchange and dialogue through conferences such as these. The Getty Foundation's early support of the Conference was crucial to bringing CİMAM 2024 to LA. I am also grateful to the three museum directors—Johanna Burton of MOCA; Ann Philbin of Hammer; and Michael Govan of LACMA for their enthusiastic support of this collaboration, and to CİMAM Board President Suhanya Raffel for her partnership in making a compelling case for this joint effort.

In developing the theme, content and panel topics of the Conference, I would like to acknowledge and thank the members of the 2024 Content Committee. CİMAM Board members Suzanne Cotter, Joselina Cruz, Amanda de la Garza, and Kitty Scott offered countless hours and days of their time, navigating disparate time zones, to contribute their ideas, experiences and views. Working in such close proximity to colleagues who value rigor, integrity and collaboration has been a true privilege. The content of the Conference is very much a result of the synthesis of their individual voices and their vital perspectives—cultural, geographic, intellectual. Additionally, I am grateful to Rita Gonzalez and Aram Moshayedi, of LACMA and Hammer respectively, for joining the Content Committee at a critical stage and offering their feedback and contributions.

Sustainability is one of the most urgent issues of the day, a topic that we all embrace in theory but rarely have all the answers to implement full-heartedly. It is an issue that cannot be solved by one institution alone but requires field wide change, consensus and collaboration. Moreover, we would be remiss if sustainability isn't addressed holistically through multiple lenses. It is for this reason that each of the panels are designed to cast a wide net on sustainability and its futures—in terms of climate/ecology, infrastructural/architectural/urban,

economic/funding and community-based, so that we might be able to think anew about museums and institution-building within our ethical and social responsibilities.

In addition to the lead sponsorship of the Getty Foundation, I would like to thank the individuals and organizations who have made the Conference possible through their generous and enthusiastic support: Amy Zinck, Francesca Rose, Amy Gunderson of Terra Foundation of American Art; Stephania Ramirez of the Perenchio Foundation; and Elizabeth Smith and James Merle Thomas of the Helen Frankenthaler Foundation. I am also indebted to Dominic Ng and Agnes Lew of East West Bank; Joan Weinstein and Heather MacDonald of the Getty Foundation; Jarl Mohn; and Stacen Berg of Hauser & Wirth for hosting the dinners and receptions for delegates—a vital part of exchange, conversation and networking. I also acknowledge Board Chair David Knaus and Director Aryn Kresol of High Desert Test Sites; Jenny Gil of Desert X; Sunnylands Center & Gardens; Tamarisk Country Club; Visit Greater Palm Springs; and Christine Vendredi of Palm Springs Art Museum who are so graciously hosting delegates to make the Post-Conference Tour to the desert a great success. A special mention of Jenny Gil for her good counsel and securing sponsorship from the tourism board for the tour. I extend my thanks to the organizations and their respective directors and curators for welcoming delegates to their spaces and offering guided tours of a broad range of PST shows under the theme *Art & Science Collide*. A big thank you also to artists who have opened up their studios for a special add-on program following the Conference.

Lastly, I would like to thank the Conference Production Manager Nicola Lee who has managed a myriad of details with grace, confidence and cool, working across three organizations and their respective policies and protocols, pulling off no small feat in maneuvering 277 delegates around the greater Los Angeles area. I also acknowledge the time and efforts of MOCA Curatorial Administrator Stacy Perez for her wonderful support, exceptional organization and budget management on this

project. They have been important partners on the realization of this ambitious international conference, working closely and diligently with the incredible CIMAM Executive Office: Director Inés Jover; Head of Communications & Sustainability Mireia Azuara; Isabel Sozzi and Mireia Salvador Branera.

Finally, I leave you with a message of hope and possibility—that you will find the keynotes and speakers as engaging and inspiring as we do and that the discussions spark new ideas, collaborations and ways of moving forward. I hope that this sprawling, heterogenous and energetic city—in all its beauty and imperfections—leaves your imagination stirred with something to come back for in years to come.

Yours,

Clara M Kim

Chair of the 2024 Content Committee
& CIMAM Board Member

Chief Curator & Director of Curatorial Affairs, MOCA

Members of the 2024 Content Committee

The CÌMAM 2024 Annual Conference is conceived and organized by the Content Steering Committee made up of:

- Clara Kim (Chair of the Content Committee), Chief Curator and Director of Curatorial Affairs, The Museum of Contemporary Art, Los Angeles.
- Suzanne Cotter, Director, Museum of Contemporary Art Australia, Sydney.
- Joselina Cruz, Director/Curator, Museum of Contemporary Art and Design (MCAD) Manila.
- Amanda de la Garza, Artistic Deputy Director, Museo Nacional Centro de Arte Reina Sofia (MNCARS), Madrid.
- Rita Gonzalez, Terri and Michael Smooke Curator and Department Head Contemporary Art, Los Angeles County Museum of Art (LACMA), Los Angeles.
- Aram Moshayedi, Interim Chief Curator, Hammer Museum, Los Angeles.
- Kitty Scott, Strategic Director, Fogo Island Arts / Shorefast, Toronto.

Sustainable Futures — How? When? For Whom?

The CİMAM 2024 Annual Conference in Los Angeles will address the subject of sustainability from an integrated and holistic perspective, beginning with our desire to respond to climate change by reassessing our policies around collection care and conservation; rethinking the buildings we occupy and the cities we are part of; while also exploring innovative models for economic sustainability and community building.

The conference will address key questions such as: How do museums navigate the tensions of the ongoing cycles of crisis and change? What does it mean in the context of art institutions? How are museums putting it into practice? And how do we acknowledge different contexts, cultures, and economies?

Through keynote speeches and panel format presentations and discussions, the conference will engage colleagues at the forefront of the field who are thinking anew about the intersection of museological practice, climate/social change, and contemporary art, and forging new models

of sustainable practice in the cultural sector. Artists are central to this change — in pushing the conventions by challenging notions of what is “collected” and “preserved”; in redefining the possibilities of art in relation to community engagement; and in centering indigenous perspectives and belief systems that fundamentally question the proscribed definitions of art as well as our relationship to nature and ecology.

Day 1: Friday, December 6
The Geffen Contemporary at MOCA

What is our Agency? The Contemporary Art Museum and Climate Crisis

We are living through a time of climate crisis. What does sustainability, in the most expansive sense, look like within institutions today? How are we as a group of professionals enacting lasting structural changes in our institutions? What are the opportunities for the sustainable museum? How do we think about collection environments in ways that speak to the entanglements of addressing carbon emission reduction? How can a commitment to equality, social change, and cultural transformation be part of a sustainable vision for museums for the future?

Sustainable Ecosystems: Rethinking Museum Collections and Buildings within the Urban and Social Realm.

Museums are living, thriving entities that are part of the urban landscape, having an impact on neighborhoods, communities, and cities. As part of a larger ecosystem with a wide range of stakeholders, museums are tasked with intellectual, historical, and social responsibility, as well as expected to respond to moments of crisis and change. As museums take a turn towards the social, how do we develop more sustainable ecosystems that reimagine our role and responsibility within the larger urban fabric of a city? How do we redefine our relationship to place beyond museum walls?

Day 2: Saturday, December 7
Hammer Museum at UCLA

Economies of Sustainability: Ethics, Values and Resilience

Within the economic, political, and social challenges we face today, the need to reassess existing financial models has become more urgent than ever as it relates to the long-term health and viability of museums and as we navigate the encroaching lines between public good and private interests. What do sustainable funding structures look like in the art and cultural sector? How is the governance of museums affected by who is in power and what is in play? From what changing philanthropic models can museums and non-profits learn? How do social impact philanthropy and artist-generated projects help sustain long-term goals for self-reliance as well as create new resilient models?

Day 3: Sunday, December 8 Los Angeles County Museum of Art (LACMA)

Sustainable Communities: Indigenous Perspectives and Worldviews

Indigenous artists, curators, and thinkers have been making highly visible change in museums throughout the world. Indigenous ways of thinking and knowing have permeated institutions and the practices of exhibition making and collecting. What does sustainability, when seen and understood through indigenous perspectives, mean for our institutions? What should be sustained, changed, and reimaged? How do indigenous perspectives and worldviews realign the intersection between art, ecology, and community?

Speakers' Abstracts & Biographies

Day 1: Friday, December 6

The Geffen Contemporary at MOCA

Mark Bradford

Artist, Los Angeles, USA.



Arts Education and the Potential for Impact

Mark Bradford's discourse centers on the history, impact, and essential role of social outreach and education in the arts. His keynote outlines a path to social and educational programming that delivers genuine and sustained impact, looking beyond traditional models to frame an alternative method and mindset — one that bridges the disconnect between art institutions and

the communities they aim to serve. Bradford brings over two decades of work supporting the community needs of the South Los Angeles neighborhood where he was raised — specifically transition-age foster youth — as cofounder of the Leimert Park-based foundation, Art + Practice. These efforts have broadened into wide-ranging social justice initiatives that constitute a fundamental part of Bradford's artistic practice.

Taking his own social practice as a starting point, Bradford attests to the potential for, and the importance of, initiatives that are driven first by the needs of a community, attuned to the social relevance of an institution, grounded in action and authentic engagement, and able to sustain long-term impact.

Biography

Mark Bradford (b. 1961 in Los Angeles; lives and works in Los Angeles) is a contemporary artist best known for his large-scale abstract paintings created out of paper. Characterized by its layered formal, material, and conceptual complexity, Bradford's work explores social and political structures that objectify marginalized communities and the bodies of vulnerable populations.

Fiona Ragheb

Deputy Director for Curatorial and Exhibitions, Los Angeles County Museum of Art (LACMA), Los Angeles, USA.



Sustainability Sacrifice

In this time of climate crisis, sustainability is key to institutional missions — yet at times it is also seemingly in conflict with them. As museum collections continue to grow, the demands on institutional resources seem to increase exponentially in tandem with storage space. By comparison to contemporary art museums, the question is

slightly different for encyclopedic institutions such as LACMA, but one which resonates with the same larger issues of equity and social change. Art has always had the power to catalyze conversations, and in an encyclopedic institution we can look at history anew through the lens of contemporary art, and at contemporary concerns through the lens of history. While sustainability is often perceived as an “either or” dilemma requiring compromise and sacrifice, museums might instead reframe it as a “both and” opportunity — one that nurtures both environmental health and a commitment to the communities we serve and the cultural transformation we work to realize.

Biography

J. Fiona Ragheb is a museum administrator and registered architect with a dynamic background in art, architecture, and museums. Currently Deputy Director for Curatorial and Exhibitions at the Los Angeles County Museum of Art, she oversees the Museum's curatorial staff, exhibition programs, national and international partnerships, and exhibition planning for the new David Geffen Galleries designed by Swiss architect Peter Zumthor. She previously served as Director of Art Programs at Public Art Fund in New York City. In that role she bridged cultural, corporate, and civic communities and commissioned contemporary art works for Lincoln Center's David Geffen Hall and Newark Airport's New Terminal A. Over the course of her career, she has collaborated extensively with artists and architects including Nina Chanel Abney, Jenny Holzer, Jacolby Satterwhite, and Frank Gehry to realize their creative visions. During her tenure as Associate Curator for Exhibitions and Collections at the Solomon R. Guggenheim Museum, she organized numerous exhibitions including the award-winning *Frank Gehry, Architect*, and *Dan Flavin: The Architecture of Light*, and oversaw the opening of the Guggenheim Museum Bilbao. She has also advised on several new museum and cultural facilities including the Meixihu International Culture & Arts Center in Changsha (China),

the Saadiyat Island Cultural District in Abu Dhabi (UAE), and the Williams College Museum of Art (Massachusetts).

Kelsey Shell

Environmental & Sustainability Strategist, MOCA, Los Angeles.



Cultivating Empathy in Sustainable Museum Practices

Despite the best of intentions, many experiments in museum sustainability end up feeling punitive, shaming instead of inspiring. This presentation will suggest a model that prioritizes soft skills — such as empathy, active listening, and community building — as tools to create a more inclusive sustainability culture for staff, visitors, and collaborators. Drawing from sustainability initiatives at The Museum of Contemporary Art

including the museum's Green Team, the MOCA Climate Conversations public programming series, and the Sustainable Skillbuilding workshops, this presentation will explore ways to build meaning and foster environmental engagement in museums. These programs will also illustrate the role of community partnerships in co-developing programs that create a sense of belonging and a connection to place. The transformative power of artist-driven climate storytelling will be explored through recent MOCA projects including the opera *Sun & Sea*, Pipilotti Rist's *Big Heartedness*, *Be My Neighbor*, *Josh Kline: Climate Change*, and *Olafur Eliasson: OPEN*, as well as the recently launched Eric and Wendy Schmidt Environment and Art Prize.

Biography

Kelsey Shell is the Environmental & Sustainability Strategist at the Museum of Contemporary Art (MOCA) in Los Angeles. In this role, she weaves sustainability into the exhibitions and operations of the museum. She initiated MOCA's Green Team and acts as the liaison to the MOCA Environmental Council, an affinity group that supports museum-wide sustainability initiatives. In concert with the Operations team, she is working to decarbonize MOCA's campus through infrastructure retrofits and revised energy-use habits. She created the ongoing public programming series MOCA Climate Conversations and recently launched a hands-on learning workshop called Sustainable Skillbuilding. She also supports the Curatorial, Production, and Registration teams in imagining more responsibly-built exhibitions that foreground climate stories.

Prior to MOCA, Kelsey Shell was the Director of Public Art at Zlot Buell + Associates where she worked on large scale projects with Stanford University, the Dallas Cowboys, and the State of California, among others. She is the co-lead of the Los Angeles Chapter of the Gallery Climate Coalition, a founding member of Art + Climate Action, and an organizing member of the Climate Convening of Los Angeles Museums.

Daniel Vega

Deputy Director for Exhibitions and Conservation, Guggenheim Museum Bilbao, Bilbao, Spain.



Environmental Sustainability at the Guggenheim Museum Bilbao

Concern about the current climate crisis and the need to commit to the Sustainable Development Goals is currently on the agenda of all museums. However, the creation of a green team, the development of a strategic framework, the measurement of the carbon footprint, or the implementation of an annual action plan are complex

processes that require strong leadership, deep analysis, intense dedication, and the revision of internal policies.

The presentation will address the case of the Guggenheim Museum Bilbao, explaining its sustainability journey and methodology, and sharing practical examples and detailed metrics of carbon footprint measurement, energy efficiency, waste recycling, and circular economy, as well as programming initiatives and awareness-raising projects. Surprises, successes, and shortcuts will be shared, but also difficulties, mistakes, and failures will be discussed to invite and help other museums to start their own sustainability path.

Biography

Daniel Vega graduated in Fine Arts, Conservation-Restoration of Works of Art, from the University of the Basque Country and

took postgraduate studies at Universidad Complutense (Conservation) and at Leicester University (Museum Studies). In 2016, he was selected to participate in the Executive Education Program for Museum Leaders, at Getty Leadership Institute.

Vega joined the Guggenheim Museum Bilbao team in 1998. During his tenure, the museum has improved work efficiency and the optimization of resources, greatly developed its exhibition program, and established and consolidated a strong international network. He has overseen the organization of over three hundred modern and contemporary art exhibitions and has led several key projects such as the development of a transversal project-based coordination methodology for exhibition's management and the creation of an external art storage facility for GMB's Collections.

Vega has recently led the development of GMB's Strategic Framework for Environmental Sustainability, the measurement of the museum's carbon footprint, and the implementation of annual Action Plans. Among other sustainability initiatives, he has managed the transition to LED technology for the lighting of works of art, the testing of new materials and technologies for exhibition production and collection care, the development of collaborative circularity projects with local partners, and the recent implementation of more flexible climate control parameters at the MGB.

For a number of years, he has been a guest professor in the master's degree in Curatorial Studies at the University of Navarra and in the CYXAC master's degree at the University of the Basque Country. Between 2008 and 2022, he was a member of the Steering Committee of the International Group of Exhibition Organizers (IEO).

Cecilia Winter

Project Specialist, Getty Conservation Institute, Los Angeles, USA.



Managing Collections Environments for a Sustainable Future (and Present)

This presentation will delve into the complexities and uncertainties of the intricate relationship between museum collections and their environmental conditions amidst the climate crisis. We will

highlight recent research from the Managing Collections Environments Initiative (MCE) at the Getty Conservation Institute, including scientific studies on material responses to environmental changes and various field studies. MCE emphasizes evidence-based processes and tools, focusing on risk management in institutional decision-making for sustainable environmental strategies.

Historically, many collecting institutions have considered a narrow set of temperature and relative humidity parameters as providing optimum conditions for collection preservation. In the past decades, scientific evidence and practical observations have challenged this convention, revealing that broader environmental ranges are suitable for mixed collections and that rigid control not only proves excessive, but also significantly increases carbon footprints.

However, scientific results alone are insufficient to drive change. The presentation will discuss the challenges of stringent climatic parameters, the role of international loan policies, and the pursuit of “best practices” driven by risk aversion at all costs. We will explore the necessity of reframing conservation efforts beyond mere material loss mitigation and

the dilemma of conservation versus access. By adopting a holistic approach, we aim to balance conservation with sustainability, address broader social and environmental impacts, and suggest ways to move the debate forward.

Biography

Cecilia Winter holds degrees in History and Museum Studies from the University of São Paulo in Brazil and a master's in Painting Conservation from the University of Paris 1 Panthéon-Sorbonne.

She has worked as a registrar and a conservator in Brazil and France since 2004, focusing on preventive conservation and collection care, documentation, exhibitions, and loans. She joined the Managing Collections Environment at the Getty Conservation Institute in 2022.

John Kenneth Paranada

Curator of Art and Climate Change, Sainsbury Centre,
University of East Anglia, Norwich, UK.

Ecological Awakening of the Museum: Curating Art & Climate Change at the Sainsbury Centre, University of East Anglia

Can museums serve as catalysts for accelerating climate consciousness?

John Kenneth Paranada's presentation explores the evolving role of university museums in addressing anthropogenic climate change. Using the Sainsbury Centre as a case study, it highlights an interdisciplinary curatorial approach that dissects the complexities of climate change through art and culture. The presentation underscores the Centre's partnerships with cultural and heritage institutions to empower Indigenous



John Kenneth Paranada

voices, accelerate climate awareness, engage communities, and influence behavioral change to harmonize people and the planet.

It underscores the importance of breaking traditional museum barriers by championing an innovative curatorial practice rooted in inclusion, partnership, peace, diversity, and climate action. This approach is vital for forming new alliances, promoting scalable climate solutions, building community resilience, and strengthening climate adaptation through education. Museums and heritage institutions must consider diverse audience needs and societal concerns about a rapidly changing world and climate, integrating sustainability and climate action into their responsibilities.

The Sainsbury Centre's initiative aims to spearhead this forward-thinking strategy, recognizing the planet as a key stakeholder and foundation of our collective creativity and existence. Museums have the power to inspire hope and solutions, shaping a path forward for sustainable and regenerative practices in the cultural sector. They are pivotal in advocating for an ecological awakening in society, inspiring necessary climate actions, and influencing societal changes to ensure a habitable planet for future generations.

Biography

John Kenneth Paranada, a British-Filipino curator and researcher, holds the pioneering role of Curator of Art and Climate Change at the Sainsbury Centre, University of East Anglia. His appointment marks a significant step in the UK's museum landscape, emphasizing a dedicated response to the climate crisis through innovative curatorial practices. Paranada combines social and environmental sciences with artistic exploration, adopting an interdisciplinary strategy to pivot towards planetary reciprocity and address the crisis of relevance of museums and cultural institutions in the 21st century.

His curatorial philosophy centers on accelerating ecological awareness by merging art with various disciplines and lived experiences from both inside and outside the academy, offering tangible pathways and new solutions to our myriad poly-crises. This approach allows him to explore complex themes such as the Anthropocene, sustainability, modernity, Indigenous wisdom, land use, and the overarching challenges of the climate emergency. Paranada's work significantly propels discussions on empowering art and culture to boost climate awareness and offer practical solutions as the impacts of unprecedented climatic shifts increasingly permeate everyday life.

Paranada aims to show how museums can contribute to sustainable development and motivate museum professionals worldwide to enhance or initiate ecologically-minded practices. Additionally, as a researcher at the Tyndall Centre for Climate Change Research, his curatorial projects benefit from profound collaborations between the arts and sciences. Paranada is the curator of "Sediment Spirit" and co-editor of *Planet for Our Future* (Sainsbury Centre, 2023). His recent essays include: "A Path Forward: Curating Art & Climate Change at the Sainsbury Centre, University of East Angli," in *Museums, Sustainability and Sustainable Development* (International Council of Museums' Museum International, 2024); "How Do We Begin a Meaningful Conversation About Art's Place in the Climate Crisis?" in

Design for Our Planet (Design Council, 2023); and “Collisions: Art and Climate Change,” in *Adaptation: A Reconnected Earth* (Museum of Contemporary Art and Design Manila MCAD, 2023).

Michael Maltzan

Principal, Michael Maltzan Architecture, Inc., Los Angeles, USA

Two Museums, and the Potentials of Time and Distance



Building in general is an unsustainable practice. We can do better to lessen the negative impacts that the process of building produces, but if we address a building like a museum's sustainability, solely focused on its physical properties, we will likely continue to fall short when it comes to a museum's full ethical potentials.

Of course, buildings, especially museums, have positive and essential roles to play in the robustness of our societies and cultures. Perhaps our focus might be better framed by asking how museum buildings can move from autonomous form,

insular and self-contained, to a more complex organism that connects, makes accessible, and promotes deeper connections to the cultural practices they support. In examining the issue,

this talk will focus on two newly completed projects, the Hammer Museum in Los Angeles and Quamajuq in Winnipeg, Canada.

The Hammer Museum remaking, which took place over seven phases, and spanned 24 years, presents a case study of a building project that leveraged its extended time scale to strategically support the Hammer's institutional ambitions and evolutions as it responded to and led cultural, social, and art practice changes.

Quamajuq, which houses the world's largest public collection of contemporary Inuit Art, is a bridge between cultures, with spaces for exhibition, research, education, and art making. The architecture of Quamajuq is the result of direct collaboration with indigenous artists, leaders, and community members, leading to a design process of inclusion that shaped the museum itself.

Biography

Michael Maltzan founded Michael Maltzan Architecture in 1995. His work spans a range of typologies, from cultural institutions to housing and city infrastructure. Notable projects include the Moody Center for the Arts, MoMA QNS, the Winnipeg Art Gallery Inuit Art Centre, UCLA's Hammer Museum, One Santa Fe, and the new Los Angeles Sixth Street Viaduct. A graduate of Harvard GSD and Rhode Island School of Design, he is a Fellow of the American Institute of Architects, a recipient of the 2016 AIA LA Gold Medal, and was elected to the National Academy of Design in 2020. He was inducted into the American Academy of Arts and Letters in 2023. His work has received five Progressive Architecture awards, 51 AIA citations, the Rudy Bruner Gold Medal, the Zumtobel Award, and the 2020 AIA LA Millennium Honor Award. Maltzan's work has been exhibited internationally at MoMA, the Carnegie Museum of Art, the Canadian Centre for Architecture, the Heinz Architectural Center, MOCA LA, and the Venice Biennale. His designs are held in the permanent collections of the Carnegie Museum of Art, MoMA, the Art Institute of Chicago, and LACMA. He has

designed exhibitions for multiple museums and has worked with artists Catherine Opie and Lari Pittman to design spaces and structures for solo exhibitions.

Andrea Lissoni

Artistic Director, Haus der Kunst, Munich, Germany

Another Kind of Monument



Could Haus der Kunst be seen as a monument? Indeed, this is almost a provocation. Haus der Kunst is a contemporary art institution without collection inhabiting a monumental building whose identity swings between many layers of memory, a past and a recent history, and the daily unfolding of a program projected towards the future. In the historical moment when public monuments have been dramatically challenged, and bridging the recent past with the present-future of Haus der

Kunst, the brief talk shares the question: can a public art institution represent the ideal transforming and transformative monument? Since 2022, Haus der Kunst has been in a fast process of motion and transformation. We decided to dedicate our work to living artists, proposing new lines in art history, questioning the previous canon, stereotypes, and rhetorics with an outlook into the future. Grounded on a transdisciplinary,

transnational, and transgenerational perspective, the program is based on the assumption that “Everything is Program,” without hierarchies between departments. As the main operation tool, the program explicitly interlinks all projects to form a common learning and engagement thread evolving throughout the years, and fostering a new context that develops with a strong understanding of the increasingly digitalized world in which we live.

Biography

Andrea Lissoni has been the Artistic Director of Haus der Kunst München since 2020. His program is based on a transdisciplinary approach, in which all strands are deeply connected, and which started in April 2022 with the sound-and-music residency series *TUNE* and a series of intertwined exhibitions by Fujiko Nakaya, Dumb Type, Carsten Nicolai, Christine Sun Kim, Tony Cokes, and Karrabing Film Collective (2022). This was followed by *Inside Other Spaces. Environments by Women Artists 1956–1976*, alongside shows by Wang Shui, Martino Gamper, and Meredith Monk. This spring, the series developed further with solo exhibitions by Pan Daijing, Liliane Lijn, and Rebecca Horn.

Formerly he was Senior Curator, International Art (Film) at Tate Modern, London, and previously curator at HangarBicocca, Milan where his exhibitions included Micol Assael, Celine Condorelli, Gianikian-Ricci Lucchi, Joan Jonas, Mike Kelley, Ragnar Kjartansson, Philippe Parreno, Wilfredo Prieto, and Tomas Saraceno. At Tate, he curated Philippe Parreno’s Turbine Hall Commission in 2016, as well as survey exhibitions of Joan Jonas and Bruce Nauman. In 2019, he co-curated the Biennale de l’image en Mouvement *The Sound of Screens Imploding*, Centre d’Art Contemporain Genève and OGR, Turin, and participated in the international launching of CCA Tashkent, the first public contemporary art center in Uzbekistan, where he curated *Qo’rg’on Chiroq*, the first solo exhibition by artist Saodat Ismailova.

Sara Zewde

Principal and Assistant Professor, Studio Zewde and Harvard University, New York City, USA



What Are Museum Landscapes?

Over the last decade, museums have increasingly reexamined their relationships to land and land occupation. With this emerging consciousness, landscape design has become a tool for ensuring the persistence of art institutions, as well as a process of critical inquiry into site, memory, community relationships and responsibilities, and institutional legacies. This moment can thus occasion new landscape typologies that reflect the changing models of museums themselves.

Sara Zewde will explore these topics through the recent work of Studio Zewde, a landscape firm based in New York City. The firm's ongoing work with the Dia Art Foundation to design 8 acres of its Beacon, New York campus reflects a new institutional relationship to site, introducing the museum as a steward of an ecological landscape, accessible to the public.

A collection of other projects with a range of cultural institutions will additionally serve as a departure for this exploration.

Biography

Sara Zewde is founding principal of Studio Zewde, a design firm in New York City practicing landscape, urbanism, and public art. Named to *Architectural Digest's* AD100, an Emerging Voice by the Architectural League of New York, and a Best New Practice by *ArchDaily*, the firm is celebrated for its design methods that sync culture, ecology, and craft. In parallel with practice, Sara serves as Assistant Professor of Practice at Harvard University Graduate School of Design and is currently writing a book on her research retracing Frederick Law Olmsted's journeys through the Slave South. Sara holds a master's of landscape architecture from the Harvard University Graduate School of Design, a master's of city planning from MIT, and a BA in sociology and statistics from Boston University.

Day 2: Saturday, December 7

Hammer Museum at UCLA

Zita Cobb

CEO Shorefast, Co-Founder, Shorefast, Ottawa / Joe Batt's Arm, Canada



Fogo Island: The Possibility of a Place

The fishing community I come from arrived on Fogo Island in the middle of the 18th century. The history and the way of life of these people have inspired much of my current work at Shorefast, a registered charity that is forging a new path at the intersection of business, philanthropy, and community economic development. All our business

revenues are directed to supporting Shorefast's holistic set of programs, of which the international residency program Fogo Island Arts is one. Our work represents an intentional effort to think inclusively and creatively about how to find a way of life on Fogo Island that is equitable, dignified, sustainable — and joyful.

The history and the way of life made by our ancestors have inspired much of my current and foundational thinking with respect to Shorefast and sustainability. We are physical and social creatures, meaning-seeking creatures — everything we need exists in a place.

However, our human and business systems have evolved as if place does not matter, leading to the failure of economies, communities, and cultures. Place does matter and how we sustain place matters. What does it mean to live these values?

Culture is the human response to a place. It is the inherited ideas, beliefs, values and knowledge that constitute the shared basis of a community; the attributes, feelings, values, and behaviors that help us navigate, make sense of things, make sense of life.

It is obvious that we would be wise to optimize for nature and culture. Unfortunately, we don't. How do we come together to do what needs to be done? What does Fogo's history teach us? We are too often stuck inside the narrow understandings of our work and of our responsibilities; how do we instead work from a deep and broad understanding of how we can create shared value?

Biography

Zita Cobb is an eighth-generation Fogo Islander, Cofounder and CEO of Shorefast, and innkeeper of the Fogo Island Inn. A registered Canadian charity, Shorefast uses business-minded means to help secure economic and cultural resilience for Fogo Island, a centuries-old settler fishing community off Newfoundland's northeast coast. Cobb graduated high school on Fogo Island before leaving home to study business in Ottawa. Following a subsequent successful career in high-tech, she returned to Fogo Island to help grow another leg on the Island's struggling economy to complement its ever-important fishery.

Shorefast's notable achievements to date comprise a holistic set of charitable initiatives, including the world-class artist-in-residence program Fogo Island Arts (fogoislandarts.ca), and three innovative social businesses whose operating surpluses are returned to Shorefast for reinvestment in further community development work. Specifically, Shorefast is behind the award-winning, 29-suite Fogo Island Inn (fogoislandinn.ca), Fogo Island Workshops (fogoislandworkshops.ca), and Fogo

Island Fish. Shorefast has pioneered the innovative practice economic nutrition labeling for its social businesses, transparently demonstrating “where the money goes.” Shorefast’s model is both unwaveringly specific and universally applicable, holding relevance for communities worldwide.

Zita Cobb has been a Member of the Order of Canada since 2016 and was a 2020 inductee to Canada’s Business Hall of Fame. She holds honorary doctorates from McGill University, Memorial University of Newfoundland, the University of Ottawa, and Carleton University. She is an active CEO and volunteers her full time and energy for Shorefast’s work on Fogo Island.

Manuel Segade

Director, Museo Nacional de Arte Reina Sofía (MNCARS),
Madrid, Spain



Tentacular Models of Interdependency

Nowadays, there is a naturalization effect that takes for granted the relationships between public and private in cultural institutions. That is not a given context, but one that needs to be carefully produced as a political construct. In a time of binarism, the space of contemporary art is one which preserves complexity: a perspectivist and trans-scalar model needs to be designed, one that can recognize desirable futures that are already here and now.

Biography

Manuel Segade, (born A Coruña, Spain, 1977) is the Director of Museo Nacional Centro de Arte Reina Sofía in Madrid. He trained as an art historian and led CA2M (Museo Centro de Arte Dos de Mayo) in the Madrid municipality of Móstoles for ten years, where he was awarded the CÍMAM Outstanding Museum Practice Award (2021). Segade has taught on post-graduate curatorial programs and is the author and editor of numerous books, including *Elements of Vogue*, *Kiss My Genders* and *Endgame: Duchamp, Chess and the Avant-gardes*. He is a founding member of both the European Art Assembly and the European Forum for Advanced Practices. He curated the Spanish Pavilion at the 57th Venice Biennale in 2017.

Mai Abu ElDahab

Director, Mophradat, Brussels, Belgium

Playing With a Different Set of Cards

Today more than ever, the idea of sustainability is irrelevant when it comes to thinking structurally about art making or supporting art communities in the Arab world. Multiple and

persistent crises have made it necessary to find different understandings of sustainability that suit the context and people's desire for continuity that go beyond the institutional and the financial, impossible aspirations in the total absence of stability. Within this reality, a change in our understanding as an organization of resources and of how to set our programmatic priorities has been the focus of Mophradat's work prompted by the onset of the pandemic and to this most tragic of moments in which we are living.



Mai Abu EIDahab

Mophradat is working to find ways that make use of time, generosity towards others, thoughtful communication, transferral of skills, and access to movement to the hierarchy of resources. Practically, this entails nuanced programming that is partial to non-normative ways of working and pushes for new types of relationships between artists and organizations that are not exclusively transactional.

Biography

Working in Belgium since 2007, Mai Abu EIDahab is a contemporary art curator from Cairo. Since 2015, she has been Director of Mophradat, an organization creating opportunities for artists from the Arab world while experimenting with what an art institution is and how it can be eccentric and relevant. She is engaged with contemporary dance, music, visual arts, and writing, and the conditions of work in the arts. In previous roles as curator, she focused on working and developing solo projects with artists, and is particularly interested in long

evenings that take the audience from listening to words, to being consumed by performance, to taking over the dance floor themselves. She enjoys publishing and has produced several publications with Sternberg Press and proudly commissioned two LPs. Her interest in publishing continues with Mophradat's ongoing booklet series *Read the Room*, and recent books including *Can We Rule It Out? Collective ideas for keeping sexual abuse out of art space* (Mophradat, 2022), *Why Call It Labour? On Motherhood and Arts Work* (Archive Books & Mophradat, 2020), and *Lentil Space, a book of recipes from artist's homes* (forthcoming, 2024).

Ibrahim Mahama & Yesomi Umolu

A Short Century and Archeology of the Future

How do we inscribe memories that have been left unattended? And how do we inspire new imaginations when working from a position of precarity? These questions have guided artist Ibrahim Mahama over the last five years as he built and established the Savannah Centre for Contemporary Art (SCCA) and Red Clay Studio in Tamale, Ghana. Leveraging the resources of his artistic practice, Mahama's project engages with practices of making, collecting, and creative thinking, setting in motion a series of everyday and extraordinary encounters with contemporary art and traditional crafts in an underserved rural community in Northern Ghana. In conversation with arts leader and curator Yesomi Umolu, Mahama reflects upon his desire to create infrastructures that confront the failures of the "post-colony" that is contemporary Ghana, alongside unlocking the emancipatory thinking that is necessary for the sustenance and success of future generations.

Ibrahim Mahama

Artist and Founder, Savannah Centre for Contemporary Art (SCCA) and Red Clay Studio, Ghana



Ibrahim Mahama (born 1987) is a Ghanaian artist of monumental installations. He lives and works in Accra, Kumasi, and Tamale, Ghana. He is the founder of Red Clay Studio, Savannah Centre for Contemporary Arts and Nkrumah Volini. He obtained an MA in Painting and Sculpture in 2013 and a BA in Painting in 2010 at the Kwame Nkrumah University of Science and Technology, Kumasi, Ghana.

Yesomi Umolu

Arts leader and curator,
London, UK

Yesomi Umolu is an arts leader and independent curator. From 2021 to 2024, she was Director of Curatorial Affairs and Public Practice at Serpentine Galleries, London where she oversaw the artistic program alongside co-organizing the Serpentine Pavilion 2022; *Black Chapel* by Theaster Gates; and *Barbara Chase-Riboud*:



Infinite Folds (2022), the first survey of the artist in Europe, among other projects.

As Artistic Director of the 2019 Chicago Architecture Biennial (2018–20) *...and other such stories*, she oversaw a critically acclaimed curatorial program featuring new commissions and off-site installations with over 80 international contributors. Umolu has developed key solo exhibitions and publications with Assemble, Ursula Biemann and Paulo Tavares, John Akomfrah, Mike Cloud, Mariana Castillo Deball, Kapwani Kiwanga, Candice Lin, Harold Mendez, Camille Norment, Karthik Pandian, and Andros Zins-Browne, among others.

She was previously Director and Curator, Logan Center Exhibitions at the University of Chicago, where she also taught courses in visual art and spatial practices as a lecturer in the humanities division. Prior to joining the University of Chicago, she held curatorial positions at the MSU Broad Museum, Michigan; Walker Art Center, Minneapolis; and Manifesta 8.

Umolu is a trustee of the Horniman Museum and Gardens in London. She was previously a trustee of the Graham Foundation for Advanced Studies in the Fine Arts in Chicago, and she served on the curatorial advisory board for the United States Pavilion at the 16th Venice Architecture Biennale. Umolu is a 2016 recipient of the prestigious Andy Warhol Foundation for Visual Arts Curatorial Fellowship. She holds an MA, with distinction, from the Royal College of Art in London and a MA (Hons.) from the University of Edinburgh.

Andrea Fraser

Artist and Professor, UCLA, Los Angeles, USA

Mission, Governance, and Sustainability

Nonprofits in the US are defined as “mission-driven,” as opposed to “profit-driven,” organizations. While some for-profit

corporations have found support for considerations of sustainability within a logic of long-term profitability, nonprofits must find that logic in their missions. It is in relationship to mission that nonprofits and their officers are charged with fiduciary responsibility and with the duties of loyalty, care, and obedience. While that fiduciary responsibility is usually defined narrowly in terms of basic financial health, a rigorous and holistic view of mission and its



Andrea Fraser

sustainability can and should provide the basis to extend these responsibilities beyond balancing the books and avoiding self-dealing — where codes of conduct and ethics for board members usually stop. Unfortunately, the missions of most arts organizations are so vague they provide little meaningful guidance. Drawing from my experience as a member of both the artist advisory council and the board of directors of the Institute of Contemporary Art, Los Angeles, I will reflect on how governance structures that include artists and other stakeholders can support a more rigorous formulation of mission and a more holistic approach to its long-term sustainability.

Biography

Andrea Fraser is an artist whose work investigates the social, financial, and affective economies of cultural institutions, fields, and groups. She is Professor of Art at the University of California, Los Angeles, and serves on the artist councils of the Hammer Museum and the Institute of Contemporary Art Los Angeles as well as on the ICA LA's board of directors.

Retrospectives of her work have been presented by the Museum Ludwig Cologne (2013), the Museum der Moderne Salzburg (2015), the MACBA, Barcelona, and MUAC UNAM Mexico City (both 2016). Her books include *Museum Highlights: The Writings of Andrea Fraser* (2005, The MIT Press), *Andrea Fraser* (2015, Hatje Canz and Museum der Moderne Salzburg), *2016 in Museums, Money, and Politics* (2018, co-published by the CCA Wattis Institute, Westreich/Wagner Publications, and MIT Press), and *Andrea Fraser Collected Interviews 1990–2018* (2019, A.R.T. Press and Koenig Books).

Walid Raad

Artist and Professor, Bard College, Anandale-on-Hudson, United States

*Two Drops per Heartbeat:
A Free-fall in the Thyssen-
Bornemisza Collection.*

A few years ago, I was invited by TBA21 to propose an exhibition about Baron Hans Heinrich Thyssen-Bornemisza's art collection. Until that point, I'd known almost nothing about him, his family, personal life, businesses, and art collection. My main links to him were his daughter, Francesca, and an Oriental carpet he owned that I'd been trying to find for years. But before I had time to reflect on this



invitation, I found myself deep in several Thyssen-Bornemisza tunnels. These tunnels began with a daughter and a carpet, and then forked and braided into several historical and fictional spaces. These ranged from images of clouds that appeared mysteriously on the back of several Old Master paintings to gold and silver cups that attract specific types of arthropods; and demon-like creatures tugging at the edges of swamps.

Biography

In part, an artist and a Professor of Photography at Bard College (Annandale-on-Hudson, NY, USA). The list of exhibitions (good, bad, and mediocre ones); awards and grants (merited, not merited, grateful for, rejected, and/or returned); education (some of it thought-provoking; some of it, less so); publications (I am fond of some of my books, but more so of the books of Jalal Toufic. You can find his here: jalaltoufic.com), can be found somewhere online.

Day 3: Sunday, December 8

Los Angeles County Museum of Art (LACMA)

Candice Hopkins

Executive Director and Chief Curator, Forge Project,
Taghkanic, USA



The Potential in Not Being a Museum

Many museums across the United States changed — or attempted to change — in 2020. This was a moment of reckoning where the normalized hierarchies of power were questioned, called out, defended, dismantled, and rendered fragile. This moment exposed the need for different institutional models as well as the collective belief that they can change. At

Forge Project, a new organization that began in April 2021 on the heels of this reckoning, we do the work that we do because we are not a museum. This state of “not being a museum” gives us the freedom to move in and across disciplines including food sovereignty, land remediation and rematriation, critical writing, contemporary art, and exhibition making all by and for Indigenous cultural workers. This state of not being a museum

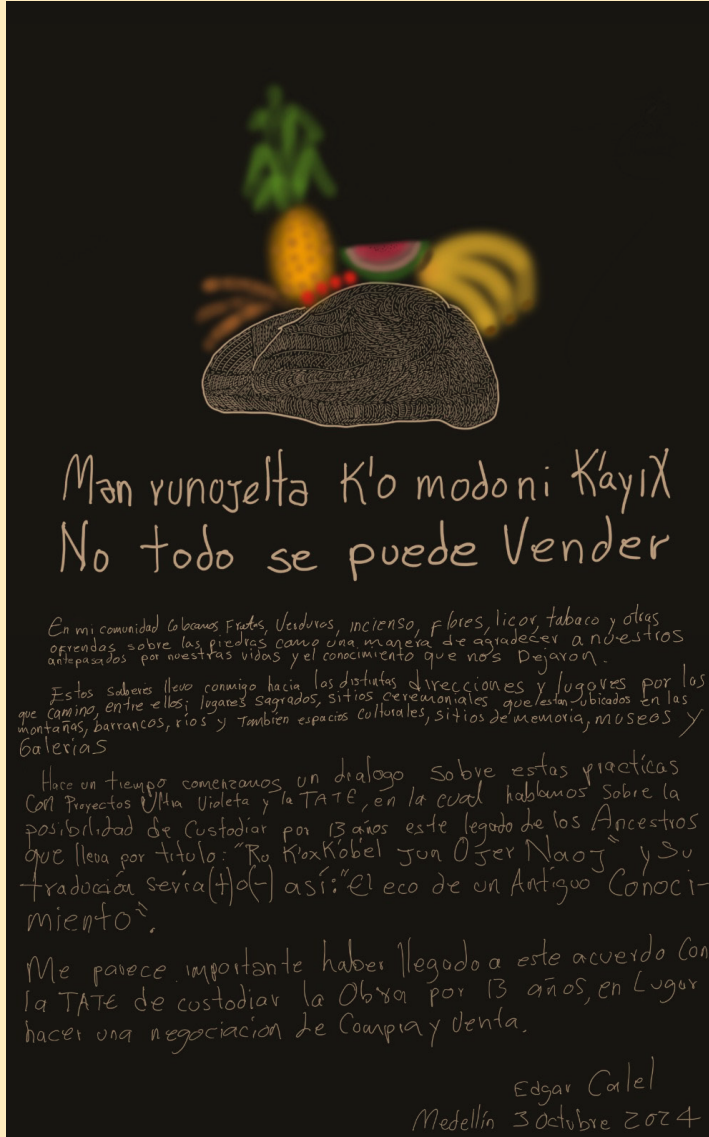
also means that we have not inherited their structures, instead we have made our own. This includes Indigenous governance and systems of leadership, programs that move at the speed of trust, diplomatic relations with tribal communities, and collections that are based on accessibility and center artist rights. Our collection acts more like a public trust with protocols led by the works themselves. We also take our lead from cultural workers and artists who are actively remaking relations with museums. Their different protocols of engagement shift institutional norms. At Forge, we want to center this shift.

Biography

Candice Hopkins is a citizen of Carcross/Tagish First Nation and lives in Red Hook, New York. Her writing and curatorial practice explore the intersections of history, contemporary art, and Indigeneity. She is Executive Director of Forge Project, Taghkanic, NY and Fellow in Indigenous Art History and Curatorial Studies, Bard College. She is curator of the recent exhibitions, *Indian Theater: Native Performance, Art, and Self-Determination Since 1969*, at the Hessel Museum of Art; *Impossible Music*, co-curated with Raven Chacon and Stavia Grimani at the Miller ICA; and the touring exhibitions, *Soundings: An Exhibition in Five Parts* co-curated with Dylan Robinson, and *Double Vision*, featuring textiles, prints, and drawings by Jessie Oonark, Janet Kigusiuq, and Victoria Mamnguqsualuk. Her notable essays include “The Gilded Gaze: Wealth and Economies on the Colonial Frontier,” in the *documenta 14 Reader*; “Outlawed Social Life,” in *South as a State of Mind*; and “The Appropriation Debates (or The Gallows of History),” in *Saturation: Race, Art, and the Circulation of Value* (New Museum/MIT Press, 2020).

Edgar Calel

Artist, San Juan Comalapa, Guatemala



*Man runojelta k'o modo ni K' ayix / No todo se puede vender /
Not Everything can be Sold*

In my community we place fruits, vegetables, incense, flowers, liquor, tobacco, and other offerings on the stones as a way of thanking our ancestors for our life and the knowledge they left us.

This knowledge, I carry with me to the different directions and places where I walk, among them; sacred places and ceremonial sites that are in the mountains, canyons, rivers, and also cultural spaces, memory sites, museums, and galleries.

Some time ago we began a dialogue about this artistic practice with Ultraviolet Projects and Tate, in which we talked about the possibility of guarding for 13 years this legacy of the ancestors that is titled "Ru k' ox k' ob'el Jun Ojer Naoj." Its translation would be more or less like this: "The echo of an ancient knowledge." I think it is important to have reached this agreement with Tate to have custody of the work for 13 years instead of negotiating a sale and purchase agreement.

*Man runojelta k'o modo ni K' ayix / No todo se puede
vender / Not everything can be sold*

En mi comunidad colocamos frutas, verduras, incienso, flores, licor, tabaco y otras ofrendas sobre las piedras como una manera de agradecer a nuestros Antepasados, por nuestra vida y el conocimiento que nos dejaron.

Estos saberes llevo conmigo hacia las distintas direcciones y lugares por las que camino, entre ellos; lugares sagrados y sitios ceremoniales que están ubicados en las montañas, barrancos, ríos y también espacios culturales, sitios de memoria, museos y galerías.

Hace un tiempo comenzamos un dialogo sobre esta práctica artísticas con Proyectos

Ultravioleta y la Tate, en la cual hablamos sobre la posibilidad de custodiar por 13 años este legado de los Ancestros que lleva por título “Ru k’ ox k’ ob’el Jun Ojer Naoj” y su traducción sería más o menos así “El eco de un antiguo conocimiento”.

Me parece importante haber llegado a este acuerdo con la TATE de Custodiar la obra por 13 años en lugar de hacer una negociación de compra y venta.

Edgar Calel

Medellín 3 de octubre 2024

Biography

Edgar Calel (Chi Xot, San Juan Comalapa, Guatemala, 1987) studied at the Escuela Nacional de Arte Rafael Rodríguez Padilla. He works in a variety of media, exploring the complexities of the indigenous experience, as seen through the Mayan Kaqchikel cosmovision, spirituality, rituals, community practices, and beliefs, in juxtaposition with the systematic racism and exclusion that the indigenous people of Guatemala endure daily.

In 2023, Calel had his first institutional solo show B’alab’äj (Jaguar Stone) at SculptureCenter, New York. In 2021, he had his first solo show, *Pa Ru Tun Che’* (From a Tree Top), at Proyectos Ultravioleta, Guatemala City. Additionally, he has participated in numerous group exhibitions including *Choreographies of the Impossible*, 35th São Paulo Biennial (2023); *uMoya: The Sacred Return of Lost Things*, 12th Liverpool Biennial (2023); *Soft and Weak Like Water*, 14th Gwangju Biennial (2023); *Is It Morning for You Yet?*, 58th Carnegie International, Pittsburgh (2022); *The Crack Begins Within*, 11th Berlin Biennial, (2020); *Los Jardineros* (The Gardeners), Proyectos Ultravioleta, Guatemala City (2020); *Continuous Fire | Feu continuel*, National Gallery of Canada,

Ottawa (2019); *Virginia Pérez Ratton. Centroamérica: Deseo de lugar / Centra America*, MUAC Museo Universitario de Arte Contemporáneo, Mexico City (2019).

His works are part of the permanent collections of Rijkscollectie — National Collection of the Netherlands; Hammer Museum, Los Angeles; Tate, London; Museo Nacional Centro de Arte Reina Sofía, Madrid; the National Gallery of Canada, Ontario; Fundación TEOR/ética, San José, Costa Rica; MADC Museum of Contemporary Art and Design, San José, Costa Rica; and Kadist, San Francisco.

Djon Mundine

Artist, Curator, Activist and Writer, Australia



In 1979, Bundjalung man Djon Mundine moved to a little island in Arnhem Land called Milingimbi, where he joined the arts center as an adviser. Roughly 600 people lived on the island, and he was amazed to discover that the locals had a

remarkable skill: They could identify each other's footprints on sight. "By looking at their footprint, they could tell who that was — 'That's Jim', or 'Delphine has just been here,'" Mundine tells ABC Arts.

Prints and stencils of hands and feet have featured prominently in Aboriginal visual language for thousands of years: In the Red Hands Cave in the Blue Mountains, a collage of handprints and stencils adorn a rock wall. The red, yellow, and white ochre prints are believed to be between 500 and 1,600 years old.

In 2003, archaeologists discovered ancient footprints at Willandra Lakes in south-western New South Wales.

Mundine, who won the Red Ochre Award for Lifetime Achievement in the Arts in 2020, calls on this rich cultural history in *Always Was, Always Will Be* — a performance work in which he leaves a red ochre print of his body on a wall.

Pablo José Ramírez

Curator, Hammer Museum, Los Angeles, USA

Exhibition Making and the Question of Difference

This presentation will explore the relationship between brown ontologies, exhibition-making, and museological infrastructures. Looking critically at the logic of "inclusion" and "multiculturalism," this talk will propose an intersectional approach to race concerning anticolonial histories of Latinx, Indigenous, and diasporic communities. By looking into José Esteban Muñoz's notion of the Brown Commons, this talk will address the question of how to develop curatorial strategies that move from representation to performative enunciation, and from identity to commonality. Ramírez will explore these ideas by looking at the 2023 biennial *Made in LA: Acts of Living*, presented at the Hammer Museum, and some of his upcoming exhibition projects.

Biography

Pablo José Ramírez is a curator at the Hammer Museum. From 2019 to 2023, he was the inaugural adjunct curator of First Nations and Indigenous art at Tate Modern, where he played a key role in shaping the acquisitions strategy and advancement of Indigenous and non-Western practices. Ramírez was part of the curatorial council of the 58th Carnegie International



Pablo José Ramírez

with Sohrab Mohebbi. In 2015, he co-curated the 19th Paiz Biennale *Transvisible* with Cecilia Fajardo-Hill, and recently, he co-curated with Diana Nawi the critically acclaimed biennale, *Made in LA 2023: Acts of Living*. His work explores non-Western ontologies, brown and indigenous histories, and the politics of noncolonial aesthetics. He holds an MA in contemporary art theory from Goldsmiths, University of London. Ramírez received the 2019 Independent Curators International/CPPC Award for Central America and the Caribbean. Lectures include the Museo Centro de Arte Reina Sofia, The National Museum of Oslo, MUAC, Gasworks, ParaSite, Kunstintituut Melly, University of Cape Town, Essex University, Cambridge University, University of Chicago, Simon Fraser University, and The New School. He has published extensively, including pieces for *Artforum*, *e-flux*, *Arts of the Working Class*, *Artishock*, and several catalogues and books.

Taloi Havini

Artist, Brisbane, Australia



Meeting the Matriarchy. Extractivism Exposed

There is a certain kind of violence within the canon of Western art history where indigenous peoples are still relegated to the past. Art from locales such as Oceania has been viewed as “primitive,” a one-dimensional aesthetic inspiration for artists of the modernist movement. Such classifications perpetuate the attitudes of early colonial agents who were

extracting natural resources while appropriating and exoticizing Indigenous peoples and cultural materials for their own profit, empire building across Europe and the global south.

Contemporary Art Museums are attempting to change their practices, moving towards more open and inclusive patronage and representation of a diversity of communities. While museums are exploring ideas of futurism and sustainability, we must also acknowledge the extent to which the creation of collections continues to be directly linked to historical events. How can a museum repair the derailing of a matrilineal organization that took place because of colonial rule? What does this mean for artists working on the crest of these changes?

Biography

Taloi Havini (b, 1981, Arawa, Autonomous Region of Bougainville, Papua New Guinea; lives and works in Brisbane,

Australia) is an interdisciplinary artist working across media from sculpture, photography, moving image, installation, and sound. A descendant from the Nakas clan of the Hakō (Haku) people of northeastern Buka, her research practice is shaped by her matrilineal ties to her land in Bougainville and studies surrounding Indigenous Knowledge Systems and museum collections. Havini creates immersive and site-specific experiences, often reflecting on ideas of transmission, mapping, and representation. She continues to work collaboratively on cultural heritage projects with communities in Bougainville.

Havini's artwork is held in public and private collections including TBA21–Academy, Sharjah Art Foundation; Art Gallery of New South Wales; Queensland Art Gallery | Gallery of Modern Art (QAGOMA); National Gallery of Victoria; and KADIST, San Francisco, CA, USA. She has participated in numerous solo and group exhibitions exhibiting at Artspace, Sydney; Palais de Tokyo, Paris; Sharjah Biennial 13, UAE; 3rd Aichi Triennial, Nagoya; 8th & 9th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane; TBA21's Ocean Space, Venezia; Barbican Centre, London; Auckland Art Gallery Toi o Tāmaki, NZ; the Honolulu Biennial, HA; and ARTES Mundi, 10 Wales.

Conference Schedule

Day 0 — Thu Dec 5

Registration

2–7pm

Registration opens @ MOCA Grand Avenue
250 South Grand Ave, Los Angeles 90012

Delegates are welcome to visit exhibitions at MOCA Grand Avenue, The Broad and REDCAT, within a short walking distance. All venues are open late until 8pm. At 7pm, MOCA will host *MOCA Artist Film: Edgar Calel* screening and conversation with the artist. For more information.

[optional] 3–4pm Special Tour of Siqueiros' América Tropical:
Guided visit and close-up viewing of David Alfaro Siqueiros' 1932 mural at the historic center of Los Angeles, El Pueblo de Los Angeles. Join Edgar Garcia, Assistant General Manager at El Pueblo de Los Angeles for this special tour. Capacity is limited. Registration mandatory.

Day 1 — Fri Dec 6

The Geffen Contemporary at MOCA

| | |
|------------|---|
| 8am | <i>Charter bus departs from Freehand Hotel for Travel Grantees</i> |
| 8:30am | <i>Charter bus departs from All CiMAM Hotels (Omni Hotel pick ups at Olive St entrance)</i> |
| 8:15–9am | Welcome Breakfast for Travel Grantees, Travel Grant Funders, CiMAM Board Members |
| 9–9:30am | Coffee & Registration |
| 9:30am | Conference Begins |
| 9:30–10am | Welcome by Johanna Burton & Clara Kim, MOCA |
| | Welcome by Joan Weinstein, Director, Getty Foundation |
| | Welcome by Suhanya Raffel, CiMAM President |
| | Introduction by Clara Kim, Chair of 2024 Content Committee |
| 10–10:30am | Keynote Speech by Mark Bradford: <i>Arts Education and the Potential for Impact</i> |

10:30–12:30pm Session #1

What is our Agency?: The Contemporary Art Museum and Climate Crisis

Moderated by Suzanne Cotter

10–min. presentation by Fiona Ragheb

10–min. presentation by Kelsey Shell

20–min. presentation by Daniel Vega

20–min. presentation by Cecilia Winter

15–min. presentation by John Kenneth
Paranada

We are living through a time of climate crisis. What does sustainability look like within institutions today? How are we as a group of professionals enacting lasting structural changes in our institutions and what are the challenges, assumptions and opportunities? How do we think about curation and collection environments in ways that speak to the paradoxes and entanglements of institutional thinking and the world at large?

12:30–12:45pm Introduction to Olafur Eliasson: OPEN by
José Luis Blondet

*meet in front of the gallery intro wall

12:30–2pm Boxed Lunch catered by Café Dulce
Aileen Getty Plaza

| | |
|----------|---|
| 2–3:45pm | <p>Session #2</p> <p><i>Sustainable Ecosystems: Rethinking Museums within the Urban and Social Realm</i></p> <p>Moderated by Amanda de la Garza</p> <p>20–min. presentation by Michael Maltzan</p> <p>20–min. presentation by Andrea Lissoni</p> <p>20–min presentation by Sara Zewde</p> <p>Museums are living, thriving entities that are part of the urban landscape, having an impact on neighborhoods, communities, and cities. As part of a larger ecosystem with a wide range of stakeholders, museums are tasked with intellectual, historical, and social responsibility, as well as expected to respond to moments of crisis and change. As museums take a turn towards the social, how do we develop more sustainable ecosystems that re-imagine our role and responsibility within the larger urban fabric of a city? How do we redefine our relationship to place beyond museum walls?</p> |
| 3:45–4pm | <p>Respondents</p> <p>Aileen Burns and Johan Lundh, Remai Modern</p> <p>Apsara DiQuinzio, Nevada Museum of Art</p> |
| 4:15–5pm | <p>Breakout Sessions</p> <p>Aileen Getty Plaza</p> |
| 5:15pm | <p><i>Charter bus departs for Getty Center</i></p> |

- 6:30–8:30pm

Arrival at Getty Center

Welcome to Getty by Joan Weinstein

Getty Center Rotunda, remarks at 7pm

Private tours of PST exhibitions: *Lumen: The Art and Science of Light. Sensing the Future: Experiments in Art and Technology (E.A.T.)*

Dinner Reception
- 8:45pm

Charter buses return to All CIMAM hotels

Day 2 — Sat Dec 7 Hammer Museum at UCLA

- 8:15am

Charter bus departs from All CIMAM Hotels
- 9–9:30am

Registration & Coffee
- 9:30am

Conference Begins
Billy Wilder Theater
- 9:30–9:45am

Welcome by Hammer Museum interim Chief Curator Aram Moshayed

Introduction by Content Committee member Kitty Scott
- 9:45–10:15am

Keynote speech by Zita Cobb
Kitty Scott: *Fogo Island: The Possibility of a Place*

10:15–12:15pm Session #3

*Economies of Sustainability: Ethics, Values
and Resilience*

Moderated by Aram Moshayedi

20–min. presentation by Manuel Segade

20–min. presentation by Mai Abu EIDahab

20–min. conversation between İbrahim
Mahama & Somi Umolu

20–min. presentation by Andrea Fraser

Within the economic, political, and social challenges we face today, the need to reassess existing financial models has become more urgent than ever as it relates to the long-term health and viability of museums and as we navigate the encroaching lines between public good and private interest. What do sustainable funding structures look like in the art and cultural sector? How is the governance of museums affected by who's in power and what's in play? What changing philanthropic models can museums and non-profits learn from? How do social impact philanthropy and artist-generated projects help sustain long-term goals for self-reliance as well as create new resilient models?

12:15–12:30pm Respondents
Deepanjana Klein, Kiran Nadar Museum of Art,
Eungie Joo, San Francisco Museum of
Modern Art (SFMOMA)

- 12:30–12:45pm Introduction to Breath(e): Toward Climate and Social Justice by co-curator Mika Yoshitake
- 12:45–1:45pm Boxed Lunch
- Delegates to view shows on their own.
- 2–3pm Interlude Presentation — Artist Talk by Walid Raad
- Two drops per heartbeat: A free-fall in the Thyssen-Bornemisza collection*
- Billy Wilder Theater
- 3:15pm Charter buses depart from Lindbrook Entrance for Tours
- 4–6pm Tours of PST ART shows and other spaces
- 6:30–8:30pm Reception & Standing Dinner
- Hosted by Hauser & Wirth
Arts District, 901 East 3rd Street, LA
- 7:30pm Charter bus departs for UA Theater
- 8:30pm Charter bus returns to All CĪMAM Hotels
- 8pm [optional] PST ART Performance co-presented by REDCAT & CAP UCLA
Live Night: Cruising Bodies, Spirits and Machines
Featuring rafa esparza and Muxx
UA Theater, downtown LA
- Tickets required. [More information here.](#)

Day 3 — Sun Dec 8 LACMA & Academy Museum

** Bags will be subjected to security check upon entry to Academy Museum. If possible, please refrain from bringing bags.*

| | |
|---------------|---|
| 8:15am | <i>Charter bus departs from All CIMAM Hotels</i> |
| 9–9:30am | Registration & Coffee |
| 9:30am | Conference Begins Ted Mann Theater, Academy Museum |
| 9:30–9:45am | Welcome by LACMA Director Michael Govan & Rita Gonzalez |
| | Introduction by Content Committee member Joselina Cruz |
| 9:45–10:15am | Keynote Speech by Candice Hopkins <i>The Potential in Not Being a Museum</i> |
| 10:15–12:15pm | Session #4 |
| | <i>Sustainable Communities: Indigenous Perspectives and Worldviews</i> |
| | Moderated by Rita Gonzalez |
| | 20–min. presentation by Edgar Calel |
| | 20–min. presentation by Pablo Jose Ramirez |
| | 20–min presentation by Taloi Havini |

20-min. presentation by Djon Mundine

Indigenous artists, curators, and thinkers have been making highly visible change in museums throughout the world. Indigenous ways of thinking and knowing have permeated institutions and the practices of exhibition making and collecting. What does sustainability, when seen and understood through indigenous perspectives, mean for our institutions? What should be sustained, changed, and re-imagined? How do indigenous perspectives and worldviews realign the intersection between art, ecology and community?

12:15–12:30pm Respondents
Michelle LaVallee, National Gallery of Canada,
Stephanie Rosenthal, Guggenheim Museum
Foundation

12:30–1:45p Lunch @ LACMA

View PST ART shows @ LACMA

*Mapping the Infinite: Cosmologies
Across Cultures*

*We Live in Painting: The Nature of Color
in Mesoamerican Art*

*Digital Witness: Revolutions in Design,
Photography, and Film*

Josiah McElheny Island Universe

12:30–1:30pm Farewell Lunch for Travel Grantees

| | |
|-------------|---|
| 1:45pm | <i>Return to Ted Mann Theater, Academy Museum</i> |
| 2–2:30pm | Closing Remarks |
| 2:30–3:30pm | General Assembly |
| 3:45pm | <i>Charter buses depart for Tours</i> |
| 4:30–6:30pm | TOURS OF PST ART SHOWS & LA SPACES |
| 7:30pm | Dinner & Farewell Party Hosted by Jarl Mohn |
| 9pm | <i>Charter buses return to All CIMAM hotels</i> |

Program of visits

Day 0: Thursday, December 5

- * *Though not part of the official program, delegates are highly encouraged to visit these historical and cultural sites within walking distance from CÍMAM hotels.*
-

El Pueblo de Los Angeles & Siquerois' 'América Tropical' mural

The birthplace of Los Angeles, El Pueblo de Los Angeles or the Los Angeles Plaza Historic District, represents a rare, intact, and diverse group of historic/cultural resources that exemplify the founding and early growth of the city. The resources include buildings and sites from the city's Spanish, Mexican, and early American periods — from adobe buildings and large Victorian commercial blocks, to Spanish Revival buildings of the early 20th century, representing the rich layers of history and stories of politics and culture, immigration and displacement, and ethnic conflict and coexistence. El Pueblo is a microcosm of current preservation issues faced by many historic sites, including stakeholder management, the unhoused, and vandalism. The El Pueblo is on the National Register of Historic Places and includes the vibrant market Olvera Street.

In 1932, Mexican muralist David Alfaro Siqueiros was commissioned to paint an idealized tropical scene on a second story exterior wall on Olvera Street (Italian Hall building). Siqueiros instead created *America Tropical*, a monumental mural depicting an overgrown jungle with a crucified Indian peasant surmounted by an American eagle, at which revolutionary soldiers aim their rifles. This imagery was immediately controversial; within the decade the entire mural was white-washed. For the next twenty years, it remained under layers of white paint, neglected and all but forgotten. In 1988, the Getty

Conservation Institute began a collaboration with the City of Los Angeles to conserve *America Tropical*.

- Location: El Pueblo Historical Monument, 125 Paseo de la Plaza, Los Angeles, CA 90012; America Tropical Interpretive Center, open from 10am–3pm with mural viewings from 10am–12pm.
-

Grand Avenue Cultural Corridor

Unofficially known as the Cultural Corridor of downtown LA, Grand Avenue is punctuated by major cultural organizations established and built over many decades throughout LA history: LA Central Library in 1925; Music Center in 1960s; Arata Isozaki-designed MOCA in 1986; Frank Gehry's Walt Disney Concert Hall in 2003 and Diller Scofidio + Renfro-designed The Broad in 2015, becoming one of the highest concentration of cultural organizations in the city, not to mention of world-class architecture. Visits to these sites are highly encouraged.

MOCA Grand Avenue, The Broad and REDCAT are open late on Thursdays until 8pm. Self-guided tours of Walt Disney Concert Hall are available from 10am–3pm daily: [more information](#).

- Location: Grand Avenue from Temple to 3rd Street. Library located at Grand Ave and 5th Street.

Day 1: Friday, December 6

PST ART: Art and Science Collide

An initiative of the Getty Foundation, PST ART is a landmark arts event that takes place every five years in Southern California, uniting hundreds of artists around a unique theme. The upcoming edition in September 2024 focuses on the theme *Art & Science Collide*, exploring the intersections of art and science through diverse exhibitions and collaborations with museums and institutions across the region. This ambitious event aims to share groundbreaking research, spark lively debate, and provide thought-provoking lenses to explore our complex world. This edition also marks the inauguration of the PST Art Climate Impact Program. Over the course of three days, delegates will experience many of the PST ART exhibitions as part of the tour program.

- Website: pst.art ↗
- List of participating museums and institutions: pst.art/en/about ↗
- PST Art Climate Impact Program: pst.art/en/climate ↗
- Location: Throughout Southern California, September 15, 2024 — February 16, 2025

MOCA Geffen / Olafur Eliasson: OPEN

Icelandic-Danish artist Olafur Eliasson showcases a new site-specific installation at The Geffen Contemporary at MOCA. The installation engages light, color, geometry, facilitating environmental awareness. It features large-scale optical devices designed specifically for the museum, offering visitors a range of sensory experiences that explore embodiment, perception, and participation. The exhibition, titled *Olafur Eliasson: OPEN*, will include low lighting in some galleries and one artwork with flashing lights. Co-curated by MOCA Senior Curator José Luis Blondet and Associate Curator Rebecca Lowery.

- Location: The Geffen Contemporary at MOCA, 152 N Central Ave, Los Angeles, CA 90012
-

Getty Center / Lumen: The Art and Science of Light; Sensing the Future: Experiments in Art and Technology (E.A.T.)

Lumen: The Art and Science of Light focuses on the ways medieval thinkers from different religious backgrounds studied the science of light. It explores how light was used in medieval art and the interconnectedness of science and religion during that period. The exhibition features contemporary artworks placed alongside historic objects, aiming to convey the sense of wonder created by moving light on precious materials. It also includes special installations by artists Helen Pashgian and Charles Ross. Charles Ross's *Spectrum 14* is a display of luminous color created by prisms, while Helen Pashgian's *Untitled (Lens)* challenges human perception through a meditative sculpture and light installation. These artworks aim to take the viewer beyond the outside world, energizing and focusing the mind to create transformative experiences.

Sensing the Future: Experiments in Art and Technology (E.A.T.) tells the story of a unique mid-twentieth century collaboration between artists and engineers. In 1966 American avant-garde artists Robert Rauschenberg and Robert Whitman teamed up with Bell Labs engineers Billy Klüver and Fred Waldhauer to form a non-profit organization, Experiments in Art and Technology (E.A.T.), resulting in events and projects such as the Pepsi-Cola Pavilion in Osaka in 1970. E.A.T. spawned collaborations among artists and engineers that had a significant impact on the mid-century interplay between art and science.

- Location: GETTY, 1200 Getty Center Dr, Los Angeles, CA 90049.
-

Day 2: Saturday, December 7

Hammer Museum: *Breath(e): Toward Climate and Social Justice*

Curated by artist Glenn Kaino and independent curator Mika Yoshitake, *Breath(e): Toward Climate and Social Justice*, features over 20 artists, including Mel Chin, Ron Finley, Cannupa Hanska Luger, Garnett Puett, and Lan Tuazon. The works were specially commissioned for this exhibition, conceived during the height of the global COVID-19 pandemic and America's racial reckoning in 2020. *Breath(e)* explores pressing issues related to the ethics of climate justice and aims to challenge polarized political attitudes surrounding climate justice in America while offering new perspectives on land and indigenous rights of nature.

- Location: HAMMER Museum, 10899 Wilshire Blvd, Los Angeles, CA 90024.

CiMAM Tours: Saturday, December 7

Downtown Grand Ave

- CiMAM Tour Group A: MOCA Grand, Broad, REDCAT
- CiMAM Tour Group B: Broad, REDCAT, MOCA Grand

Kunsthalle, Non-collecting Spaces

- CiMAM Tour Group C: The Brick, iCA, VPAM
- CiMAM Tour Group D: VPAM, The Brick, iCA

Architecture-focused — starts at 4:30pm

- CiMAM Tour Group E: Eames House, Schindler House, Hollyhock House/LAMAG

MOCA Grand / Ordinary People: Photorealism and the Work of Art Since 1968

Ordinary People: Photorealism and the Work of Art since 1968 is a large-scale retrospective of the postwar art movement of photorealism. Curated by Senior Curator Anna Katz with Curatorial Assistant Paula Kroll, the exhibition features over forty artists predominantly from North America and spans from the 1960s to

the present day. It showcases paintings, drawings, sculptures, and archival materials, aiming to recover the social art history of photorealism and complicate its meaning as a realism. The exhibition also explores photo-realism's significance as a painting of everyday life and its primacy in critically thinking through the 21st-century attention economy's glut of image production.

- Location: MOCA Grand Avenue, 250 South Grand Ave, Los Angeles 90012
-

MOCA Grand / Josh Kline: Climate Change

Josh Kline's *Climate Change* is a thought-provoking exhibition that presents a dystopian vision of a future shaped by the devastating impacts of climate change. The exhibition, curated by Associate Curator Rebecca Lowery with Curatorial Assistant Emilia Nicholson-Fajardo, features immersive installations, sculpture, moving image work, photography, and ephemeral materials. Kline's project envisions a world ravaged by catastrophic sea-level rise, prompting viewers to contemplate the consequences of environmental degradation and societal collapse.

- Location: MOCA Grand Avenue, 250 South Grand Ave, Los Angeles 90012
-

REDCAT: All Watched Over by Machines of Loving Grace

In 1967, poet Richard Brautigan imagined a coming future, "where mammals and computers / live together in mutually / programming harmony." The resulting proliferation of these technologies has now radically altered every area of life. Borrowing its title from Brautigan's poem, *All Watched Over by*

Machines of Loving Grace addresses one of the most pressing issues of our time—the impact of artificial intelligence—by proposing alternative directions for its future and how it changes the relationship between the human and non-human. Presenting a broad range of art forms, including visual art and performance, this exploration offers alternatives rooted in indigenous belief systems, and feminist, queer, and decolonial imaginaries. Curated by Daniela Lieja Quintanar, Chief Curator and Deputy Director, Programs, REDCAT.

- Location: REDCAT, 631 W 2nd St, Los Angeles, CA 90012
-

The Broad / Joseph Beuys: In Defense of Nature

Joseph Beuys: In Defense of Nature, curated by Sarah Loyer with Andrea Gyorody, features over 400 works by Beuys and it highlights his environmental activism. Paired with the *Social Forest: OAKS OF TOVAANGAR* reforestation project, these initiatives connect art, ecology, and historical healing in Los Angeles.

- Location: The Broad, 221 S Grand Ave, Los Angeles, CA 90012
-

The BRICK / Life on Earth: Art and Ecofeminism

Life on Earth: Art and Ecofeminism is a group exhibition inspired by four decades of ecofeminist art, curated by The Brick's Deputy Director and Curator Catherine Taft, with curatorial assistants Hannah Burstein and Kameron McDowell. Featuring approximately 35 international artists working in a variety of media, *Life on Earth* considers the origins and future of ecofeminist art, using

it as both a lens and point of departure to explore themes of intersectional environmentalism, social ecologies, Indigenous rights, reproductive rights, and speculative futures, among other threads. Participating artists include Alliance of the Southern Triangle (A.S.T.), Alicia Barney Caldas, Meech Boakye, Carolina Caycedo, Francesca Gabbiani, Masumi Hayashi, Institute of Queer Ecology, Kite, Leslie Labowitz Starus, Maria Maea, Otobong Nkanga, yétúndé olagbaju, Alicia Piller, Aviva Rahmani, Tabita Rezaire, Yo-E Ryou, Emilija Škarnulytė, and A.L. Steiner.

- Location: The Brick, 518 N. Western Ave. Los Angeles
CA 90004
-

Institute of Contemporary Art / Scientia Sexualis

Scientia Sexualis challenges traditional scientific discourses on sex and gender, presenting diverse artistic perspectives that explore and reclaim scientific knowledge. It focuses on coalitional possibilities between Black, feminist, trans, and decolonial approaches to gender and sexuality, and aims to redefine what a body is and can be. Featured artists include Panteha Abareshi, Dotty Attie, Louise Bourgeois, Nao Bustamante, Andrea Carlson, Demian DinéYazhi', Nicole Eisenman, El Palomar, Dean Erdmann, Jes Fan, Nicki Green, Oliver Husain & Kerstin Schroedinger, Xandra Ibarra, KING COBRA (documented as Doreen Lynette Garner), Joseph Liatela, Candice Lin, Carlos Motta, Wangechi Mutu, Young Joon Kwak & Gala Porras-Kim, Cauleen Smith, P. Staff, Joey Terrill, Chris E. Vargas, Millie Wilson, and Geo Wyex. Organized by Jennifer Doyle (Professor of English, University of California, Riverside) and Jeanne Vaccaro (Assistant Professor of Transgender Studies and Museum Studies, University of Kansas).

- Location: Institute of Contemporary Art, 1717 E 7th St, Los Angeles, CA 90021

Vincent Price Art Museum (VPAM) / We Place Life at the Center — Situamos la vida en el centro

Carolina Caycedo's exhibition, *We Place Life at the Center / Situamos la vida en el centro*, sheds light on the impact of extractive development on nature and aims to foster discussions around environmental justice. The project, which draws from four years of research in frontline communities, features new and existing works by Caycedo and other artists and environmental movements such as Pavel Acevedo, ASPROCÍG, Azita Banu, Coyotl + Macehualli, and many others.

- Location: Vincent Price Art Museum (VPAM), East Los Angeles College, 1301 Avenida Cesar Chavez, Monterey Park, CA 91754
-

Eames House

The Eames House, also known as Case Study House No. 8, is a landmark of mid-20th century modern architecture located in the Pacific Palisades neighborhood of Los Angeles. It was designed and constructed in 1949 by husband-and-wife Charles and Ray Eames to serve as their home and studio. They lived in their home until their deaths: Charles in 1978 and Ray, ten years to the day, in 1988. One of the most iconic modernist buildings in Los Angeles, it was designated a National Historic Landmark in 2006.

- Location: 203 Chautauqua Boulevard, Pacific Palisades, CA 90272

Schindler House: MAK Center for Art & Architecture

The MAK Center for Art and Architecture is a contemporary, experimental, multidisciplinary center for art and architecture headquartered in three significant architectural works by the Austrian-American architect R.M. Schindler. Offering a year-round schedule of exhibitions and events, the MAK Center presents programming that challenges conventional notions of architectural space and relationships between the creative arts. The Center is headquartered in the landmark Schindler House (R.M. Schindler, 1922) in West Hollywood; operates a residency program and exhibition space at the Mackey Apartments (R.M. Schindler, 1939) and runs more intimate programming at the Fitzpatrick-Leland House (R.M. Schindler, 1936) in Los Angeles. The MAK Center is the California satellite of the MAK — Museum of Applied Arts in Vienna, and works in cooperation with the FOSH.

Hollyhock House & LAMAG/LACE: Beatriz da Costa: (un)disciplinary tactics

Built between 1918 and 1921, Hollyhock House was Frank Lloyd Wright's first Los Angeles commission and an ode to California—its freedom and natural beauty. Designed for Aline Barnsdall, this house was intended to be the centerpiece of a 36-acre arts complex, which was only partially realized. Hollyhock House is a harbinger of California Modernism, inscribed to the UNESCO World Heritage List along with seven other Wright sites, and today is owned by the City of Los Angeles and operated by the Department of Cultural Affairs.

Located on the grounds of the Hollyhock House, the exhibition *Beatriz da Costa: (un)disciplinary tactics* revisits the collaborative artistic practice of the late Beatriz da Costa (1974–2012) as

an investigation into technoscientific experimentation, politics, activism, and art-making, contextualized for our contemporary moment. da Costa's unique models of inter- and un-disciplinary public interventions, workshops, and critical writing foreground and amplify the ongoing social struggles for sustaining life. This exhibition is organized in collaboration with LACE, Los Angeles Municipal Art Gallery and the Department of Cultural Affairs. It is curated by Daniela Leija Quintanar with Ana Briz.

- Location: Hollyhock House & Los Angeles Municipal Art Gallery, 4800 Hollywood Boulevard, Los Angeles, CA 90027
-

REDCAT and CAP UCLA co-present Live Night: Cruising Bodies, Spirits, and Machines

On Saturday December 7 at 8pm, REDCAT and CAP UCLA co-present *Live Night: Cruising Bodies, Spirits, and Machines*, a celebratory evening at the 1920 iconic three-story and 1,600-seat United Theater on Broadway, downtown LA. The evening will feature experimental performances by LA-based artist rafa esparza, Mexico City/Oaxaca-based collective MUXX, and others that engage with machines, AI, and avatars coded in transmigrant and ancestral futures. Performances and DJ sets will take place throughout the theater—the three-story grand lobby and stage. Coincides with the exhibition *All Watched Over by Machines of Loving Grace*. The program is curated by REDCAT Chief Curator and Deputy Director, Programs Daniela Lieja Quintanar and Executive and Artistic Director of UCLA's Center for the Art of Performance Edgar Miramontes.

- Purchase tickets here: redcat.org/events/2024/live-night ↗
- Location: UA Theater

Day 3: Sunday, December 8

Los Angeles Museum of Art (LACMA)

Mapping the Infinite: Cosmologies Across Cultures, created in collaboration with scientists at the Carnegie Observatories and the Griffith Observatory, showcases rare and visually stunning artworks from various cultures and time periods. The exhibition explores human attempts to explain the universe's origins, mechanics, and meaning, and delves into how different cultures depicted cosmic deities and concepts of time and space through art and sacred architecture as their religions evolved. The exhibition spans from the Stone Age to the present day, covering regions such as Neolithic Europe, Mesopotamia, Greece, Rome, South and Southeast Asia, East Asia, the Islamic Middle East, the Indigenous Americas, Northern Europe, and the United States.

We Live in Painting: The Nature of Color in Mesoamerican Art explores the science, art, and cosmology of color in Mesoamerica. It delves into the technical and material analyses, as well as Indigenous conceptions of art and image to reach the full richness of color at the core of Mesoamerican worldviews. The artists and curators involved in the exhibition are not specified in the provided text.

Digital Witness: Revolutions in Design, Photography, and Film examines the impact of digital manipulation tools from the 1980s to the present, for the first time assessing simultaneous developments and debates in the fields of photography, graphic design, and visual effects. Featuring over 150 works, the exhibition traces the emergence of distinctive digital aesthetic strategies, relationships to realism, and storytelling modes. The nearly 200 artists, designers, and makers in *Digital Witness* illuminate today's visual culture where digital editing tools are easier to access than ever before.

Josiah McElheny's dramatic *Island Universe* embodies the concept of the multiverse, or multiple coexisting universes. Now

a key element of contemporary cosmological thinking, the concept of the multiverse was first proposed in ancient Greece, then in Hinduism, Buddhism, Islam, and 18th-century astronomy. McElheny, who is interested in how scientific inquiry is conditioned by and impacts philosophical, sociological, and political thought, finds a clear connection to the historical shifts that call for the decentering of Western knowledge, and even human-centric thought. The artist worked collaboratively with astrophysicist David Weinberg.

- Location: Los Angeles Museum of Art (LACMA), 5905 Wilshire Blvd, Los Angeles, CA 90036
-

CiMAM Tour: Sunday, December 9

South LA — Artist Initiatives

- CiMAM Tour Group A: David Horvitz's Garden, Art + Practice, Crenshaw Dairy Mart
- CiMAM Tour Group B: Crenshaw Dairy Mart, David Horvitz's Garden, Art + Practice

East/Northeast — Science Focused / Indigenous Futures

- CiMAM Tour Group C: CAAM, Autry, JPL/Brand
- CiMAM Tour Group D: JPL/Brand, CAAM, Autry

Long Beach

- CiMAM Tour Group E: MOLAA

Art + Practice / Koas Theory: The Afrokosmic Media Arts of Ben Caldwell

Founded by artist Mark Bradford, social activist Allan DiCastro and philanthropist Eileen Harris Norton, Art + Practice (A+P) is a private operating 501(c)3 foundation based in Leimert Park in South Los Angeles. A+P supports the local needs of

transition-age foster youth, and children experiencing displacement worldwide through its collaborations with nonprofit social service providers First Place for Youth and Nest Global. A+P also provides Angelenos with free access to museum-curated contemporary art, organized by the California African American Museum. Admission to all art programming is free and open to the public. A+P occupies a nearly 20,000 square foot campus, from which it organizes its art and foster youth-related programs and activities.

Art + Practice presents *Koas Theory: The Afrocosmic Media Arts of Ben Caldwell*, a retrospective highlighting the work of media arts innovator and community leader Ben Caldwell. Coming of age within the groundbreaking LA Rebellion film movement of the 1960s and 1970s, Caldwell worked closely with other Black filmmakers and educators to envision cinema as an instrument that could heal and anticipate. The multimedia exhibition explores Caldwell's varied practice in photography, film, video, music, performance, community-based design and interactive cinema. This exhibition is co-presented by the California African American Museum (CAAM) and Art + Practice (A+P) as part of CAAM at A+P, a five-year collaboration.

- Location: Art + Practice, 3401 W 43rd Pl, Los Angeles, CA 90008
-

David Horvitz's 7th Ave Garden

Occupying a 5,000-square foot vacant lot in Arlington Heights, artist David Horvitz teamed with landscape architects TERREMOTO to transform the derelict space into a garden, becoming a vibrant platform for poetry readings, music and other events. Horticultural interventions, urban gardens, collaborative practices are what interests Horvitz in this endeavor and ongoing project that blurs and lines between public and private,

ownership and cultivation, care and ephemerality. As Kate Caruso writes: ‘Horvitz’ garden is collaborative in nature... Morphing his own work with the contributions of other artists, Horvitz shirks direct ownership and invites other artists to inhabit his garden, via the soil from their homes. The garden—to which the landlord could at any moment extinguish David’s rights—is a practice in cultivating the ephemeral. Throughout this project, and over the course of his practice, Horvitz explores the balance between private and public, relishing the tensions between the two. Participating in both public and private spheres, Horvitz straddles both sides and revels in their inextricability.’

- Location: 1911 7th Ave, Los Angeles, 90018
-

Crenshaw Dairy Mart / Free the Land! Free the People! a study of the abolitionist pod

Free the Land! Free the People! A study of the abolitionist pod is a groundbreaking exhibition showcases CDM’s innovative approach to addressing systemic issues through art, architecture, and science. In 2021, CDM began prototyping and building *abolitionist pods* — autonomously irrigated, solar-powered gardens within modular geodesic domes — with communities impacted by food insecurity, housing insecurity, and the prison industrial complex. The exhibition organized as a survey and studio of the Crenshaw Dairy Mart artist collective’s ongoing research for the *abolitionist pod*, with illustrations, archival documentation, architectural renderings, sketches, and drawings of the collective’s many configurations of the geodesic structure during its prototype phases as they engage with a history of collectives and cooperatives at the interstices of food justice, land sovereignty, and the Black Liberation Movement.

- Location: 8629 Crenshaw Blvd, Inglewood, CA 90305

California African American Museum (CAAM) / World Without End: The George Washington Carver Project

World Without End: The George Washington Carver Project showcases the pioneering work of George Washington Carver, who was an advocate for sustainable agriculture and plant-based engineering in the early 1900s. The exhibition features contemporary artworks by thirty artists and artist collectives, as well as Carver's rarely seen paintings, drawings, laboratory equipment, and notebooks. Some of the artists included in the exhibition are Terry Adkins, Ash Arder, Kevin Beasley, Julie Beeler, and many others. The exhibition is co-curated by Cameron Shaw, Executive Director, and Yael Lipschutz, an independent curator.

- Location: California African American Museum (CAAM), Exposition Park, 600 State Dr, Los Angeles, CA 90037
-

Autry Museum of the American West / Future Imaginaries: Indigenous Art, Fashion, Technology

Future Imaginaries explores the rise of Futurism in contemporary Indigenous art as a means of enduring colonial trauma, creating alternative futures and advocating for Indigenous technologies in a more inclusive present and sustainable future. Over 50 artworks are on display, some interspersed throughout the museum, creating unexpected encounters and dialogues between contemporary Indigenous creations and historic Autry works. Artists such as Andy Everson, Ryan Singer and Neal Ambrose Smith wittily upend pop-culture icons by Indigenous sci-fi characters and storylines; Wendy Red Star places

Indigenous people in surreal spacescapes wearing fantastical regalia; Virgil Ortiz brings his own space odyssey, *ReVOLT 1680/2180*, to life in a new, site-specific installation. By intermingling science fiction, self-determination, and Indigenous technologies across a diverse array of Native cultures, *Future Imaginaries* envisions sovereign futures while countering historical myths and the ongoing impact of colonization, including environmental degradation and toxic stereotypes.

- Location: Autry Museum, 4700 Western Heritage Way, Los Angeles, CA 90027
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Jet Propulsion Laboratory and Brand Library & Art Center / Blended Worlds: Experiments in Interplanetary Imagination

Blended Worlds: Experiments in Interplanetary Imagination features collaborative works by artists and scientists from NASA's Jet Propulsion Laboratory. The City of Glendale's Library, Arts & Culture Department, in collaboration with the Jet Propulsion Laboratory (JPL), an operating division of Caltech and a Federally Funded Research and Development Center for NASA, present an exhibition that aims to merge art and science to illuminate the universe. Through a series of art and science collaborations, *Blended Worlds* explores the landscape of human relationships with our ever-expanding environment. The exhibition includes artists collaborating with a team of JPL scientists and engineers to present a vision of the future that invites the viewer to consider the impact of greater connectedness with nature and its ability to foster a renewed sense of wonder and curiosity with our planet and the cosmos.

- Location: Brand Library & Art Center, 1601 West Mountain Street, Glendale, CA 91201

Museum of Latin American Art (MOLAA) / Arteônica: Art, Science and Technology in Latin America Today

Arteônica: Art, Science and Technology in Latin America explores the little-known Latin American art movement based on the relationship between art, science and technology, from the 1960s up to the present. It takes as its starting point the unparalleled contribution of Brazilian electronic art pioneer Waldemar Cordeiro (Italy, 1925 — Brazil, 1973)— one of the first computer artists in South America — to explore and analyze the state of electronic and cybernetic arts in the last 60 years. Cordeiro's treatise on arteônica—a verbal synthesis of electronic art and the original title of the exhibition he held in Brazil in 1971—features the computer as an instrument for positive social change capable of democratizing art and culture. *Arteônica* creates a dialogue between a group of “pioneers” from the 1960s and 1970s and the contemporary artists whose work responds to their legacy. Project Director: MOLAA Chief Curator Gabriela Urriaga.

- Location: MOLAA, 628 Alamitos Avenue, Long Beach, CA 90802

Post-Conference Tour to the Desert

Monday,
December 9 —
Palm Springs

Tuesday,
December 10 —
High Desert

Post-Tour to the Desert Schedule: 9–10 December

The Post-Conference tour to Palm Springs, Rancho Mirage, and Joshua Tree in the High Desert—a 2.5-hour drive from downtown LA—will give conference participants an opportunity to experience the unique desert landscape of Southern California as well as ruminate on our place on earth in relationship to extreme climate conditions and delicate ecosystems.

Our tour will kick off with a preview of a Desert X installation at Sunnylands Center & Gardens where visitors will enjoy a boxed lunch in the gardens. The visit will continue with a private visit to Palm Springs Art Museum including their PST ART exhibition, and the iconic modernist architecture of Frey House II.

Special tours of A-Z West, a compound and artwork by Andrea Zittel, stewarded by the nonprofit High Desert Test Sites.

Welcome and tours of the property, artworks, studios, and residency spaces, led by Executive Director aryn kresol and

HDTS staff, followed by lunch. A-Z West is both a place and it is an artwork by Andrea Zittel. Located on over eighty acres in the California high desert next to Joshua Tree National Park, the compound was conceptualized as an evolving testing ground for living—a place in which spaces, objects, and acts of living would all intertwine into an ongoing investigation into what it means to exist and participate in our culture today.

Over the two days, conference-goers will acquire extraordinary insight into the prospering artistic communities and projects in the desert. The post-conference tour to the desert is made possible through the support of Desert X, Sunnylands Center & Gardens, High Desert Test Sites, Visit Greater Palm Springs, and Palm Spring Art Museum.

- The pick-up point for participants will be the hotels recommended by CİMAM (OMNi, CitizenM, Freehand). Departure time will be at 8:00 am on Monday 9th and return time will be at 8:00 pm on Tuesday 10th at the same hotels (times and dropping point could vary in the coming months).

Mon Dec 9 — Palm Springs

| | |
|----------------|---|
| 8:00am | <i>Buses depart from All CiMAM hotels</i> |
| 11:30am–1:30pm | Welcome & Lunch Hosted by Desert X and Sunnylands Center & Gardens |
| 2–5pm | Visit Palm Springs Art Museum & Architecture and Design Center, Edward Harris Pavilion Curator-led tours of <i>Particles and Waves: Southern California Abstraction and Science, 1945–1990</i> ; Albert Frey House; Native American Collection; <i>So Near, So Far</i> : Ryan Preciado Drinks Reception |
| 5–5:30pm | Check in @ Ace Hotel & Swim Club, Palm Springs |
| 6–7:30pm | Private Collection Visit: Marilyn Loesburg Private Collection Visit: Susan & Rod Lubzneik |
| 7:30pm | Hosted Dinner at Tamarisk Country Club and Tour of ART AT TAMARISK |
| 9:30pm | <i>Buses return to Ace Hotel</i> |

Tues Dec 10 — High Desert

* *Visits involve walking outside on unshaded dirt paths. Comfortable walking shoes, a hat, and a water bottle are highly recommended.*

| | |
|-------------|---|
| 7am | Bus #1 departs for Joshua Tree National Park |
| 9am | Bus #2 departs for Noah Purifoy Foundation |
| 10–11:30am | Tour of Noah Purifoy Foundation’s Joshua Tree Outdoor Museum |
| | With special introduction by Yael Lipschutz |
| 11:45am–2pm | Tour and Lunch at High Desert Test Sites |
| | With HDTS director Aryn Kresol and artist/founder Andrea Zittel |
| 2–2:30pm | BoxoPROJECTS |
| 3–4pm | Rachel Whiteread’s ‘ghost’ cabins |
| 4.30pm | <i>Buses depart for LA Hotels</i> |

About the Program of the Visits in the Desert

Monday, December 9 — Palm Springs

Desert X / Sunnylands Center & Gardens

Desert X is produced by The Desert Biennial, a not-for-profit 501(c)(3) charitable organization founded in California in 2015, conceived to produce recurring international contemporary art exhibitions that activate desert locations through site-specific installations by acclaimed international artists. Its guiding purposes and principles include presenting public exhibitions of art that respond meaningfully to the conditions of desert locations, the environment and Indigenous communities; promoting cultural exchange and education programs that foster dialogue and understanding among cultures and communities about shared artistic, historical, and societal issues; and providing an accessible platform for artists from around the world to address ecological, cultural, spiritual, and other existential themes.

Sunnylands Center & Gardens serves as the public access point to the historic, 200-acre estate of Ambassadors Walter and Leonore Annenberg. Opened in 2012, the Center & Gardens offers more than a mile of walking trails among nine acres of serene desert gardens. Programs educate the public about the history of Sunnylands, its architecture, art collections, cultural significance, and sustainable practices. The Sunnylands estate, completed in 1966, features a nine-hole golf course and 25,000-square-foot home by architect A. Quincy Jones. The Annenbergs frequently hosted U.S. presidents, royalty, international political figures, and cultural and entertainment icons on the estate.

- Location: 37977 Bob Hope Dr., Rancho Mirage, CA 92270

Palm Springs Art Museum & Architecture and Design Center

Curator-led tours of *Particles and Waves: Southern California Abstraction and Science, 1945–1990*; Frey House II; Native American Collection; *So Near, So Far: Ryan Preciado*

** Please wear comfortable shoes as we will be walking up to the Albert Frey House*

Particles and Waves: Southern California Abstraction and Science, 1945–1990 explores the influence of advanced scientific research on the development of abstract artwork in postwar Southern California. The exhibition showcases the impact of ground-breaking experimental research in astronomy and particle physics on artists in Los Angeles from the 1920s to 1990. It brings together diverse generations of artists who engaged with scientific ideas, mathematical theories, and materials derived from physics and engineering to create non-figurative artworks. The exhibition aims to draw interdisciplinary connections between early abstractionists and contemporary practitioners, offering a new perspective on abstract artwork from Southern California. Exhibition is curated by Michael Duncan and Sharrissa Iqbal.

Albert Frey (1903–1998), one of the most important modern architects of our time, lived and worked in Palm Springs since 1934. Over a long and prolific career, he produced more than 200 building designs, including such notable local landmarks as the Palm Springs City Hall and the Aerial Tramway Valley Station with John Porter Clark. Frey House II, his long-time residence, is perched on the hillside at the west end of Tahquitz Canyon Way and was completed in 1964. At the time it was built, it was at the highest elevation of any residence in the city. Frey took five years to select the site and a year to measure the movement of the sun using a 10-foot pole. After reviewing his plans, Palm Springs City Hall called the design “crazy” but finally gave its approval.

So Near, So Far is a solo museum showcase of the works of Los Angeles artist and designer Ryan Preciado. The exhibition comprises newly commissioned furniture, lighting, and sculpture that were inspired by Preciado's exploration of the story of Manuel Sandoval, a Nicaraguan-American carpenter from the twentieth century. Exhibition is curated by Robert Kett.

- Location: Palm Springs Art Museum, 101 Museum Drive, Palm Springs, CA 92262; Architecture and Design Center, Edwards Harris Pavilion, 300 S Palm Canyon Dr, Palm Springs, CA 92262
-

Private Collection Visit: Marilyn Loesberg

Marilyn Pearl Loesberg is a passionate art collector of both 20th and 21st century art. Marilyn collects all media and what ties the collection together is her love of the works she acquires. Marilyn is the former founder and owner of the Marilyn Pearl Gallery in New York City, which she ran for 17 years. In 1998, Marilyn and her husband Alan Loesberg bought a home in Rancho Mirage. She has been active as a member and then chair of the Contemporary Art Council at the Palm Spring Art Museum. In 2004, she joined the Board of Trustees serving for 19 years, including as Chairman of the Collections Committee. In 2008, she became the Director and Trustee of the Clinton Hill/Allen Tran Foundation. Since 2020, Marilyn has been on the Board of High Desert Test Sites.

Private Collection Visit: Susan & Rod Lubzneck

Susan D. Lubeznik is a retired industry leader in internet and strategic marketing with an MBA from Northwestern University. Susan served on the board of the Byrd Hoffman Watermill Foundation, and later served seven years as a trustee of the Palm Springs Art Museum where she was Vice Chair, served

on the Executive Committee and chaired the Advancement Committee. She is the co-founder with her husband, Rod Lubeznik of ART AT TAMARISK and current serves as a trustee of High Desert Test Sites. After 32 years in Manhattan and three years in Milan, Susan is a permanent resident of Rancho Mirage. She and her husband are both passionate contemporary art collectors and divide their time between Chicago and Palm Springs.

Tuesday, December 10 — High Desert

Joshua Tree National Park

Joshua Tree National Park is a vast protected area located in southern California and is famous for its rugged rock formations and stark desert landscapes. The park is named after the distinctive Joshua trees that dot the area and it spans both the cactus-filled Colorado Desert and the higher, cooler Mojave Desert. Visitors can take in stunning views from Keys View and explore hiking trails that wind through the boulders of Hidden Valley.

– [Weather info](#) ↗

Noah Purifoy Foundation / Outdoor Desert Art Museum of Assemblage Sculpture

In 1998, Noah Purifoy's representative and colleague of many years, Sue A. Welsh, suggested to Noah Purifoy the importance of preserving his Outdoor Desert Art Museum of Assemblage

Sculpture in Joshua Tree. The following year, the Noah Purifoy Foundation (NPF) was formally established as a 501(c)3 non-profit private foundation. NPF's mission is to preserve and maintain the site Noah Purifoy developed in Joshua Tree, California as a permanent cultural center and sculpture park open to the public; to promote public recognition and appreciation for the values that Noah Purifoy's work as artist and educator has embodied; and to pursue these goals in a manner that protects Noah Purifoy's contribution as an artist and educator.

Purifoy (1917–2004) lived and worked most of his life in Los Angeles and Joshua Tree. A founding director of the Watts Towers Art Center, his earliest body of sculpture, constructed out of charred debris from the 1965 Watts Rebellion, was the basis for *66 Signs of Neon*, a landmark group exhibition about the riots that traveled to nine venues between 1966 and 1969. In line with the postwar period's general fascination with the street and its objects, Purifoy's *66 Signs of Neon* constituted a Duchampian approach to the fire-molded alleys of Watts, a strategy that profoundly impacted artists such as David Hammons, John Outterbridge and Senga Nengudi. In the late 1980's, after eleven years of public policy work for the California Arts Council, where Purifoy initiated programs such as Artists in Social Institutions, bringing art into the state prison system, Purifoy moved his practice to the Mojave desert. He lived there for the last fifteen years of his life, creating ten acres of large-scale sculpture constructed entirely from junked materials. (source: LACMA website)

- [More info ↗](#)
- Location: 63030 Blair Lane, Joshua Tree, California 92252

High Desert Test Sites

High Desert Test Sites is a platform for art and experiences that enable us to step outside everyday life and envision new possibilities. The organization is based at A-Z West—Andrea Zittel's 80-acre compound and artwork adjacent to Joshua Tree National Park—where it brings together artists, writers, and thinkers to create projects that engage the desert and its communities. Since its founding in 2002, HDTS has hosted more than 500 artists from near and far, 12 expansive site-specific programs, and 25 solo projects.

- Location: 62923 Sullivan Rd, Joshua Tree, CA 92252
-

BoxoPROJECTS

BoxoPROJECTS is a multi-program arts initiative based in Joshua Tree, California, dedicated to exploring contemporary art at the new frontier. BoxoPROJECTS is interested in the role of art and artists in creating community and in the power of art to shape the destiny of communities. We offer facilitated artist residencies and related programming in Joshua Tree, as well as exhibitions, installations and performances in various locations. BoxoPROJECTS was founded by Bernard Leibov in 2009. BoxoPROJECTS also produces the Joshua Treenial — a program of art, installations, performances and community building which highlight all that Joshua Tree inspires and makes possible.

- Location: 62732 Sullivan Road, Joshua Tree, CA 92252

Rachel Whiteread's 'ghost' cabins

Two concrete sculpture casts of the interiors of 1950s era cabins by Rachel Whiteread, commissioned by Los Angeles-based publisher of artists' books Jerry Sohn. Sohn has been commissioning and building an ambitious collection of site-specific works on this sprawling property since he purchased his first desert parcel in 1993.

- Location: Pioneertown, CA

Artists Studio Visits

Monday,
December 9 —
2024

We are delighted to offer this special add-on program of studio visits with a select group of leading artists working in Los Angeles today. CIMAM 2024 will offer complimentary shuttle bus transportation to the four tours provided below. Seats are limited and are first come first serve. Delegates must commit to the entire tour. Each tour will be guided by a MOCA curator. Registration required.

→ Pick up will be at MOCA Grand Avenue at 9:30am.
Drop off will be at 2:30pm.

* *Bring drinks and snacks, as there is no time for lunch stops.*

Tour #1: Downtown/ Chinatown

Rodney McMillian

(b. 1969, Columbia, South Carolina; lives and works in Los Angeles)

Rodney McMillian explores the complex and fraught connections between history and contemporary culture, not only as they are expressed in American politics, but also as they are manifest in American modernist art traditions. Aspects of his work negotiates between the body of a political nature and the politic of a bodily nature.

McMillian received an MFA from the California Institute of the Arts in 2002. His installation *In this land* was on view as part of the New Work series at the San Francisco Museum of Modern Art (2019). He received the Contemporary Austin's first Suzanne Deal Booth Art Prize in 2016, and the resulting solo exhibition *Against a Civic Death* was on view in 2018. McMillian had solo exhibitions at the ICA Philadelphia, the Studio Museum in Harlem, and MoMA PS.1, all 2016. Each of these exhibitions highlighted a particular set of material and conceptual concerns in McMillian's multivalent practice. Other recent solo exhibitions include *Landscape Paintings*, Aspen Art Museum (2015); *Sentimental Disappointment* Momentum 14: Rodney McMillian, The Institute of Contemporary Art, Boston (2009); The Kitchen, New York (2008). McMillian's work was featured in the 2015 Sharjah Biennial curated by Eungie Joo.

Charles Gaines

(b. 1944, Charleston, North Carolina; lives and works in Los Angeles)

A pivotal figure in the field of conceptual art, Charles Gaines engages formulas and systems that interrogate relationships between the objective and the subjective realms. Using a generative approach to create a series of works in a variety of mediums, he has built a bridge between the early conceptual artists of the 1960s and 1970s and subsequent generations of artists pushing the limits of conceptualism today.

Gaines lives and works in Los Angeles. He recently retired from the CalArts, where he was on faculty for over 30 years (influencing generations of artists) and established a fellowship to provide critical scholarship support for Black students. Gaines has been the subject of numerous exhibitions in the United States and around the world, most notably at Institute of Contemporary Art, Miami; Dia Beacon, San Francisco Museum of Modern Art, The Studio Museum in Harlem, New York, and the Hammer Museum, Los Angeles. His work has also been presented at the 1975 Whitney Biennial and the Venice Biennale in 2007 and 2015. In 2022 Gaines launched his most ambitious public art project yet, 'The American Manifest,' presented by Creative Time, Governors Island Arts and Times Square Arts.

Joey Terrill

(b. 1955, Los Angeles; lives and works in Los Angeles)

Joey Terrill combines diverse media of zine-making, performance and painting in a body of work that tenderly encompasses his intimate experiences of intersecting queer, Chicano and artistic communities. Drawing from the existing visual

culture surrounding him, Terrill combines personal photographs, found pop cultural imagery and reproductions of artworks by queer predecessors to conjure utopian landscapes. While Terrill's early work captures intimacies between friends and lovers at the start of the AIDS crisis in his characteristic flat style, his later paintings trace developments in photorealism and Conceptual art, reflecting the artist's discursive relationship to illusionistic space.

Recognized for his enduring AIDS activism, Terrill served as the Director of Global Advocacy and Partnerships for the AIDS Healthcare Foundation until recently. Terrill's work is currently on view in *Made in L.A. 2023: Acts of Living*, Hammer Museum, Los Angeles and *Copy Machine Manifestos: Artists Who Make Zines*, Brooklyn Museum. He has exhibited solo exhibitions at Marc Selwyn Fine Art, Los Angeles (2024); Ortuzar Projects, New York (2023, 2021); Park View / Paul Soto, Los Angeles (2022); ONE Gallery, West Hollywood (2013); Ohio Union, Ohio State University, Columbus (2013); Norris Fine Art Gallery, Los Angeles (1993); Score Bar, Los Angeles (1984); and *Windows on White Street*, New York (1981).

Elliott Hundley

(b. 1975, Greenboro, North Carolina; lives and works in Los Angeles)

Elliott Hundley expands traditional notions of collage in a multidisciplinary practice of painting, drawing, sculpture and photography that synthesizes ancient epics, futuristic narratives, and contemporary realities. The resulting works resemble theatrical landscapes that delve into the artist's psyche, reflecting Hundley's desire to create a new personal mythology. In 2019, Hundley inaugurated the exhibition series *Open House* at MOCA, Los Angeles, exploring how the visual and material logic of collage has informed artists in MOCA's collection, as

well as his own practice. In Fall 2021, Hundley unveiled a new 40-ft mural as part of contemporary art triennial Prospect New Orleans.

Elliott Hundley's work is included in significant international public collections including The Broad, Los Angeles, DESTE Foundation for Contemporary Art, Athens, Hammer Museum, Los Angeles, İstanbul Museum of Modern Art, Los Angeles County Museum of Art, Louisiana Museum of Modern Art, Humlebæk, Denmark, Museum of Contemporary Art, Los Angeles, Museum of Modern Art, New York, Nasher Sculpture Center, Dallas, Pérez Art Museum Miami, San Francisco Museum of Modern Art, Solomon R. Guggenheim Museum, New York, Vancouver Art Gallery, Walker Art Center, Minneapolis, and the Whitney Museum of American Art, New York.

Tour #2: East/Alhambra/ Altadena

Paul McCarthy

(b. 1945, Salt Lake City, Utah; lives and works in Los Angeles)

Paul McCarthy is widely considered to be one of the most influential and groundbreaking contemporary American artists. His multi-faceted artistic practice breaks the limitations of painting by using unorthodox materials such as bodily fluids and food. He has since become known for visceral, often hauntingly humorous work in a variety of mediums—from performance, photography, film and video, to sculpture, drawing and painting.

Solo exhibitions were held at KODE, Bergen (2021); Hammer Museum, Los Angeles (2020) Museum of Fine Arts

Leipzig (2018); M Woods, Beijing (2018); Faurschou Foundation in Venice (2017); Fundació Gaspar, Barcelona (2017); Kulturzentrum Lokremise, St.Gallen (2016); The Renaissance Society, Chicago (2015); Monnaie de Paris (2014); Neue Nationalgalerie, Berlin (2012); Whitney Museum, New York (2008); SMAK, Ghent (2007); Moderna Museet, Stockholm (2006); and Haus der Kunst, Munich (2005). He has also participated in many international events, including the Berlin Biennial (2006); the Whitney Biennial (1995, 1997, 2004); and the Venice Biennale (1993, 1999, 2001).

Andrea Bowers

(b. 1965, Wilmington, Ohio; lives and works in Los Angeles)

For over thirty years, Andrea Bowers has made art across a variety of mediums, from video to colored pencil to installation art, that activates. Her work combines an artistic practice with activism and advocacy, speaking to deeply entrenched social and political inequities as well as the generations of activists working to create a fairer and more just world. Bowers was recently appointed co-chair of MOCA's Environmental Council.

Recent solo exhibitions include *Andrea Bowers: Recognize Yourself as Land and Water*, Vielmetter Los Angeles Projects, Los Angeles (2024); *Moving in Space without Asking Permission*, Fondazione Furla and GAM — Galleria d'Arte Moderna, Milan, Italy (2022); *Andrea Bowers*, curated by Michael Darling and Connie Butler, Hammer Museum, Los Angeles (2022) and Museum of Contemporary Art, Chicago (2021); *Grief and Hope*, Abteiberg Museum, Mönchengladbach, Germany (2020); *Light and Gravity*, Weserburg Museum, Bremen, Germany (2019); *Climate Change is Real*, Yerba Buena Center for the Arts, San Francisco, CA (2019); Hammer Projects: *Andrea Bowers*, Hammer Museum, Los Angeles (2017); *Womxn Workers of the World Unite!*, Contemporary Arts

Center, Cincinnati (2017); *Andrea Bowers: Sanctuary*, Bronx Museum, New York (2016); *In Situ 1* — Andrea Bowers, Espace Culturel Louis Vuitton, Paris (2014); *The Weight of Relevance*, Wiener Secession, Vienna, traveled to The Power Plant, Toronto (2007).

Tala Madani

(b. 1981, Tehran, Iran; lives and works in Los Angeles)

Tala Madani's work brings together various modes of critique about gender, particularly masculine and feminine stereotypes, as well as questioning westernized idealistic notions of childhood, family and the art historical canon. Her work is inflected with a peevish sense of humor and brings to bear basic human feelings and emotions, such as anxiety, anger, fear, isolation, paranoia, envy and lust. Madani received her MFA from Yale University School of Art in 2006.

Current and recent solo shows include: *Shitty Disco*, National Museum of Contemporary Art Athens (EMST), Athens (2024); *Biscuits*, Museum of Contemporary Art, Los Angeles (2022); Kunstmuseum Den Haag (KM21), The Hague, Netherlands (2022); Longlati Foundation (2021); Pilar Corrias, London (2021); Start Museum, Shanghai (2020); Mori Art Museum, Tokyo (2019); Vienna Secessions, Vienna (2019); Portikus, Frankfurt (2019); MO Museum, Vilnius (2018); La Panacée, Montpellier (2017); MIT Visual Arts Center, Cambridge (2016); Centro Andaluz de Arte Contemporáneo, Seville (2014); Nottingham Contemporary, Nottingham (2014); Moderna Museet Malmö & Stockholm (2013), and Stedelijk Museum Bureau, Amsterdam (2011).

Nathaniel Mellors

(b. 1974, Doncaster, England; lives and works in Los Angeles and Amsterdam)

Nathaniel Mellors studied at the Ruskin School, Oxford University (1996–99) and the Royal College of Art, London (1999–2001). In 2007–09, Mellors was resident at the Rijksakademie van beeldende kunsten, Amsterdam. In addition to his absurdist scripts, psychedelic theater, film, video, performance, collage and sculpture, Mellors plays bass guitar in the group Advanced Sportswear and is a co-founder of Junior Aspirin Records.

Recent solo exhibitions include *Songs in the Key of Mard'*, The Box (2024); FRAC Bretagne, Rennes (2021); Borås Konstmuseum, Sweden (2019); Kiasma, Helsinki (2018); New Museum, New York (2018); Cobra Museum, Amsterdam (2017); Finnish Pavilion, 57th Venice Biennale (with Erkkä Nissinen) (2017); Hammer Museum, Los Angeles (2014); Contemporary Art Space, Switzerland (2014); Galway Arts Centre (2013); Baltimore Museum of Art (2013); Malmö Konsthall; Salle de Bains, Lyon (2012); Matt's Gallery, London (2012); SMART Projects, Amsterdam; and ICA, London (2011).

Kelly Akashi

(b. 1983, Los Angeles; lives and works in Los Angeles)

Kelly Akashi's visual language emphasizes the impermanence of the natural world, recording and indexing fragmented moments in time. Her singular practice is characterized by a rigorous conceptual approach, yet the work is distinguished by a deep reverence for process. Akashi is perpetually studying new practices and physical techniques such as glass-blowing, casting, candle-making and stone carving. The repeated use

of the hand as motif serves as a symbol for Akashi's ongoing investigation into the temporality of the human experience.

Akashi received a BFA from Otis College of Art & Design in 2006 and an MFA from the University of Southern California in 2014. She also studied at the prestigious Staatliche Hochschule für Bildende Künste (Städelschule) in Frankfurt am Main, Germany in 2010. Recent solo exhibitions of Akashi's work include *Long Exposure*, Sculpture Center, Queens, NY, USA (2017), and *Cultivator*, a commissioned sculpture at the Aspen Art Museum (2020). Her ten year survey, *Kelly Akashi: Formations*, began at the San José Museum of Art in 2022, traveled to the Frye Art Museum in Seattle and then to the Museum of Contemporary Art San Diego, on view through 2024. Additional exhibitions include *Kelly Akashi: Encounters* at the Henry Art Gallery, Seattle (2023–24) and *Made in LA: a, the, though, only*, Hammer Museum, Los Angeles (2016).

Christina Quarles

(b. 1985, Chicago, Illinois; lives and works in Los Angeles)

Legibility teeters on the edge of lack and excess—when we lack information about a thing, it is vague. However, as information accumulates, the risk for contradiction increases and legibility tips into ambiguity. As a Queer, cis-woman born to a black father and a white mother, Christina Quarles engages with the world from a position that is multiply situated. Her project is informed by her daily experience with ambiguity and seeks to dismantle assumptions of our fixed subjectivity through images that challenge the viewer to contend with the disorganized body in a state of excess.

Quarles received an MFA from the Yale School of Art in 2016, and holds a BA from Hampshire College. She was a 2016 participant at the Skowhegan School for Painting and Sculpture, the inaugural recipient of the 2019 Pérez Art

Museum Miami Prize and in 2017, and the Rema Hort Mann Foundation Emerging Artist Grant. Selected solo exhibitions include: *In the Shadow of Burning Light*, Gammel Strand, Copenhagen, Denmark (2024); *Tripping Over My Joy*, Pilar Corrias, London (2023), *Collapsed Time*, Hamburger Bahnhof, Berlin (2023); *Christina Quarles*, Frye Museum, Seattle (2022); *In Likeness*, South London Gallery, London (2021); *Dance by the Light of the Moon*, X Museum, Beijing (2021); *Christina Quarles*, MCA Chicago (2021); *I Won't Fear Tumbling or Falling/ If We'll be Joined in Another World*, Pilar Corrias Gallery, London (2020); *Christina Quarles / MATRIX 271*, UC Berkeley Art Museum and Pacific Film Archive, Berkeley (2018); *Made in L.A.*, Hammer Museum, Los Angeles (2018). Quarles was included in the 59th Venice Biennale *The Milk of Dreams*, curated by Cecilia Alemani and the 16th Biennale de Lyon, curated by Sam Bardaouil and Till Fellrath.

Tour #3: South LA

Todd Gray

(b. 1954, Los Angeles; lives and works in Los Angeles)

Todd Gray works in photography, performance and sculpture. His photo-based work destabilizes assumptions about the veracity of photography and provoke reconsiderations of long-accepted norms and beliefs surrounding the medium. His lush photo assemblages are composed of images ranging from imperial European gardens, West African landscapes, and architecture, to rock icons and portraits of the artist himself, all carefully arranged to create critical juxtapositions that examine ideas of African diaspora, colonialism, societal power

structures, and dominant cultural beliefs. With an eye informed by his four decades as a professional music photographer as well as his B.F.A. and M.F.A. from California Institute of the Arts, Gray's photo sculptures are infused with a certain subversive beauty, reflecting his strong sense of visual aesthetics.

Recent solo exhibitions of Gray's work include *On Point*, Lehmann Maupin, London, England (2023), Todd Gray: *Crossing the Waters of Space, Time, and History*, Kalamazoo Institute of Arts, MI (2021), *Todd Gray / MATRIX 186*, Wadsworth Atheneum Museum of Art, Hartford, CT (2021), *Todd Gray: Euclidean Gris Gris*, Pomona College Museum of Art, Pomona, CA (2019). He was the recipient of a John Simon Guggenheim Fellowship in 2018 and a Rockefeller Foundation Bellagio Residency Fellowship in 2016. In 2022 The American Academy in Rome announced Todd Gray as one of the winners of the prestigious 2022–23 Rome Prize and Italian Fellowships. Gray has presented this work in academic conferences at Yale and Harvard University. Gray works between Los Angeles and Ghana, where he explores the diasporic dislocations and cultural connections which link Western hegemony with West Africa.

Kyungmi Shin

(b. 1963, South Korea; lives and works in Los Angeles)

Kyungmi Shin is a visual artist working with painting, sculpture, and photography. Working with painting, sculpture, and photography. Using her own family photo archive and paintings of historical and cultural narratives in juxtaposition, she places the marginalized bodies at the center of the work — creating artworks that shift the gaze from dominant narratives to immigrant, creolized and complex stories.

She received an MFA from UC Berkeley in 1995. Recent solo shows include at the Craft Contemporary, Los Angeles (2024); *Father Crosses the Ocean*, Orange County Museum

of Art, Santa Ana (2020); and Melancholy of Chaos, Nichols Gallery, Pitzer College, Pomona (2009). Her works have been exhibited at Berkeley Art Museum (Berkeley, CA), Art Sonje (Korea), Japanese American National Art Museum (Los Angeles, CA), and Torrance Art Museum (Torrance, CA). She has received numerous grants including California Community Foundation Grant, Durfee Grant, Pasadena City Individual Artist Fellowship and LA Cultural Affairs Artist in Residence Grants. She has completed over 20 public artworks, and her most recent public video sculpture was installed at the Netflix headquarters in Hollywood, CA in 2018.

Rosha Yaghmai

(b. 1978, Santa Monica, California; lives and works in Los Angeles)

Through a sculptural practice that melds industrial and craft processes, Rosha Yaghmai's work utilizes these provocations to alter the familiar. She uses materials such as silicon and resin for their skin-like translucency and bodily, fleshy quality. Her work, in exhibition form, often takes shape as an assemblage of fragmented objects that evoke an environment of estrangement. Yaghmai is most interested in exploring themes of the psychedelic that includes feelings of transcendence and otherness. Architectural structures like gates, doorways, courtyard walls connote the process of passing through, telepathic transformation or metamorphosis.

Yaghmai was the subject of a solo exhibition at CCA Wattis Institute for Contemporary Art in San Francisco in January 2019. She was also included in the 2018 iteration of Made in LA at the Hammer Museum curated by Erin Christovale and Anne Ellegood. She received her MFA from CalArts in 2007. Recent exhibitions include *Rosha Yaghmai: Drifters*, Museum of Contemporary Art Santa Barbara, Santa Barbara

(2021) and *Rosha Yaghmai: Miracle grow*, curated by Leila Grothe, The Wattis Institute, San Francisco (2019). Yaghmai is a Terra Foundation Fellow, Giverny, France (2009), a Villa Aurora Fellow, Berlin, Germany (2016), a recipient of the California Community Foundation grant (2019), The Chara Schreyer Arts Initiative (2020), and the Bullseye Glass Residency (2021).

Analia Saban

(b. 1980, Buenos Aires, Argentina; lives and works in Los Angeles)

Analia Saban dissects and reconfigures traditional notions of painting, often using the medium of paint as the subject itself. Blurring the lines between painting and sculpture, imagery and objecthood, her work frequently includes plays on art historical references and traditions. Paintings expand to sculptural forms and sculptures are presented in two dimensions, using the process of trial and error with new techniques and technology. Her unconventional methods such as unweaving paintings, laser-burning wood and canvas and molding forms in acrylic paint remain central to her practice as she continues to explore art-making processes and materials in relation to her daily experience. Dealing with issues of fragility, balance, technique and experimentation, Saban's connection with everyday objects is at the forefront of her investigation of tangible materials and the metaphysical properties of artworks.

Her work has been included in solo exhibitions internationally at ACK — ART Collaboration Kyoto, ICC Kyoto, Japan (2024), *Synthetic Self*, Tanya Bonakdar Gallery, Los Angeles & Sprüth Magers, Los Angeles (2023), *Analia Saban: Quantifiable*, Galerie Praz-Delavallade, Paris (2022), Modern Art Museum Fort Worth (2019), Qiao Space, Shanghai (2017–18), Blaffer Art Museum, Houston (2016), and Armory Center for the Arts, Pasadena (2014).

Arthur Jafa

(b. 1960, Tupelo, Mississippi; lives and works in Los Angeles)

For over three decades, Arthur Jafa has produced imagery that reflects and dissects the realities, constructions, and influence of Blackness in contemporary culture — in America and beyond. Through strategies of appropriation as well as lyrical manipulations of industrial and other found materials, his films, paintings, sculptures and installations bring together disparate sources, revealing poignant gaps and connections between them through the power of juxtaposition, and asking viewers to witness alongside him the history, brutality and beauty of the Black experience.

Jafa's films have been presented at the Los Angeles, New York and Black Star Film Festivals. Recent solo exhibitions of his artwork include Museum of Contemporary Art, Chicago (2024), LUMA Foundation, Arles (2023), Louisiana Museum, Humlebæk and Glenstone, Potomac (both 2021), Fundação Serralves, Porto and Musée d'art contemporain de Montréal (both 2020), Moderna Museet, Stockholm (2019), Museum of Contemporary Art, Denver and Julia Stoschek Foundation, Berlin (both 2018), and Serpentine Gallery, London (2017). In 2019, he received the prestigious Golden Lion Award at the 58th Venice Biennale for his presentation of *The White Album*.

Tour #4: Downtown / Santa Monica / North Hollywood

Lita Albuquerque

(b. 1946, Santa Monica, California; lives and works in Los Angeles)

Since the early 1970s, Lita Albuquerque who was raised in Carthage, Tunisia and Paris has created an expansive body of work, ranging from sculpture, poetry, painting and multi-media performance to ambitious site-specific ephemeral projects in remote locations around the globe. Often associated with the *Light and Space* and *Land Art* movements, Albuquerque has developed a unique visual and conceptual vocabulary using the earth, color, the body, motion and time to illuminate identity as part of the universal.

Recent major exhibitions include *Lita Albuquerque: Early Works* at Galerie La Patinoire Royale Bach, Brussels; *Groundswell: Women of Land Art* at Nasher Sculpture Center, Dallas; *Lita Albuquerque: Liquid Light* presented by bardoLA at 59th La Biennale di Venezia, Biennale Arte 2022; *Light & Space* at Copenhagen Contemporary, Denmark; Desert X AIUla 2020, Saudi Arabia; the 2018 Art Safiental Biennial, Switzerland; Desert X 2017; *20/20: Accelerando* at USC Fisher Museum of Art; The Getty Museum's Pacific Standard Time Performance and Public Art Festival.

Judith F. Baca

(b. 1946, Huntington Park, California; lives and works in Los Angeles)

In 1974, Baca founded the City of Los Angeles' first mural program, which produced over 400 murals and employed thousands of local participants, and evolved into an arts organization known as the Social and Public Art Resource Center (SPARC). She continues to serve as SPARC's artistic director and focuses her creative energy in the UCLA@SPARC Digital/Mural Lab, employing digital technology to promote social justice and participatory public arts projects. She is an emeritus Professor of the University of California Los Angeles, where she was a senior professor in Chicana/o Studies and World Art and Cultures Departments from 1980 until 2018.

Recent major exhibitions include *Painting in the River of Angels: Judy Baca and the Great Wall*, Los Angeles County Museum of Art (LACMA), Los Angeles, CA, *Judith F. Baca: A Tattoo Where the River Once Ran*, Jeffrey Deitch, Los Angeles, CA, *Judith F. Baca: The World Wall*, The Geffen Contemporary, Museum of Contemporary Art (MOCA), Los Angeles.

Carl Cheng

(b. 1942, San Francisco, California; lives and works in Los Angeles)

Carl Cheng's work takes a material and conceptual approach that pushes the boundaries of traditional object making, post-minimalism, systems art, environmental art, and social practice. For nearly six decades, he has produced pioneering works exploring, as Mark Johnstone has written, "technology and nature as levers, one applied to the other, in order to discover and reveal the beautiful wonders of each." Cheng

plays a unique role in the history of American contemporary art practice and the history of art in California.

The work of Carl Cheng is currently the subject of a major survey, curated by Alex Klein of the ICA Philadelphia, in partnership with Roland Wetzels and Stijn Huijts, that will open at The Contemporary Austin (Austin) in fall 2024, and travel to the Institute of Contemporary Art (Philadelphia); Bonnefanten Museum (Maastricht); Tinguely Museum (Basel, Switzerland); and Institute of Contemporary Art Los Angeles (Los Angeles). Cheng's recent solo and exhibitions include *Material Behavior*, REDCAT, Los Angeles, CA (2022), *Human Nature*, Philip Martin Gallery, Los Angeles, CA (2022), *Nature is Everything — Everything is Nature*, Cherry and Martin, Los Angeles, CA (2016).

Alison Saar

(b. 1956, Los Angeles, California; lives and works in Los Angeles)

Alison Saar credits her mother, acclaimed collagist and assemblage artist Betye Saar, with exposing her to metaphysical and spiritual traditions. Assisting her father, Richard Saar, a painter and art conservator, in his restoration shop inspired her learning and curiosity about other cultures. Saar's style encompasses a multitude of personal, artistic, and cultural references that reflect the plurality of her own experiences. Her sculptures, installations, and prints incorporate found objects including rough-hewn wood, old tin ceiling panels, nails, shards of pottery, glass, and urban detritus. The resulting figures and objects become powerful totems exploring issues of gender, race, heritage, and history.

Saar studied studio art and art history at Scripps College in Claremont, California, receiving a BA in art history in 1978. In 1981 she earned her MFA from the Otis Art Institute in Los Angeles. Recent solo shows include *Alison Saar: To Sit A While*,

Museum of the African Diaspora, San Francisco (2023), *Cycle of Creativity: Alison Saar and the Toni Morrison Papers*, Princeton University Museum of Art, Princeton (2023), *Alison Saar: Of Aether and Earthe*, Benton Museum of Art at Pomona College and the Armory Center for the Arts, Pasadena (2020). Saar was chosen to produce a work of public art for the 2024 Olympic Games in Paris.

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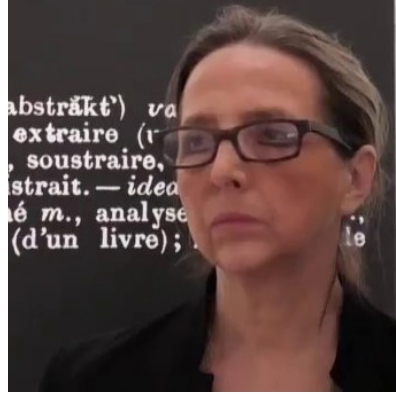


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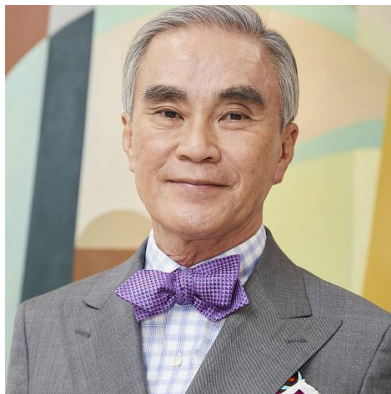
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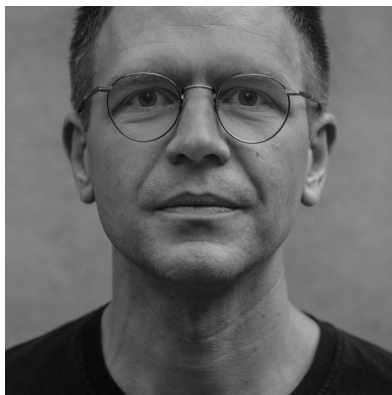
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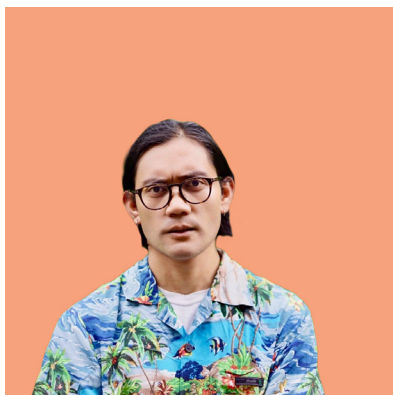
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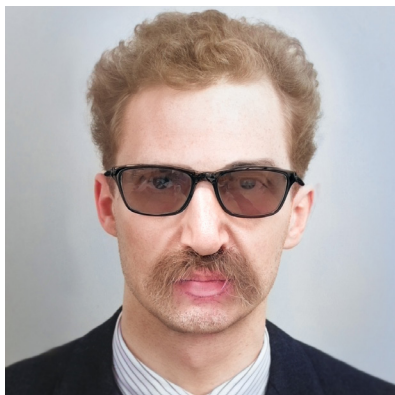
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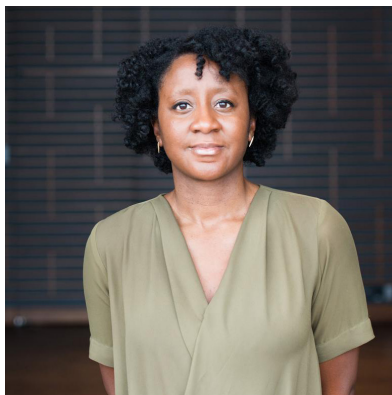
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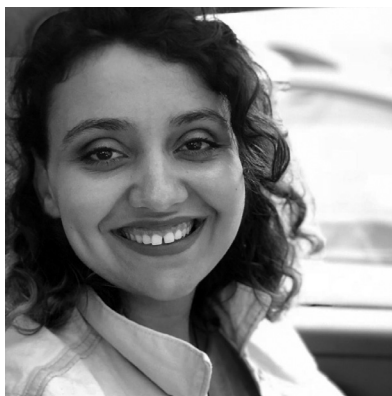
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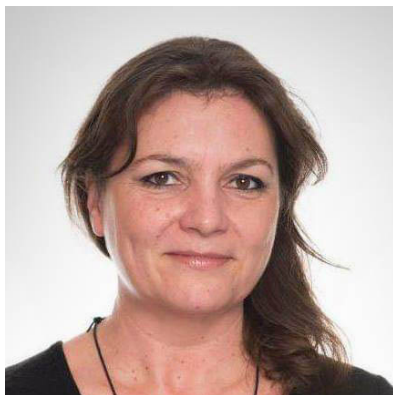


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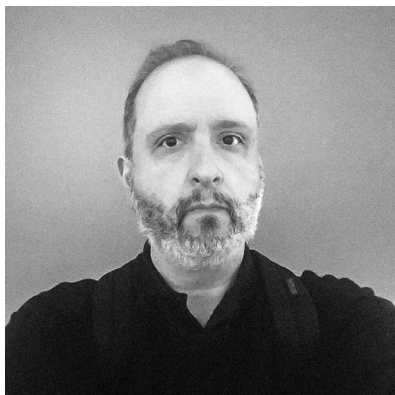


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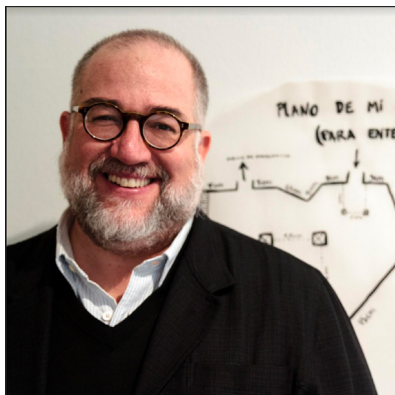
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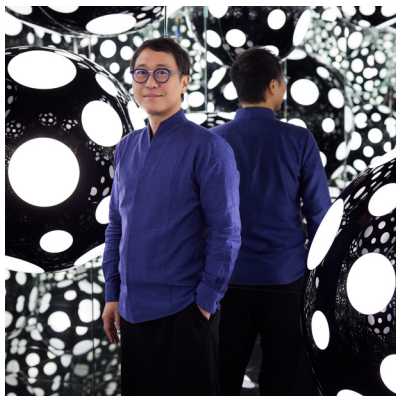
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Fanny Gonella
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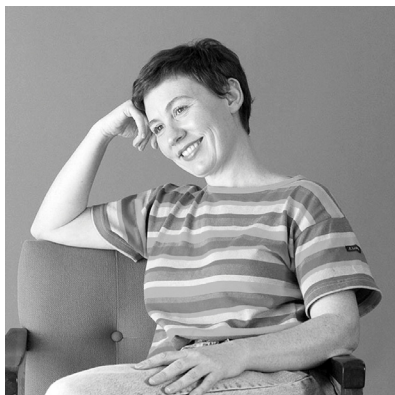
Miguel Gonzalez Virgen
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Terri and Michael Smooke Curator and
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Los Angeles, USA



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Prague, Czech Republic



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Balmain, Australia



Judith Greer
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President Swiss Museums Association /
Museum Director
Museo Villa dei Cedri
Bellinzona, Switzerland



Max Hannus
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National Gallery (KIASMA)
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Yuko Hasegawa
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21st Century Museum of Contemporary Art,
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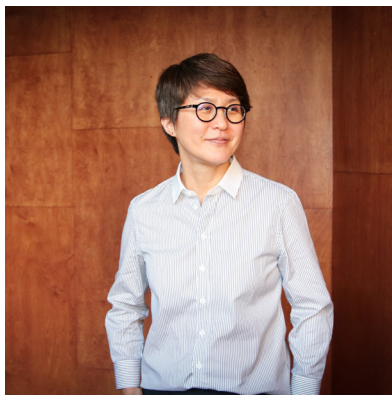
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Anthony Kiendl
CEO & Executive Director
Vancouver Art Gallery
Vancouver, Canada



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Artistic Director
Art Sonje Center
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Sun Kim
Curator / Director
Arts Collective (O)Kamemochi
Tokyo, Japan



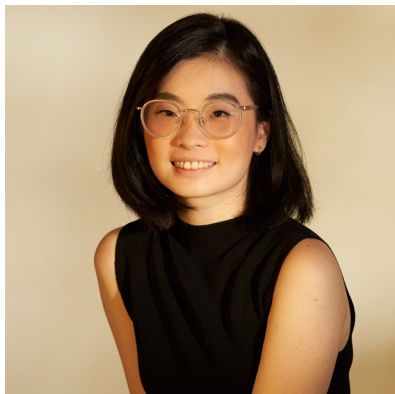
Sunghee Kim
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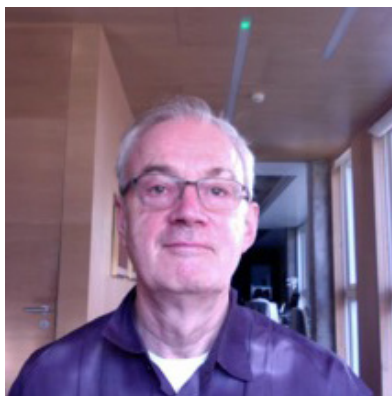
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Interim Chief Curator
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Mandeville Art Gallery at UC San Diego
La Jolla, USA



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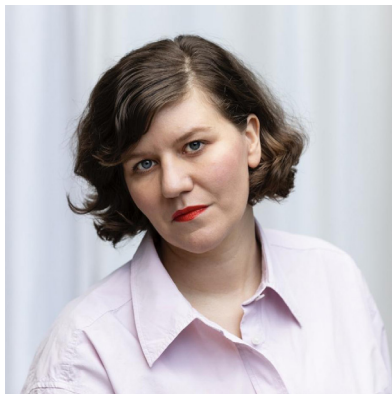
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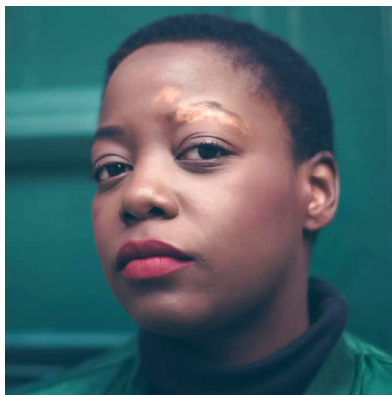
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Florence Ostende
Head of Artistic Department
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Luxembourg



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Parkes, Australia



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Davide Quadrio
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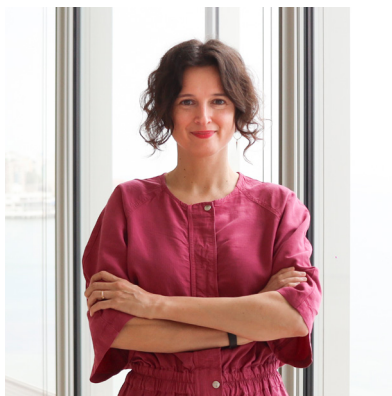
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Santa Barbara, USA



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Vienna, Austria



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Director and Chief Curator
UIC Gallery 400
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Lethbridge, Canada



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Executive Director and Chief Curator
Centre for Heritage, Arts and Textile (CHAT)
Hong Kong



Adele Tan
Senior Curator
National Gallery Singapore & Singapore Art
Museum
Singapore



Kiem-Lian The
Director
ToornendPartners
Haarlem, Netherlands



Hirokazu Tokuyama
Curator
Mori Art Museum
Tokyo, Japan



Yuka Uematsu
Chief Curator
The National Museum of Art, Osaka
Osaka, Japan



Gabriela Urtiaga
Chief Curator
Museum of Latin American Art (MOLAA)
Long Beach, USA



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Director General
Khanenko Museum (The Bohdan and Varvara
Khanenko National Museum of Arts)
Kyiv, Ukraine



Neslihan Varol Akçe
Director of Educational and Social Projects
İstanbul Museum of Modern Art
İstanbul, Turkey



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CAM Gulbenkian
Lisbon, Portugal



Roland Wetzel
Director
Museum Tinguely
Basel, Switzerland



Dominic Willsdon
Executive Director
International Documentary Association
Los Angeles, USA



Kate Wong
Independent Curator
Toronto, Canada



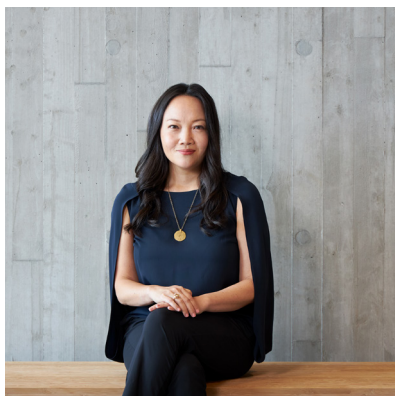
Catherine Wood
Director of Programme
Tate Modern
London, United Kingdom



Manabu Yahagi
Associate Curator
Mori Art Museum
Tokyo, Japan



Ritsu Yoshino
Project Manager
The National Art Center, Tokyo
Tokyo, Japan



Mika Yoshitake
Independent Curator
Pacific Palisades, USA



Debra Young
Managing Director
Purple Light Consulting Limited
London, United Kingdom



Julian Zugazagoitia
Director & CEO
The Nelson-Atkins Museum of Art
Kansas City, USA

About

LA Hosts, Sponsors, and Hosting Sponsors

The 56th CÌMAM Annual Conference is co-hosted by The Museum of Contemporary Art (MOCA), the Hammer Museum at UCLA, and the Los Angeles County Museum of Art (LACMA).

Production of the 2024 Annual Conference is made possible thanks to the lead sponsorship from the Getty Foundation and the generous support from the Terra Foundation for American Art. Additional support for the conference is provided by the Perenchio Foundation and the Helen Frankenthaler Foundation. Hosting sponsorship provided by East West Bank, Getty Foundation, and Hauser & Wirth.

The post-conference tour to the desert is made possible through the support of Desert X, Sunnylands Center & Gardens, High Desert Test Sites, Visit Greater Palm Springs, and Palm Springs Art Museum.

CÌMAM is eternally grateful to them for their generous support and strong commitment to sustainability in the field of modern and contemporary art museums.

Conference Hosts

About The Museum of Contemporary Art (MOCA)

Founded in 1979, MOCA is the defining museum of contemporary art. In a relatively short period of time, MOCA has achieved astonishing growth; a world-class collection of nearly 8,000 objects, international in scope with deep holdings in Los Angeles art; hallmark education programs that are widely emulated; award-winning publications that present original scholarship; groundbreaking monographic, touring, and

thematic exhibitions of international repute that survey the art of our time; and cutting-edge engagement with modes of new media production.

MOCA is a not-for-profit institution that relies on a variety of funding sources for its activities.

About the Hammer Museum at UCLA

The Hammer Museum at UCLA is part of the School of the Arts and Architecture at UCLA, and offers exhibitions and collections that span classic to contemporary art. It holds more than 50,000 works in its collection, including one of the finest collections of works on paper in the nation, the Grunwald Center for the Graphic Arts. Through a wide-ranging, international exhibition program and the Made in L.A. biennial, the Hammer highlights contemporary art since the 1960s, especially the work of emerging and under — recognized artists. The exhibitions, permanent collections, and nearly 300 public programs annually— including film screenings, lectures, symposia, readings, music performances, and workshops for families—are all free to the public.

About the Los Angeles County Museum of Art (LACMA)

Located on the Pacific Rim, LACMA is the largest art museum in the western United States, with a collection of more than 152,000 objects that illuminate 6,000 years of artistic expression across the globe. Committed to showcasing a multitude of art histories, LACMA exhibits and interprets works of art from new and unexpected points of view that are informed by the region's rich cultural heritage and diverse population. LACMA's spirit of experimentation is reflected in its work with artists, technologists, and thought leaders as well as in its regional, national, and global partnerships to share collections and programs, create pioneering initiatives, and engage new audiences.

Lead Sponsorship

About the Getty Foundation

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

→ www.getty.edu/foundation ↗

Support

About the Terra Foundation for American Art

The Terra Foundation for American Art, established in 1978 and having offices in Chicago and Paris, supports organizations and individuals locally and globally with the aim of fostering intercultural dialogues and encouraging transformative practices that expand narratives of American art, through the foundation's grant program, collection, and initiatives.

→ www.terraamericanart.org ↗

Additional support

About the Perenchio Foundation

The Perenchio Foundation is a private foundation established by the late A. Jerrold “Jerry” Perenchio. The Perenchio Foundation believes that arts play an essential role in building more equitable, culturally vibrant, and inclusive communities, and is guided by a commitment to create a positive, lasting impact in the Los Angeles region through the arts.

→ www.perenchiofoundation.org ↗

About the Helen Frankenthaler Foundation

Established and endowed by Helen Frankenthaler (1928–2011) during her lifetime, the Helen Frankenthaler Foundation advances the artist’s legacy and inspires a new generation of practitioners through a range of philanthropic, educational, and research initiatives. Since becoming active in 2013, the Foundation has continued to strategically expand its program, which includes organizing and supporting significant exhibitions of the artist’s work, fostering new research and publications, advancing educational programs in partnership with arts organizations around the world, and launching groundbreaking initiatives that foster systemic change in the field, including its acclaimed Frankenthaler Climate Initiative (FCI). As a primary resource on the artist, and a steward of her collection and archive, the Foundation holds an extensive section of Frankenthaler’s work in a variety of mediums, her collection of works by other artists, and original papers and materials pertaining to her life and work.

→ www.frankenthalerfoundation.org ↗

Hosting Sponsorship

About Hauser & Wirth Downtown Los Angeles

Hauser & Wirth opened its first Los Angeles location in 2016 in the heart of the burgeoning Downtown Arts District at 901 East 3rd Street. Occupying a former flour mill, Hauser & Wirth Downtown Los Angeles is a vibrant communal space that links arts and architecture with a dynamic events program. In addition to supporting and collaborating with many local and international cultural organizations, nonprofits, and universities, the Los Angeles gallery fosters public dialogue with the arts through a range of activities that engage the city's diverse population.

→ www.hauserwirth.com ↗

About East West Bank

East West Bank is a U.S. commercial bank headquartered in Los Angeles and is the largest state-chartered bank in California, with over \$70 billion in assets. Founded in 1973, the Bank provides financial services to help customers reach further and connect to new opportunities. The East West Bank Art Program showcases the work of contemporary artists to raise awareness, spark conversation, and foster understanding of diverse communities. East West Bank operates 120 locations in the United States and Asia.

→ www.eastwestbank.com ↗

Post-conference Tour Program, Host & Sponsors

About Palm Springs Art Museum

Palm Springs Art Museum has a long tradition as the cultural hub of Southern California's Coachella Valley. Established in 1938, the same year the City of Palm Springs was incorporated, the museum has garnered a reputation for the quality of its collections, exhibitions, education, and events. Palm Springs Art Museum's permanent collection includes more than 16,000 objects with an emphasis on modern and contemporary art, architecture and design, and art of the West in the Americas. The physical space of the museum includes a main building, designed by architect E. Stewart Williams, in the heart of downtown Palm Springs, as well as the other architectural gems: the Frey House II, the Aluminaire House, and the Architecture and Design Center, Edwards Harris Pavilion situated in a historically significant modernist building in downtown Palm Springs.

About High Desert Test Sites

High Desert Test Sites is a platform for art and experiences that enable us to step outside everyday life and envision new possibilities. The organization is based at A-Z West—Andrea Zittel's 80-acre compound and artwork adjacent to Joshua Tree National Park—where it brings together artists, writers, and thinkers to create projects that engage the desert and its communities. Since its founding in 2002, HDTs has hosted more than 500 artists from near and far, 12 expansive site-specific programs, and 25 solo projects.

→ hdts.site ↗

About Sunnylands Center & Gardens

Sunnylands Center & Gardens, in Rancho Mirage, California, serves as the public access point to the historic, 200-acre estate of Ambassadors Walter and Leonore Annenberg. Opened in 2012, the Center & Gardens offers more than a mile of walking trails among nine acres of serene desert gardens. Programs educate the public about the history of Sunnylands, its architecture, art collections, cultural significance, and sustainable practices. The Sunnylands estate, completed in 1966, features a nine-hole golf course and 25,000-square-foot home by architect A. Quincy Jones. The Annenbergs frequently hosted U.S. presidents, royalty, international political figures, and cultural and entertainment icons on the estate.

→ sunnylands.org ↗

About Desert X

Desert X is produced by The Desert Biennial, a not-for-profit 501(c)(3) charitable organization founded in California in 2015, conceived to produce recurring international contemporary art exhibitions that activate desert locations through site-specific installations by acclaimed international artists. Its guiding purposes and principles include presenting public exhibitions of art that respond meaningfully to the conditions of desert locations, the environment and Indigenous communities; promoting cultural exchange and education programs that foster dialogue and understanding among cultures and communities about shared artistic, historical, and societal issues; and providing an accessible platform for artists from around the world to address ecological, cultural, spiritual, and other existential themes.

→ desertx.org ↗

About Visit Greater Palm Springs

Greater Palm Springs is Southern California's desert oasis, with nine cities—Palm Springs, Desert Hot Springs, Cathedral City, Rancho Mirage, Palm Desert, Indian Wells, La Quinta, Indio, and Coachella—each offering its own blend of experiences. And with natural hot mineral springs, lush palm groves, over 100 golf courses, world-class events, and more than 300 days of sunshine annually, Greater Palm Springs offers an escape from the ordinary with its unique combination of adventure, inspiration, and relaxation. In Greater Palm Springs, the choices are as endless as our blue skies. Offering a celebrated art and culture scene, Greater Palm Springs draws visitors from around the globe with year-round happenings, such as the Palm Springs International Film Festival, Desert X, Modernism Week, the Coachella Valley Music & Arts Festival, Stagecoach Festival, Greater Palm Springs Pride, and a host of food festivals offering days of dining and tastings.

→ visitgreaterpalmsprings.com ↗

Hosted Dinner at Tamarisk Country Club and Tour of ART AT TAMARISK are generously sponsored by members:

Susan and Rod Lubeznik, Mihail Lari and Scott Murray, Sally and Jon Kovler, Lori and Howie Friend, Jay Hart and David Mazer, Susan and Lonnie Edelheit, Craig Hartzman and James John, Jeff Joyce and Bill Rogers, Donna and Jim Pohlad, Steve and Janet Anixter, Marilyn Loesberg, Rob Levine and Larry Ginsberg, Karen Fox and Jerry Spellman and Chet Robachinski.

→ tamariskcc.com

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, many of whom have gone on to become important participants in the field of museums of modern contemporary art.

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

CİMAM 2024

Travel Grant Funders

The Getty Foundation, Los Angeles

- In 2024, the Getty Foundation supported 13 modern and contemporary art curators, directors, and museum professionals residing in countries of Groups C and D of this list according to according to Gross Domestic Product (GDP) per capita by Purchasing Power Parity (PPP) of every State.

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

[getty.edu/foundation](https://www.getty.edu/foundation) ↗

Saastamoinen Foundation, Helsinki

- In 2024, Saastamoinen Foundation supported 3 modern and contemporary art curators, directors, and museum professionals residing in Finland, and the Baltic Countries, (Estonia, Latvia, and Lithuania).

Since 1968, Saastamoinen Foundation has supported art and artists, education, and cutting-edge research as well as social projects for children and young people. The promotion of international research, education, and networking is one of the Foundation's top priorities. This is done in partnership with three major Finnish Universities; the Academy of Fine Arts of the University of the Arts. The University of Arts Helsinki receives funding for programs like overseas residencies, mentoring, and research in artist pedagogy and analogue filmmaking.

Saastamoinen Foundation Art Collection is one of the major collections in Finland. The family foundation actively collects Finnish and international art, and the collection is deposited at EMMA — Espoo Museum of Modern Art. The collection currently comprises nearly 3,000 works.

[saastamoinenfoundation](https://saastamoinenfoundation.fi) ↗

Mercedes Vilardell, London/Mallorca

- In 2024, Mercedes Vilardell supported 3 modern and contemporary art curators, directors, and museum professionals residing in the African continent.

Mercedes Vilardell is Chair of Tate's Africa Acquisitions Committee, Member of the African Acquisitions Committee at the Centre Pompidou, Member of the Executive Commission

of the Reina Sofia Foundation, Board member of The Showroom in London; and Member of the executive committee of Palais de Tokyo in Paris.

In addition to supporting Gasworks with an artist residency, she also supports Delfina Foundation, Chisenhale Gallery, and one student a year from the African continent at the Rijksakademie in Amsterdam.

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

Aimée Labarrere de Servitje, Mexico

→ In 2024, Aimée Labarrere de Servitje supported 3 modern and contemporary art curators, directors, and museum professionals residing in Mexico.

Aimée Labarrere de Servitje (La Habana, Cuba, 1956). Art collector and cultural manager. She holds a Bachelor's Degree in Art History and graduated with her thesis "Origins and Cuban Avant-Garde" in 1998, which promoted and structured the exhibition with the same title in Museo de Arte Moderno (Mexico City, 2000). She also holds a Master's Degree in Art Studies (Universidad Iberoamericana). She directed the Olga and Rufino Tamayo Foundation and in 2006 assumed the presidency of Patronato de Arte Contemporáneo A.C. (PAC). Throughout her tenure, she has promoted high quality programs and has given continuity to International Symposium for Theory and Contemporary Art (Simposio Internacional de Teoría sobre Arte Contemporáneo, SITAC), one of the most important forums of theory in Latin America.

Servitje has formerly served as Vice President of the Board of the Museo de Arte Moderno in Mexico City (MAM); and as a member of the Acquisitions Committees of both the Museo de Arte Latinoamericano de Buenos Aires (MALBA) in

Argentina and the Museo de Arte de Lima (MALÍ) in Perú. Currently, she is part of the Fundación Olga y Rufino Tamayo; President of the Patronato de Arte Contemporáneo, A.C.; member of the Patronato Innovando la Tradición; member of the Dia Women Center and President of the Board of Casa Gallina. She is a member of the Patronato for MUAC, the Latin American/Caribbean Committee Fund of MoMA, in New York; and of the Latin American Acquisitions Committee of the Tate, in London. Through her work in the institutions that she heads, Aimée Servitje embraces areas of contemporary art that other art collectors and bigger institutions do not, including non-profit art spaces, and experimental artistic and curatorial practices.

Eloisa Haudenschild, United States

→ In 2024, Eloisa Haudenschild supported 3 modern and contemporary art curators, directors, and museum professionals residing in countries with emerging and developing economies.

In 2003, Eloisa Haudenschild founded the *haudenschildGarage* that works with artists through international and regional projects and commissions to present symposia, lectures, and film screenings to the public. A series of artist residencies introduced numerous young Chinese artists to the U.S. for the first time.

Her Latin American collection began in the early 1990s due in large part to Eloisa's involvement with *inSite*, a binational initiative. As *inSite*'s President since 1997, Eloisa continues to work closely with significant Latin American curators and artists.

On February 14, 2023, The Haudenschild Collection opened at the Hammer Museum with the exhibition: *Cruel Youth Diary: Chinese Photography and Video from the Haudenschild Collection*.

[haudenschildgarage](https://haudenschildgarage.org/) ↗

Fernando Zobel de Ayala, Philippines

- In 2024, Fernando Zobel de Ayala supported 2 modern and contemporary art curators, directors, and museum professionals residing in the Philippines.

Fernando Zobel de Ayala is part of the seventh generation in the family overseeing Ayala Corporation.

Mr. Zobel de Ayala currently serves as Chairman of the Board at AC Health, Director of Ayala Corporation and the Bank of the Philippine Islands, and as a Special Advisor to the Board of Ayala Land Inc. He previously served as Ayala Corporation's President and COO for 15 years, before assuming the role of CEO until 2022.

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

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

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

OCA — Office for Contemporary Art Norway, Oslo

- In 2024, the Office for Contemporary Art Norway supported 3 modern and contemporary art curators, directors, and museum professionals residing in Norway.

Office for Contemporary Art Norway (OCA) is a non-profit foundation created in 2001 by the Norwegian Ministry of Culture and Ministry of Foreign Affairs. OCA's principal aim is to foster dialogue between art practitioners in Norway, including Sápmi, and the international arts scene. To achieve this, OCA provides resources to Norwegian and Norway based artists when they undertake projects and research abroad; while the discursive, publication, residency and international visitor programmes at OCA brings to Norway the plurality of practices and histories at the forefront of international artistic debates. OCA, along with Moderna Museet (Sweden) and Museum of Contemporary Art Kiasma (Finland), is co-commissioner of the Nordic Countries Pavilion at the International Art Exhibition, La Biennale de Venezia.

oca.no ↗

SAHA, İstanbul

- In 2024, SAHA supported 2 modern and contemporary art curators, directors, and museum professionals residing in Turkey or Turkish passport holders residing elsewhere.

SAHA aims to develop a dialogue with art organizations and networks around the world and to expand the learning and production possibilities for artists, curators, and writers working

in the field of visual arts. Working with art organizations to realize artwork and publication projects of artists and curators, SAHA supports international non-profit art programming. While endorsing art organizations and professionals from abroad to conduct research in Türkiye, SAHA enables artists and curators from Türkiye to participate in residency and research programs abroad through the international partnerships it establishes. In order to maintain the sustainability of independent art production SAHA supports contemporary art biennials, independent art initiatives, and support programs geared towards artists and art writers.

SAHA Association was founded to support artists, curators, and writers working in visual arts from Türkiye in improving their production and development environments, and enhancing their interactions with international art institutions and networks. Founded in 2011 by nine founding members, SAHA believes in the importance of collective effort to create an independent “field” [saha] that helps integrate art from Türkiye into the universal artistic ecosystem. SAHA is a not-for-profit organization that offers its support to visual arts through a participatory and democratic approach to governance and fundraising with its members, institutional supporters, project partners, and consultants.

Over the course of the last 12 years SAHA has collaborated with art institutions from 46 countries and facilitated the achievement of the projects of over 650 artists, curators, and art writers. In 2023 alone, SAHA has provided support to 80 artists, curators, and writers within the scope of 32 international projects and 10 institutional partnerships. SAHA revisits and constantly widens its scope to conceive new projects and develop new opportunities to meet the needs of the art ecosystem. SAHA Studio, established in İstanbul to achieve this goal in 2019, helps artists, writers, and curators from many different locations to carry out their research, produce works, and make new contacts. SAHA’s activity programs emphasizing the importance of learning, are enriched by international study trips, museum and exhibition tours guided by curators, meetings

with artists and collectors, as well as publications, conversations, and discussions on the contemporary issues in the art ecosystem.

saha.org.tr ↗

Consulate General of Brazil in Los Angeles

→ In 2024, the Consulate General of Brazil in Los Angeles supported 1 modern and contemporary art curator residing in Brazil.

The cultural sector of the Consulate-General of Brazil in Los Angeles is responsible for promoting and disseminating Brazilian culture in its jurisdiction area, across its various aspects, especially in the fields of architecture, performing arts, visual arts, audiovisual, design, gastronomy, literature, and music. Additionally, it supports the production, distribution, and dissemination of content and materials aimed at promoting the country's image and Brazilian cultural expressions.

The Brazilian Ministry of Foreign Affairs aims to promote Brazilian culture abroad and encourage dialogue between Brazilian cultural agents and their international counterparts. The cultural sector of the Consulate-General of Brazil in Los Angeles is responsible for promoting and disseminating Brazilian culture in its jurisdiction area, across its various aspects, especially in the fields of visual arts, architecture, performing arts, audiovisual, design, gastronomy, literature, and music. In 2024, we are celebrating the 200th anniversary of the establishment of diplomatic relations between the United States and Brazil, two of the world's most diverse and thriving democracies.

gov.br/mre/pt-br/consulado-los-angeles ↗

Byucksan Cultural Foundation, Seoul

- In 2024, Byucksan Cultural Foundation supported 1 modern and contemporary art curator residing in the Republic of Korea.

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

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

Music Patronage: We are patrons of talented musical groups such as the Sejong Soloists, Korea Festival Ensemble, and Trio de Seoul in order to promote the development of Korean classical music. Furthermore, we discovered and supported young artists (Woo-cheol Na, Gi-chang Lee, Hye-rin Oh, Yoon-soo Yeo) to help them focus their energy on improving their music. We have been expanding our musical patronage since we started with composer Jee Seo in 2017. NEXT Classic Concert: We hold classical music concerts held

by talent donating musicians in schools in order to lead the culture of giving back to society in a world with an education system that is orientated around the university entrance exams. Establish the Byucksan Theater Award, and Support Theater Production: We aim to establish the Byucksan Theater Award in order to foster Korean theater, and support play writes. The winning piece shall be given the rare opportunity to put their work on stage, acting as a platform for struggling debuted play writes to enter the theater scene.

bsfoundation.org ↗

About CiMAM

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

In becoming a CIMAM member, you join the leading and only international network for directors and curators working in modern and contemporary art museums, collections, archives, and independent curators.

Founded in 1962, CIMAM's vision is a world where the contribution of museums, collections, and archives of modern and contemporary art to the cultural, social, and economic well-being of society is recognized and respected. As a member, you will be joining more than 800 professionals from over 80 countries who serve as the foundation for realizing this vision, offering you a platform for ongoing dialogue, collaboration, global exchange of knowledge, inspiration, and best practices on the field, leveraging the collective knowledge and experience of its community to support and advance the museum sector.

As a member, you will contribute to and benefit from this collective effort, positioning CIMAM as an indispensable resource for the global museum and curatorial community.

CIMAM's mission is to ensure that museums and collections are managed with integrity and in accordance with international standards of good practice. We achieve this goal by taking a leadership role in addressing issues of concern and providing essential values of networking, knowledge, and experience sharing for our members. To carry out its mission, CIMAM fosters debate and cooperation between art institutions and individuals at different stages of development around the world through key initiatives such as the *CIMAM Annual Conference* and the *Rapid Response Webinars*. We provide you with support that is aligned with the ethical values of the ICOM and CIMAM Code of Ethics, and establish guidelines, protocols, and references for best museum practices through the *Museum Watch Program*, the *Sustainability and Ecology in Museum Practice*, and the *Outstanding Museum Practice Award*. As a member, you will be helping to contribute to the sector's growth by facilitating cooperation and development through our *Travel Grant Program*.

CIMAM is led by a voluntary Board of 15 contemporary art museum professionals who set the strategy and oversee the operations of this committee. The purpose of the Board is crucial in supporting the mission of CIMAM and ensuring the continued recognition and sustainability of museums, collections, and archives of modern and contemporary art as contributors to the cultural, social, and economic well-being of society.

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

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

Key Activities

- The Annual Conference presents an opportunity for you to discuss theoretical, ethical, and practical issues related to institutional and museological activities in the field of modern and contemporary art, sharing experiences and promoting best practices. The papers from the Annual Conference are made available to the professional community, with a continuity of the conversations through a series of Rapid Response Webinars throughout the year that keep you in contact with professionals from different parts of the world to further discuss issues of common interest and share experiences.
- Together, we foster professional codes of practice and ethical standards for institutions and individuals, such as the ICOM Code of Ethics, the CIMAM Code of Ethics, the CIMAM Principles on Conditions of Deaccession, the *Toolkit on Sustainability in the Museum Practice*, the report on *How Modern and Contemporary Art Museums are Acting to Achieve the Sustainable Development Goals?*,

and the set of *Governance Clauses for Museum Ethics* to protect and support museums and their staff.

- Through our advocacy program called Museum Watch, you will help assist modern and contemporary art museum professionals in dealing with critical situations that undermine their ability to undertake their professional practice and affect a museum's ability to operate to international best practice standards.
- To honor all these best museum practices, CİMAM awards the Outstanding Museum Practices Award each year to recognize the dedication of modern and contemporary art museum professionals around the world and amplify their impact beyond their local communities, as a way to share knowledge, promote excellence, and bring relevance to our institutions and their passionate teams.
- As a member, you would be helping to support our Travel Grant Program that contributes to curators' and museum directors' curatorial and research development through their attendance at the Annual Conference. Since 2005, CİMAM has supported over 400 young curators and museum directors.
- Our Membership Program offers you access to a global network of over 800 modern and contemporary art museum professionals and experts, along with valuable resources grounded in internationally recognized best practices. As a member, you also enjoy exclusive benefits, including editorial discounts, access to international job opportunities, participation in member-led discussion sessions, and involvement in industry field research.
- As a CİMAM member, you will receive an e-card that allows free admission to a network of over 350 museums and biennials worldwide.

Why Join CIMAM as an Institutional Member?

Joining CIMAM as an Institutional Member allows your museum to be part of the only global network of modern and contemporary art museums and curators, offering a powerful combination of benefits that enhance your institution's international standing, trust, and operational excellence.

Here's how CIMAM's benefits align with you and your museum:

1. International Networking

You would be part of a global community of over 800 professionals, allowing your institution to form valuable international connections. CIMAM's Membership Directory and participatory programs, such as the CIMAM Annual Conference, CIMAM Connects, and Rapid Responses Webinars, ensure enhanced visibility and collaboration opportunities with professionals worldwide.

2. International Support

You will be demonstrating your institution's commitment to the highest museum standards by aligning with CIMAM's Code of Ethics and employing Best Practice resources offered by CIMAM. You will enjoy access support through key initiatives such as the Museum Watch Program, and contribute to and benefit from CIMAM's Toolkit on Sustainable Museum Practices, positioning your museum as a leader in sustainable museum operations.

3. International Visibility

You will gain global recognition with your institution's dedicated page on the CIMAM website and participation in the Free Admission Program, which provides free

access to over 350 museums, collections, and biennials. This increases your institution's profile while supporting international cultural exchange. You can also nominate for the prestigious Outstanding Museum Practices Award to highlight your museum's achievements.

4. Continuous Learning and Professional Development

You will ensure your team stays up-to-date with the latest industry practices through access to CIMAM's Annual Conference (with early-bird priority access) and Rapid Response Webinars on pressing industry issues. You will also have access to job opportunities, exclusive industry events and editorial discounts, and research tools to foster continuous learning and growth. You can participate in CIMAM Connects, contribute research projects, and exercise voting rights to shape the future of modern and contemporary art museums globally.

As a CIMAM Institutional Member, your museum will be recognized for its Ethical and Sustainable Museum Practices, increasing its international visibility. You and your team will have the opportunity to connect with global leaders and access continuous learning opportunities. Join now to strengthen your institution's position in the global contemporary art landscape.

CiMAM List of Free Admission Programs and CiMAM's e-card

Free Admission Program

CiMAM Free Admission Program offers you free access to more than 350 modern and contemporary art museums, collections, and biennials worldwide. Free access is offered as a matter of professional courtesy and benefits only CiMAM Members carrying a valid CiMAM membership e-card. Museums allow free admission to both permanent collections and temporary exhibitions, while biennials allow free access during openings and preview days.

CiMAM is grateful to all the museums and institutions that are part of this program, which inspires and encourages the exchange of knowledge and best practices among contemporary and modern art museum professionals.

Join the CiMAM Free Admission Program today and foster the CiMAM Community by allowing free access to peers and colleagues of contemporary art museums and curators worldwide.

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| 21st Century Museum of Contemporary Art, Kanazawa, Japan | Albright-Knox Art Gallery, Buffalo, USA |
| 32° East, Kampala, Uganda | Amos Anderson Art Museum, Helsinki, Finland |
| * Accelerator Stockholm University, Stockholm, Sweden | Amos Rex, Helsinki, Finland |
| Agnes Etherington Art Centre, Kingston, Canada | Arab Museum of Modern Art (Mathaf), Doha, Qatar |

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| ARKEN Museum of Modern Art, İshøj, Dinamarca | Ateneo Art Gallery, Quezon City, Philippines |
| ARKO Art Center, Seoul, South Korea | Ateneum, Finish National Gallery, Helsinki, Finland |
| Ars Aevi Project — Museum of Contemporary Art Sarajevo, Bosnia Herzegovina | * Auckland Art Gallery Toi o T māki, Auckland, Aotearoa New Zealand |
| Art at Americas Society , New York City, USA | * Australian Centre for the Moving Image (ACMI), Melbourne, Australia |
| Art Gallery of New South Wales, Sydney, Australia | Austrian Sculpture Park, Premstätten, Austria |
| Art Gallery of Ontario, Toronto, Canada | Ayala Museum, Makati, Philippines |
| Art Gallery of South Australia, Adelaide, Australia | B'Art Contemporary, Bishkek, Kyrgyzstan |
| * Art Jameel, Dubai, United Arab Emirates | Bagan Heritage Trust, Bagan, Myanmar |
| Art Sonje Center, Seoul, South Korea | BALTIC Centre for Contemporary |
| * Art, Design & Architecture Museum at UC Santa Barbara, USA | Art, Gateshead, UK |
| ARTIUM, Vitoria-Gasteiz, Araba, Spain | Bandjoun Station, Bandjoun, Cameroon |
| Artizon Museum, İshibashi Foundation, Tokyo, Japan | Bergen Kjøtt, Bergen, Norway |
| Artsonje Center, Seoul, South Korea | Berkeley Art Museum and Pacific Film Archive, Berkeley, USA |
| Artspace, Sydney, Australia | Biblioteca de las Artes, Guayaquil, Ecuador |
| * Asia Art Archive (AAA) , Hong Kong | Biennale Gherdëina, Ortisei, İtaly |
| Ateneo Art Gallery, Manila, Philippines | Biennale of Sydney, Australia |
| | Blackitude Museum, Yaoundé, Cameroon |

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| Bogota Museum of Modern Art (MAMBO), Bogota, Colombia | CCA Temporary Gallery, Köln, Germany |
| Bonnefantenmuseum, Maastricht, Netherlands | * Center of Contemporary Art Znaki Czasu, Toruń, Poland |
| Bonniers Konsthall, Stockholm, Sweden | Centre de Création Contemporaine Olivier Debré, Tours, France |
| Brandenburgisches Landesmuseum für moderne Kunst, Cottbus, Germany | Centre for Contemporary Art — DOX, Prague, Czechia |
| * Buffalo AKG Art Museum, USA | Centre Pompidou-Metz, Metz, France |
| Bundeskunsthalle, Bonn, Germany | Centre Soleil d'Afrique, Bamako, Mali |
| Busan Museum of Art, Busan, South Korea | Centro Botín, Santander, Spain |
| Cairns Art Gallery, Cairns, Australia | Centro de Arte CA2M, Madrid, Spain |
| Campbelltown Arts Centre, Campbelltown, Australia | Centro de Arte Moderna, Calouste Gulbenkian Foundation, Lisbon, Portugal |
| Canberra Museum and Gallery, Canberra, Australia | Centro de Desarrollo de las Artes Visuales, La Habana, Cuba |
| Carre art — Nîmes, Paris, France | Centro de Estudios Espigas, Castelar, Argentina |
| Carriageworks, Redfern, Australia | Centro Galego de Arte Contemporanea (CGAC), Santiago de Compostela, Spain |
| Casa do Povo, São Paulo, Brazil | CHAT / MILL6 Foundation, Hong Kong |
| * Castello di Rivoli Museo d'Arte Contemporanea, Rivoli, Italy | Chau Chak Wing Museum, Sydney, Australia |
| Cc Foundation, North Hollywood, USA | Chillida Leku, Gipuzkoa, Spain |
| Cc Foundation, Shanghai, China | |
| CCA Berlin — Center for Contemporary Arts, Berlin, Germany | |

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| Comune di Milano, Milano, Italy | Fondazione Sambuca, Palermo, Italy |
| Contemporary Art Centre (CAC), Vilnius, Lithuania | * Fondazione Sandretto Re Rebaudengo, Torino, Italy |
| Contemporary Art Space, Batumi, Georgia | Fondazione Torino Musei, Torino, Italy |
| Cowra Regional Art Gallery, Cowra, Australia | * FRAC Lorraine, Marseille, France |
| Croatian Museum of Naive Art, Zagreb, Croatia | Frac Bretagne, Rennes, France |
| Darat al Funun — The Khalid Shoman Foundation, Amman, Jordan | Frac Grand Large, Dunkerque, France |
| De Pont, Tilburg, Netherlands | Frac Poitou-Charentes, Angoulême, France Frye Art Museum, Seattle, USA |
| Den Frie Centre of Contemporary Art, København, Dinamarca | Fundació Antoni Tàpies, Barcelona, Spain |
| Dia Art Foundation, New York, USA | Fundació Gala-Salvador Dalí, Figueres, Spain |
| Dr Bhau Daji Lad Museum, Mumbai, India | Fundació Joan Miró, Barcelona, Spain |
| * Espoo Museum of Modern Art (EMMA), Espoo, Finland | * Fundación Proa, Buenos Aires, Argentina |
| * Es Baluard Museu d'Art Modern i Contemporani de Palma, Palma de Mallorca, Spain | * Galerie de l'Université du Québec a Montreal (UQAM), Quebec, Canada |
| Fine Arts Museum of Salta. Lola Mora, Salta, Argentina | Galerija umjetnina, Split, Croacia |
| Fondation Beyeler, Riehen, Switzerland | Garage Museum of Contemporary Art, Moscow, Russia |
| Fondation Giacometti, Paris, France | Gemeentemuseum Den Haag, Den Haag, Netherlands |
| * Fondazione Falcone for the Arts, Palermo, Italy | Geoffrey Bawa Trust, Colombo, Sri Lanka |
| * Fondazione MAXXI, Rome, Italy | |

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| <p>* Govett-Brewster Art Gallery, New Plymouth, New Zealand</p> <p>Grey Cube Projects, Bogotá, Colombia</p> <p>Griffith University Art Museum, Brisbane, Australia</p> <p>Gropius Bau, Berlin, Germany</p> <p>Guan Shanyue Art Museum, Shenzhen, China</p> <p>Guggenheim Abu Dhabi, Abu Dhabi, United Arab Emirates</p> <p>Halle für Kunst Steiermark, Graz, Austria</p> | <p>Het Noordbrabants Museum (HNBM), s-Hertogenbosch, Netherlands</p> <p>HOTA Gallery, Surfers Paradise, Australia</p> |
| <p>* Hamburger Bahnhof — Nationalgalerie der Gegenwart, Berlin, Germany</p> <p>Hara Museum of Contemporary Art, Tokyo, Japan</p> <p>Hartwig Art Foundation, Amsterdam, Netherlands</p> <p>Haus der Kunst, Munich, Germany</p> <p>Helsinki Art Museum (HAM), Helsinki, Finland</p> | <p>* House of Electronic Arts (HEK), Münchenstein / Basel, Switzerland</p> <p>İLHAM Gallery, Kuala Lumpur, Malaysia</p> <p>Institut Suédois Paris, France</p> <p>Instituto INHOTIM, Brumadinho, Brasil</p> <p>Instituto Valenciano de Arte Moderno (IVAM), Valencia, Spain</p> |
| <p>* Henie Onstad Kunstsenter, Høvikodden, Norway</p> | <p>International Centre for Graphic Arts (MGLC), Ljubljana, Slovenia</p> <p>International Foundation Manifesta, Itinerary</p> <p>Irish Museum of Modern Art, Dublin, Ireland</p> |
| <p>* Herning Museum of Contemporary Art (HEART), Herning, Dinamarca</p> <p>Herzliya Museum of Contemporary Art, Hertsliya, Israel</p> | <p>* İstanbul Foundation for Culture and Arts, İstanbul, Turkey</p> <p>İstanbul Modern, İstanbul, Turkey</p> <p>İstanbul Museum of Modern Art, Beyoğlu, İstanbul, Turkey</p> <p>İZK — Institute for Contemporary Art, Graz, Austria</p> <p>Jean-Paul Najar Foundation, Dubai, United Arab Emirates</p> <p>John Curtin Gallery, Perth, Australia</p> <p>Jothashilpa, Dhaka, Bangladesh</p> |

KADIST, San Francisco, USA

Kunsthau Bregenz, Bregenz,
AustriaKaohsiung Museum of Fine Arts,
Kaohsiung City, Taiwan

Kunsthau Graz, Graz, Austria

Kasteyev State Museum of Arts of
the Republic of Kazakhstan, Almaty,
KazakhstanKunstmuseen Krefeld, Krefeld,
Germany

Kebbel Villa, Schwandorf, Germany

Kunstmuseum Liechtenstein, Vaduz,
LiechtensteinKin Museum of Contemporary Art,
Kiruna, SwedenKunstmuseum Luzern, Lucerne,
SwitzerlandKITCHENER-WATERLOO ART
GALLERY, Kitchener, Canada* Kunstmuseum Thun, Thun,
SwitzerlandKolkata Centre for Creativity,
Kolkata, IndiaKunstmuseum Wolfsburg, Wolfsburg,
GermanyKoroška galerija likovnih umetnosti,
Žalec, Slovenia

Kunsternes Hus, Oslo, Norway

Kunst(Zeug)Haus, Rapperswil-Jona,
Switzerland

Kuopio Art Museum, Kuopio, Finland

La Biennale de Lyon, France

Kunstakademie Düsseldorf,
Düsseldorf, GermanyLa Nueva Fábrica, La Antigua
Guatemala, GuatemalaKunstforeningen GL STRAND,
Copenhagen, Denmark

L'appartement 22, Rabat, Morocco

Kunsthall Trondheim, Trondheim,
Norway* Lanzia Center for Contemporary Art,
Gdansk, PolandKunsthalle Praha, Prague, Czech
RepublicLos Angeles County Museum of Art
(LACMA), Los Angeles, USA

Kunsthalle Wien, Austria

Ludwig Forum Aachen, Aachen,
GermanyKunsthalle Zürich, Zürich,
SwitzerlandLudwig Museum of Contemporary
Art, Budapest, HungaryKunsthau Baselland, Muttentz,
SwitzerlandLWL-Museum fuer Kunst und Kultur,
Münster, Germany

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| M+, Hong Kong | * Mosman Art Gallery, Mosman, Australia |
| MAGASIN des horizons, Grenoble, France | Mu.ZEE, Ostend, Belgium |
| Magasin III — Museum & Foundation for Contemporary Art, Stockholm, Sweden | Multimedia Art Museum, Moscow, Russia |
| Malmö Art Museum, Malmö, Sweden | Munch Museum, Oslo, Norway |
| Manly Art Gallery & Museum, Manly, Australia | Musée d'art contemporain (CAPC), Bordeaux, France |
| Max Ernst Museum Brühl des LVR, Brühl, Germany | Musée d'Art Moderne Grand-Duc Jean (MUDAM), Luxembourg, GD Luxembourg |
| Mayangone Yangon, Naung U, Yangon, Myanmar | Musée Départemental Matisse, Le Cateau-Cambrésis, France |
| Metropolitan Museum of Manila, Manila, Philippines | Musée des Beaux-arts de Nantes, Nantes, France |
| * Migros Museum für Gegenwartskunst, Zürich, Switzerland | * Musée national d'art moderne et contemporain d'Alger (MaMA), Alger, Argelia |
| mm:museum @Northwestern Qatar, Doha, Qatar | Musée Picasso Paris, Paris, France |
| MO Museum, Vilnius, Lithuania | * Museet for Samtidskunst, Roskilde, Denmark |
| Moderna Museet, Stockholm, Sweden | Museo de Arte Contemporáneo (MAC), Panamá |
| Monash University Museum of Art, Melbourne, Australia | * Museo de Arte Contemporáneo de Bogotá, Bogotá, Colombia |
| Monnaie de Paris, Paris, France | Museo de Arte Contemporáneo de Castilla y León (MUSAC), León, Spain |
| Mori Art Museum, Tokyo, Japan | |
| * Moscow Museum of Modern Art, Moscow, Russia | Museo de Arte de Lima (MALI), Lima, Peru |

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| * Museo de Arte de Zapopan, Zapopan, Mexico | Museu d'Art Contemporani de Barcelona (MACBA), Spain |
| Museo de Arte Eduardo Minnicelli, Rio Gallegos, Argentina | Museu de Arte do Rio (MAR), Rio de Janeiro, Brasil |
| Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina | Museu de Arte Moderna do Rio de Janeiro (MAM), Rio de Janeiro, Brazil |
| Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina | * Museu Tàpies, Barcelona, Spain |
| Museo de Arte y Diseño Contemporáneo, San José, Costa Rica | Museum Abteiberg, Mönchengladbach, Germany |
| Museo de Artes Plásticas Eduardo Sívori, Caba, Argentina | Museum and Art Gallery of the Northern, Darwin City, Australia |
| * Museo de Bellas Artes Juan B. Castagnino, Santa Fe, Argentina | Museum Arnhem, Arnhem, Netherlands |
| Museo de la Solidaridad Salvador Allende, Santiago, Chile | Museum Boijmans van Beuningen, Rotterdam, Netherlands |
| Museo Delle Culture Milano (MUDEC), Milan, Italy | Museum Folkwang, Essen, Germany |
| Museo Franklin Rawson, San Juan, Argentina | Museum Haus Konstruktiv, Zurich, Switzerland |
| Museo Nacional Centro de Arte Reina Sofia (MNCARS), Madrid, Spain | Museum of African Contemporary Art Al Maaden, Marrakech, Morocco |
| Museo Nacional de Bellas Artes, Caba, Argentina | Museum of Brisbane, Brisbane, Australia |
| * Museo Universitario de Arte Contemporáneo (MUAC), Mexico City, Mexico | Museum of Contemporary Art — Skopje, Skopje, Macedonia |
| Museu Apel·les Fenosa, El vendrell, Spain | Museum of Contemporary Art (KIASMA) / Finnish National Gallery, Helsinki, Finland |
| | Museum of Contemporary Art 21st Century, Kanazawa, Japan |

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| * Museum of Contemporary Art Australia, Sydney, Australia | * Museum of Modern Art in Warsaw, Warsaw, Poland |
| * Museum of Contemporary Art Belgrade (MoCAB), Belgrade, Serbia | Museum of the Universidad de Tres de Febrero (MUNTREF), Buenos Aires, Argentina |
| Museum of Contemporary Art Chengdu, Sichuan Sheng, China | Museum Tinguely, Basel, Switzerland |
| * Museum of Contemporary Art Chicago, Chicago, USA | Museum van Hedendaagse Kunst Antwerpen (MHKA), Antwerpen, Belgium |
| Museum of Contemporary Art Kiasma, Helsinki, Finland | Muzeum Sztuki in Łódź, Łódź, Poland |
| * Museum of Contemporary Art Los Angeles (MOCA), Los Angeles, USA | Mystetskyi Arsenal National Art and Culture Museum Complex, Kyiv, Ukraine |
| * Museum Of Contemporary Art of Montenegro, Podgorica, Montenegro | National Art Gallery Malaysia, Kuala Lumpur, Malaysia |
| Museum of Contemporary Art Shanghai, Shanghai, China | * National Centre for Contemporary Arts (NCCA), Moscow, Russia |
| Museum of Contemporary Art Toronto, Toronto, Canada | National Gallery of Art Washington, Washington DC, USA |
| * Museum of Contemporary Art Vojvodina, Novi Sad, Serbia | National Gallery of Australia, Parkes, Australia |
| Museum of Contemporary Art Zagreb, Zagreb, Croatia | National Gallery of Canada, Ottawa, Canada |
| Museum of Contemporary Art, University of São Paulo, São Paulo, Brazil | National Gallery of Victoria, Victoria, Australia |
| Museum of Contemporary of Art and Design, Manila, Philippines | National Gallery of Zimbabwe, Harare, Zimbabwe |
| Museum of Impossible Forms, Helsinki, Finland | National Gallery Singapore, Singapore |

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| * National Museum of Contemporary Art (MNAC), Bucharest, Romania | Peter and Paul Fortress, St. Petersburg, Russia |
| National Museum of Modern and Contemporary Art (MMCA), Seoul, South Korea | Philadelphia Museum of Art, Philadelphia, USA |
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| Nottingham Contemporary | * Remai Modern, Saskatoon, Canada |
| Nouveau Musée National de Monaco, Monaco | RMiT University Gallery, Melbourne, Australia |
| NYU Abu Dhabi Art Gallery, Abu Dhabi, United Arab Emirates | * Roger Raveel Museum, Machelen-aan-de-Leie, Belgium |
| OHD Museum, Magelang, Indonesia | Saarlandmuseum — Moderne Galerie, Saarbrücken, Germany |
| Oude Kerk, Amsterdam, Netherlands | San Francisco Museum of Modern Art (SFMOMA), San Francisco, USA |
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| Palais de Glace, Buenos Aires, Argentina | Seoul Museum of Art (SeMA), Seoul, South Korea |
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| Perez Art Museum, Miami, USA | |

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| * Sharjah Art Foundation, Sharjah, United Arab Emirates | TarraWarra Museum of Art, Tarrawarra, Australia |
| Singapore Art Museum, Singapore | Tate Britain, London, UK |
| Chinese Cultural Centre, Singapore | Tate Liverpool, Liverpool, UK |
| SiTE Santa Fe, USA | Tate Modern, London, UK |
| Skissernas Museum, Lund, Sweden | Tate St. Ìves, Saint Ìves, UK |
| SKMU Sørlandets Kunstmuseum, Kristiansand, Norway | * Temporary Gallery. Center for Contemporary Art, Cologne, Köln, Germany |
| Skovhuset Kunst & Natur, Værløse, Denmark | The Art Museum of China Academy of Art, Hangzhou, China |
| Sorø Kunstmuseum, Sorø, Denmark | The Factory Contemporary Arts Centre, Ho Chi Minh City, Vietnam |
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| Tokyo Station Gallery, Tokyo, Japan | Weltkulturerbe Völklinger Hütte, Voelklinger, Germany |
| Toronto Biennial of Art, Toronto, Canada | Werker archive, Arnhem, Netherlands |
| Towada Art Center, Towada, Japan | Whitney Museum of American Art, New York, USA |
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| Vancouver Art Gallery, USA | Yokohama, Japan |
| Victoria and Albert Museum (V&A), London, UK | Triennale, Yokohama, Japan |
| Walker Art Center, Minneapolis, USA | Zachęta — National Gallery of Art, Warsaw, Poland |
| Wellcome Collection, London, UK | Zeppelin Museum, Friedrichshafen, Germany |

* Exclusive discounts for CiMAM Members at the museum bookshop or store

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Since 2022, CiMAM's e-cards have been digital and kindly supported by MembershipAnywhere (previously MuseumAnywhere), CiMAM's e-card preferred provider. CiMAM e-cards are fully digital and sustainable and can be

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As a member, you will be joining CIMAM's commitment to the global plan to combat climate change.

MembershipAnywhere promotes the reduction of the carbon footprint of its products and services by being 100% focused on mobile and web solutions for arts and cultural organizations.

CIMAM e-cards by MembershipAnywhere are more environmentally friendly because:

→ No paper is required

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

→ Shipments are no longer needed

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

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*56th CiMAM Annual
Conference*

*Sustainable Futures: How?
When? For Whom?*

6–8 December 2024

Co-organized by

The Museum of
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Off Site Visits in Los Angeles

PST ART: Art and Science
Collide

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(MOCA)

Getty Center

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The Broad

The Brick

Institute of Contemporary
Art

Vincent Price Art Museum
(VPAM)

The Eames House

| | |
|--|--|
| The MAK Center for Art and Architecture at the Schindler House | <i>Post-Conference Tour to the desert / 9–10 December 2024</i> |
| Hollyhock House & Los Angeles Municipal Art Gallery | <i>Co-organized by</i> Clara Kim |
| Los Angeles County Museum of Art (LACMA) | Jenny Gil |
| Art + Practice | CiMAM |
| David Horvitz’ 7th Ave Garden | <i>Post-Conference Tour Hosts</i> Desert X |
| Crenshaw Dairy Mart Art Center | Sunnylands Center & Gardens |
| California African American Museum (CAAM) | Palm Springs Art Museum |
| Autry Museum of the American West | High Desert Test Sites |
| Jet Propulsion Laboratory and Brand Library & Art Center | Tamarisk Country Club |
| Museum of Latin American Art (MOLAA) | |
| El Pueblo Historical Monument | |

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Practical information in Los Angeles

History of Los Angeles

Historically, the areas of present day Los Angeles was home to the Chumash and Tongva Native American tribes. On September 4, 1781 a group of settlers consisting of 14 families numbering 44 individuals of Native American, African and European heritage journeyed more than one-thousand miles across the desert from present-day northern Mexico and established a farming community in the area naming it “El Pueblo de Nuestra Señora la Reina de los Ángeles de Porciúncula” which in English translated to “The Town of Our Lady the Queen of the Angels of Porciúncula”. Over time this community would grow under the flags of Spain, Mexico and eventually the United States to become one of the largest metropolitan cities in the world, the City of Los Angeles.

Today, the original pueblo is commemorated as a Los Angeles Historical Monument. The El Pueblo de Los Angeles Historical Monument is a living museum that continues to fulfill its unique role as the historic and symbolic heart of the City, reflecting the Native American, African American, Spanish, Anglo, Mexican, Chinese, Italian and French cultures that contributed to its early history. Of the monument’s twenty-seven historic buildings, eleven are open to the public as businesses or have been restored as museums.

Average Temperature in December

The average temperature in Los Angeles in December for a typical day ranges from a high of 65°F (18°C) to a low of 47°F (8°C). Some would describe the temperature to be moderately chilly. The general area may also feel breezy.

In Los Angeles in December, there’s a 13% chance of rain on an average day.

Foreign Currency Exchange in Downtown Los Angeles

LA Currency — Downtown LA

406 W 6th Street Suite A, Los Angeles, CA 90014

Tel: 213.228.0000

Mon to Fri: 9:00 am — 5:00 pm

Sat: 10:00 am — 3:00 pm

Sun: Closed

Email: support@LAcurrency.com

Ria Money Transfer

639 S Broadway, Los Angeles, CA 90014

Tel: 855.355.2141

Mon to Fri: 8:00 am — 7:00 pm

Foreign Currency Express

350 S Figueroa St #134, Los Angeles, CA 90071

Tel: 213.624.3693

Mon to Fri: 9:00 am — 4:00 pm

Downtown LA Landmarks

LA Phil — Walt Disney Concert Hall

111 South Grand Ave, Los Angeles,
CA 90012

– [Performance Schedule ↗](#)

Designed by architect Frank Gehry, The Music Center's Walt Disney Concert Hall (Concert Hall) opened in 2003.

Angels Flight Railway

The Railway's Top Station is located at California Plaza, 350 South Grand Avenue, Los Angeles 90071
The Lower Station is located at 351 South Hill Street, Los Angeles 90013, across from Grand Central Market

- [Operations Schedule / Fare Info ↗](#)

The 118-year-old funicular takes passengers on a short ride between Hill Street and Grand Avenue on Bunker Hill. Originally opened in 1901, Angels Flight — the world's shortest railway — has given more than 100 million rides on its hillside track.

Cathedral of Our Lady of the Angels

555 West Temple Street
Los Angeles, CA 90012-2707

- [Transportation & Parking Info ↗](#)

Spanish architect, Professor José Rafael Moneo has designed a dynamic, contemporary Cathedral with virtually no right angles.

Los Angeles Central Library

630 W. 5th Street
Los Angeles, CA 90071

- [Docent Tours of Central Library ↗](#)

The Richard J. Riordan Central Library in downtown Los Angeles is both a leading public research library and

a major architectural landmark. Designed by New York architect Bertram Goodhue, the original Central Library was built during the mid-1920s.

LA Observation Deck in City Hall

201 N Main St Los Angeles, CA 90012

- [Los Angeles Best Free View ↗](#)

The Observation Deck or Tom Bradley Tower located on the 27th floor is open to the public. The observation deck provides a 360 degree view of the entire city, including an up close and personal viewpoint of the ever-growing DTLA skyline.

El Pueblo De Los Angeles Historical Monument / Olvera Street

Olvera St, Los Angeles, CA 90012

- [Directions ↗](#)

El Pueblo de Los Angeles Historical Monument is near the site of the early Los Angeles pueblo or town where forty-four settlers of Native American, African and European heritage journeyed more than one-thousand miles across the desert from present-day northern Mexico and established a farming community in September 1781.

The Music Center

135 N. Grand Avenue, Los Angeles, CA 90012

- [Tickets & Free Events ↗](#)

As one of the nation's largest performing arts centers, and as a cultural anchor in Los Angeles County, The Music Center convenes artists, communities and ideas with the goal of enriching the cultural lives of every resident.

Bradbury Building

304 S. Broadway Los Angeles, CA 90013

- [Information ↗](#)

The Bradbury Building is the oldest commercial building remaining in the central city and one of Los Angeles' unique treasures. Behind its modest, mildly Romanesque exterior lies a magical light-filled Victorian court that rises almost fifty feet with open cage elevators, marble stairs, and ornate iron railings.

Grand Central Market

317 South Broadway, Los Angeles, CA 90013

- [Vendors ↗](#)

When the doors first opened in October 1917, the "Wonder Market," as it was then called, was billed as "the largest and finest public market on the Pacific Coast." It filled the entire ground floor of the

Beaux-Arts-style Homer Laughlin Building, the region's first steel-reinforced, fireproof structure.

The Orpheum Theatre

842 S Broadway, Los Angeles, CA 90014

→ [Events Calendar ↗](#)

The Orpheum Theatre in Downtown Los Angeles opened on February 15, 1926, as the fourth and final Los Angeles venue for the Orpheum vaudeville circuit. After a \$3 million renovation, started in 1989, it is the most restored of the historical movie palaces in the city.

Transportation

→ [LA Metro Rail System Map ↗](#)

Three New Stations in DTLA

Little Tokyo/Arts District Station
402 E 1st St. Los Angeles, CA 90012

Historic Broadway Station
202 S. Broadway, Los Angeles, CA 90012

Grand Ave Arts/Bunker Hill Stations
211 S. Hope St. Los Angeles, CA 90012

How to Ride Metro Rail

Metro rail refers to the A Line, B Line, C Line, D Line, E Line, and K Line. There are 100 stations in the system, each offering connections to Metro buses. Payment of fare requires a TAP card. Regular fare is \$1.75 and is good for 2 hrs of unlimited transfers in one direction.

1. Get to your station
 - Arrive 10 minutes early and wait for your train to arrive.
2. Pay with TAP
 - Buy a TAP card and load fare at the TAP vending machine. As you pass through the turnstile or validator, TAP on dial to enter the platform/waiting area.
3. Board the Train
 - Wait for the train to make a complete stop and stand behind the yellow line.
 - Let others exit before entering.
 - Take a seat or use handrails/handholds.
4. Enjoy the Ride
5. Exit the Train
 - Watch and listen for your stop.
 - As you get closer to your destination, move towards the exiting doors.
 - Wait for doors to open and exit, make sure you have all your belongings.

Riding Tips & Safety

- Always stand away from the edge of the platform.
- Don't lean against the train doors, keep your hands clear.
- Use the overhead maps to help you watch for your station.
- Check to be sure you have all your belongings.
- Look both ways when crossing the tracks.

LA Metro Bus

An extensive network of over 165 bus routes serves the county. Fare can be paid using cash (exact change) or a TAP card. Regular fare is \$1.75 and is good for 2 hrs of unlimited transfers in one direction.

- Local buses stop around every two blocks and are painted orange
- Rapid buses are faster buses with fewer stops only at major intersections and are painted red
- Express buses travel on routes on freeways for longer distances with fewer stops and have a higher premium.
- G Line (Orange) and J Line (Silver) Lines are bus rapid transit lines (BRT) that run on dedicated busways and require payment by TAP card.

How to Ride Metro Bus

1. Catch the bus
 - Arrive 10 minutes early and wait away from the curb but somewhere where the operator can see you.
 - As the bus approaches, wave for it to stop.
 - Check the head sign above the windshield for route number and destination to ensure it's your bus.
2. Boarding the bus
 - Wait for the bus to make a complete stop.
 - Have your money or TAP card ready.
 - Take a seat or use handrails/handholds.
3. Enjoy the Ride
4. Exiting the Bus
 - Watch and listen for your stop.
 - About one block before your destination, press the STOP button or pull the yellow cord.
 - Exit through the rear door and make sure you have all your belongings.

Riding Tips & Safety

- Never run after or next to a moving bus.
- Watch for oncoming buses in both directions.
- Let riders in wheelchairs or with disabilities board and or exit first.
- Be ready to exit when you arrive at your stops.
- Step away from the bus after exiting.
- If riding with a bike, make sure you let the Operator know you will be taking your bike from the front rack.
- Use our Trip Planner in advance to plan your trip.

Fares

Whether you ride Metro often or are new to it, we have you covered with the lowest fare possible. Pay with a TAP card, Apple Wallet, TAP app or cash.

- Regular ride: \$1.75
- Senior 62+ / Medicare / Customer with Disability: 75¢ peak; 35¢ off-peak
- K-12 and Community College Students: FREE

Where to get a TAP Card

- Ticket Vending Machines

TAP cards can be purchased at TAP vending machines (TVMs) located at all Metro rail, J and G Line stations.

- Retail Partners

TAP is sold at Ralph's, Northgate Market, Continental Currency and many more stores across L.A.

- Online

Buy TAP cards, load fare, create a TAP account on TapToGo.net ↗

- Customer Care Center

TAP cards can be purchased at [Metro Customer Centers](#) ↗

Taxi Services

- [Yellow Cab Co ↗](#)

Call for ride: (424) 222-2222

| Service | Rates |
|--|---------|
| Base Fee | \$3.10 |
| Per Mile (30 cents every 1/9 mile) | \$2.97 |
| Per Hour (for cab waiting) | \$32.11 |
| Flat rate in either direction between LAX and Downtown LA. All trips originating from LAX add a \$4.00 airport surcharge (\$55.15 total). | \$51.15 |

- [LA City Cab ↗](#)

Call for ride: (888) 248-9222

| Service | Rates |
|---|---------|
| Flag drop (first 1/9th mile) | \$3.10 |
| Each additional 1/9th mile (\$2.70 per mile) | \$0.33 |
| Each 37 sec. waiting time and/or traffic delay (\$29.19/hr. wait) | \$0.33 |
| Min. fare for all taxi trips originating at LAX plus \$4.00 airport-mandated surcharge | \$20.50 |

| | |
|--|-----------|
| Estimated rate per trip (group) in either direction for trips between LAX and downtown | \$51.50 |
| Hourly rate for local tours | \$50/hour |

– Independent Cab Co ↗

Call for ride: (800) 521-8294

| Service | Rates |
|---|---------|
| Base Charge | \$3.10 |
| Per Mile (0.33¢ every 1/9 mile) | \$2.97 |
| Every 37 seconds (wait time or traffic time) | \$0.33 |
| Trips from LAX (airport) have a mandated \$16.50 minimum fare + \$4.00 airport surcharge. | \$16.50 |

LA Metro Bike Share

- Bike share services are available 24 hours a day, everyday through the Los Angeles Metro throughout the city on a first come, first serve basis.
- Bicyclists are strongly advised to wear helmets and must supply their own helmets. If you need to purchase a helmet, they are available at the Metro store for \$14.95 each and on Amazon.
- \$5 to Start; All rides 30 minute or less are free; All rides are \$1.75 every 30 minutes

- To pay for rides and to locate bike stations, download the Metro Bike Share app
- For more information, visit bikeshare.metro.net ↗

Tips for Riding on a Metro Bike

- Every lane is a bike lane. Just be sure to ride with the flow of traffic, not against it.
- Always obey the rules of the road, including traffic signs and signals.
- Use hand signals, as shown in the image below: 1) right turn 2) slowing down/stop 3) left turn

Health

Hospitals near Downtown LA

Los Angeles VA Clinic

Address: 351 E Temple St, Los Angeles, CA 90012

Phone number: +1 (213) 253-2677

Keck Hospital of USC

1500 San Pablo St, Los Angeles, CA 90033

Phone number: +1 (800) 872-2273

Good Samaritan Hospital

Address: 1225 Wilshire Blvd, Los Angeles, CA 90017

Phone number: +1 (213) 977-2121

*Urgent Care Clinics near Downtown LA**Downtown Urgent Care*

Address: 269 San Pedro St, Los Angeles, CA 90012

Phone number: +1 (213) 947-3600

Concentra Urgent Care

Address: 420 E 3rd St #600, Los Angeles, CA 90013

Phone number: +1 (213) 745-6106

Angeles Urgent Care

Address: 1333 S Hill St, Los Angeles, CA 90015

Phone number: +1 (213) 457-4000

Food

Restaurant Recommendations — Downtown LA / Arts District / Chinatown

Lunch

Grand Central Market ↗

Los Angeles, California 90013

Emporium hosting food vendors & florists, plus game nights, movies & other events, since 1917.

Pine and Crane DTLA ↗

1120 S Grand Ave Suite 101, Los Angeles, CA 90015

Casual eatery offering a seasonal menu of Taiwanese small plates, plus noodle & rice dishes.

*Michelin Guide California**

Holy Basil DTLA ↗

718 S Los Angeles St space A, Los Angeles, CA 90014

Specializes in central Thailand (Bangkok) Street Food

Urth Caffé ↗

459 S Hewitt St, Los Angeles, CA 90013

Specializes in organic food, coffee, and hand-selected fine teas

Dinner

Asterid ↗

Located in the Walt Disney Concert Hall

141 S Grand Ave, Los Angeles, CA 90012

The evolving menu draws from seasonal local produce and Latin American, Asian and European influences with Chef Garcia's distinctive Angeleño point of view.

*Michelin Guide California**

Damian ↗

2132 E 7th Place, Los Angeles, CA 90012

Polished eatery making Mexican dishes & desserts with locally sourced ingredients, plus cocktails.

*Michelin Guide California**

Baroo ↗

905 E 2nd St. #109, Los Angeles, CA 90012

Locally sourced Korean classics with a modern twist, known for refined fermentation dishes, by husband-wife team Kwang Uh and Mina Park. Tasting menu.

*Michelin Guide California**

Bestia ↗

2121 E 7th Pl., Los Angeles, CA 90012

Trendy Italian restaurant from an acclaimed husband-wife team highlights creative seasonal fare.

*Michelin Guide California**

The Factory Kitchen ↗

1300 Factory Pl., Los Angeles, CA 90013

Open kitchen in a reclaimed factory space turning out handmade pastas & traditional Italian dishes.

Manuela ↗

907 E 3rd St, Los Angeles, CA 90013

Casual eatery for seasonal menus, cocktails & house-grown ingredients in a rustic-chic arts complex of Hauser & Wirth. *Michelin Guide California**

Kato Restaurant ↗

777 S Alameda St Building 1, Suite 114, Los Angeles, CA 90021

High-end omakase-style, tasting menu Japanese restaurant by Taiwanese chef Jonathan Yao located inside the ROW DTLA development.

Michelin one star restaurant — Reservations needed.*

Lasita ↗

727 N Broadway #120 Chinatown, LA

Casual place for Filipino rotisserie and natural wine, located in the Far East Plaza.

Restaurant Recommendations — Koreatown / Melrose Hill / Beverly Grove

Kobawoo House ↗

698 S Vermont Ave #109, Los Angeles, CA 90005

Strip-mall eatery cooking traditional Korean recipes such as steamed pork belly & seafood pancakes. Specializing in bossam.

Park's BBQ ↗

955 S Vermont Ave G, Los Angeles, CA 90006

Lively, upscale Korean BBQ restaurant with grill-it-yourself Kobe-style beef & marinated short ribs. Popular Korean BBQ joint.

HanEuem by Chef Kang ↗

539 S Western Ave, Los Angeles, CA 90020

New Traditional Korean Restaurant serving authentic Korean Cuisine. Seafood pancake is a must!

Soban ↗

4001 W Olympic Blvd, Los Angeles, CA 90019

Casual, contemporary Korean eatery serving seafood & beef specialties, plus assorted sides.

Kuya Lord ↗

5003 Melrose Ave, Los Angeles, CA 90038

Amazing new fast-casual Filipino restaurant opened by Chef Lord Meynard Llera specializing in regional dishes. James Beard Award winning Chef Llera.

A.O.C Wine Bar ↗

8700 W 3rd St, Los Angeles, CA 90048

Eye-catching eatery with a courtyard furnishes premium Californian-French small plates & fine wines. Classic SoCal restaurant founded by Chef Suzanne Goin.

Restaurant Recommendations — Little Tokyo

Lunch

Daikokuya Ramen Little Tokyo ↗

327 1st St, Los Angeles, CA 90012

Outpost of a popular local Japanese chain specializing in ramen soups served in a casual setting. Popular ramen spot in Little Tokyo. Long lines during lunch.

Marugame Monzo ↗

329 E 1st St Los Angeles, CA 90012

Japanese hip spot where an array of udon dishes are prepared with noodles hand-pulled in an open kitchen. Michelin Guide California*

Hama Sushi ↗

347 E 2nd St, Los Angeles, CA 90012

Great no frills sushi bar.

Yamazaki Bakery ↗

123 Japanese Village Plaza Mall #3908, Los Angeles, CA 90012

Bustling counter-serve cafe for a wide selection of Japanese-style bread, cakes, buns & baked goods.

Cafe Dulce ↗

134 Japanese Village Plaza Mall, Bldg E, Los Angeles,
California 90012

Casual counter-serve cafe offering specialty coffees, light fare, pastries & baked goods.

*Dinner*Pasta e Pasta by Allegro ↗

432 E 2nd St, Los Angeles, CA 90012

Signature dishes include Uni (Sea Urchin) Pasta and Beef Ragu Sauce Spaghetti, to our more popular items such as Bolognese and Pescatore Bianca.

Sushi Gen ↗

422 E 2nd St, Los Angeles, CA 90012

Local favorite for Japanese dishes and sushi.

Izakaya Gazen ↗

362 1st St, Los Angeles, CA 90012

Classic sushi rolls, Japanese small plates & housemade tofu are served at this modern izakaya.

Kouraku Japanese Ramen & Grill ↗

314 E 2nd St, Los Angeles, CA 90012

Ramen & other Japanese comfort food are served at this basic spot, popular with late-night diners.

Far Bar ↗

347 1st St, Los Angeles, CA 90012

Chill gastropub with American & Asian food, like burgers & sushi, plus beer & cocktails.

Grocery Stores near Downtown LA

Whole Foods Market ↗

788 S Grand Ave, Los Angeles, CA 90017

Ralphs Fresh Fare ↗

645 W 9th St, Los Angeles, CA 90015

Marukai Market ↗

123 Astronaut Ellison S Onizuka St #105, Los Angeles, CA 90012

Nijiya Market Little Tokyo Store ↗

124 Japanese Village Plaza Mall, Los Angeles, CA 90012

Yoboseyo Superette ↗

358 E 2nd St, Los Angeles, CA 90012

Little Tokyo Market Place ↗

333 S Alameda St #100, Los Angeles, CA 90013

Practical information in the Desert

Central Desert

The fascinating topography of the Central Desert reveals a region of immense beauty, brimming with unparalleled opportunities to engage in a myriad of experiences — from exhilarating outdoor adventures and recreational sports to health and wellness retreats and immersive arts and culture.

Magnificent Joshua Tree National Park lies to the north with its 550,000 acres of wilderness encompassing sweeping vistas of jaw-dropping rock formations, spiny Joshua trees, and thriving populations of plants and wildlife species. The enrapturing landscape and surreal skies at dusk have long been a magnet for artists and musicians, instilling a creative, free-spirited vibe in Joshua Tree and surrounding high desert towns.

To the west is where you'll find Cabazon, a popular shopping and entertainment destination with nearly 200 luxury stores at Desert Hills Premium Outlets and the adjacent Cabazon Outlets. Nearby, Morongo Casino Resort Spa features the ultimate Southern California resort gaming experience and marquee entertainment.

To the south lies Greater Palm Springs, an oasis of nine resort cities: Desert Hot Springs, Palm Springs, Cathedral City, Rancho Mirage, Palm Desert, Indian Wells, La Quinta, Indio, and Coachella, and the ancestral home of the Agua Caliente Native Americans.

This legendary resort destination saw rapid transformation throughout the late 19th and 20th centuries as pioneer homesteads and ranches gave way to the development of exclusive hotels and hideaways frequented by Hollywood stars. In the 1950s, new country club communities inspired visitors to extend their stays. Today, Greater Palm Springs is widely recognized for its world-class attractions, resorts and amenities, championship golf and tennis, cultural activities, and epic live music concerts such as the Coachella Valley Music and Arts Festival.

History of Palm Springs

Palm Springs, California, (population 47,250) draws its name from natural hot springs. For centuries the area around today's city was the home of the Agua Caliente Band of Cahuilla Indians. The first non-Indian visitors arrived in the late 19th century. Lured by the promise of improved health, the early settlers established many small hotels and inns.

By the 1930s, Palm Springs had acquired a reputation as a winter spa retreat and playground for Hollywood stars and the wealthy. Exclusive older neighborhoods such as old Las Palmas, the Movie Colony, and the Tennis Club quarter are associated with this period. In the post-World War II era, the city's Hollywood association continued to attract visitors. Tourism, resorts, golfing, and tennis fueled the economy.

Throughout the post-war period, a talented band of "desert modern" architects designed an extraordinary collection of civic and commercial buildings. Residential construction boomed in the late 1950s when large tracts of reasonably priced modernist homes were built.

The city of Palm Springs has derived enormous cultural cachet from being recognized as the world's "Mecca of modernism." The city's mid century modern architecture appeals to a niche market of tourists who travel from around the world to enjoy the city's rich legacy. An annual "Modernism Week," which drew 5,600 visitors in 2008, has included tours of architecturally significant buildings, a film on the history and architecture of a local neighborhood, lectures, a trade show featuring decorative and fine art dealers, and even a design contest that sought to address many of the city's controversial development issues.

The Palm Springs Historical Society is housed in several of the city's early historic buildings, including the Miss Cornelia White "Little House" (1893) and the McCallum Adobe (1884). The society cares for artifacts and an extensive photographic archive.

Each year, the society sponsors a Pioneer Picnic, a tradition that started in 1955. Originally known at the “Founders Picnic,” it celebrates the contributions and stories of those who arrived before 1924. While this event once featured anecdotal talks about the formative years of the city by the early settlers, the event is now attended by their descendents and others interested in the history of Palm Springs. In recent years, the event has had an annual theme, including the stories of World War II veterans and the contributions of the Agua Caliente Band of Cahuilla Indians.

Average Temperature in December

Palm Springs in December is sunny and beautiful. The average morning temperature in December is 43°F or 6°C. The sun rises at 6:44 am. Midday the temperature hits an average high of about 70°F. The sun sets early, especially with the mountains as a backdrop. With the sun setting at 4:39 pm, the temperature drops back down to about 57°F, and can get very chilly. The average rainfall in December is 0.61 inches.

History of Joshua Tree

While the Joshua Tree area has been inhabited by humans for at least 10,000 years, by the late 1920s the development of new roads into the desert had brought an influx of land developers and cactus poachers. Minerva Hoyt, a Pasadena resident who was extremely fond of desert plants, became concerned about the removal of cacti and other plants to the gardens of Los Angeles. Her tireless efforts to protect this area culminated in 825,000 acres being set aside as Joshua Tree National Monument in 1936. The monument was administered by the superintendent of Yosemite National Park until James Cole was

appointed as the first superintendent in 1940. The eastern portion of the historic Oasis of Mara was deeded to the National Park Service by the Twentynine Palms Corporation in 1950. That same year the monument's size was reduced by 265,000 acres to exclude some mining property.

As part of the Desert Protection Bill, Joshua Tree National Monument was elevated to National Park status on October 31, 1994. The bill also added 234,000 acres. The new park boundary follows natural features and includes complete ecological units such as entire mountain ranges. Previous boundaries divided these ranges along survey lines. The additions provide better resource protection with easier boundary identification and monitoring and important habitat for desert bighorn sheep. Elevations in the park range from a low of 536 feet to a high of 5,814 feet at Quail Mountain.

Joshua Tree provides habitat for 813 higher plant species, 46 reptile species, 57 mammal species, and over 250 bird species. The federal register lists one park reptile, the desert tortoise, as threatened and one park plant species, the triple-ribbed milk vetch, as endangered, and one plant species, Parish's daisy as threatened. In addition there are 49 plant species of special concern being protected within the park.

Joshua Tree has one paleontological area and potentially eight more. The park protects over 700 archeological sites, 88 historic structures, 19 cultural landscapes, and houses 230,300 items in its museum collection.

Average Temperature in December

The climate of Joshua Tree National Park is subtropical desert, with mild winters and very hot summers, and with the sun shining all year round. The cool season lasts for 3.2 months, from November 19 to February 26, with an average daily high temperature below 66°F. The coldest month of the year in Joshua Tree National Park is December, with an average low of 36°F and high of 59°F.

Help Protect the Park

- While the rangers help take care of the park, we rely on visitors to be good stewards and help take care of the place for future generations.
- While visiting, leave only footprints and take only pictures. Do not take any plants, rocks, or cultural artifacts with you.
- Give the wildlife space, and don't feed them. Secure your food and trash from animals, and don't leave any garbage or food scraps behind.
- Be considerate of others. Share the trail and be conscious of your noise level.

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