

New Dynamics in Museums:
Curator, Artwork, Public,
Governance

MAM RÍO, Museu de Arte
Moderna do Rio de Janeiro
12–14 August

Post-conference tours
Rio de Janeiro, 15 August
Brasilia, 16 August

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Dear colleagues and friends,

As President of CIMAM, and on behalf of all the members of the Board, I want to welcome you to Rio de Janeiro. We are truly pleased to hold our 2013 Annual Conference in collaboration with MAM Rio, Museu de Arte Moderna do Rio de Janeiro. MAM Rio opened in 1948 and it is one of Brazil's most important cultural institutions. Its headquarters building, the most famous work of architect Affonso Reidy follows the guidance of rationalist architecture, highlighting the use of castings and structures for integration with the surroundings.

Scene to many events of great importance in Brazilian artistic vanguard, the museum has amassed throughout its history a collection of modern art highly representative - most, however, lost in the tragic fire of 1978. Today approximately 11,000 objects are preserved, mostly from the Gilberto Chateaubriand Collection, deposited on loan at the museum in 1993.

It has been a great pleasure to organize this meeting in collaboration with MAM Rio. I would like to thank Carlos Alberto Gouvêa Chateaubriand, President of MAM Rio and Luiz Camillo Osorio, Chief curator of MAM Rio, for their commitment, and all the support that we have received from his offices.

I would also wish to thank the Getty Foundation, the Fundación Cisneros/Colección Patricia Phelps de Cisneros, the Fundación Botín, SAHA Association and the British Council for their donations and grants, as a result of which fifteen professionals from emerging economies, five professionals from Latin America, two professionals from Spain, two professionals from Turkey and one from the United Kingdom have been able to take part in this conference.

Finally, I should like to express my deepest gratitude to the institutions and private collectors who have opened their doors to us. Thank you all for contributing to the success of this conference.

This year's meeting draws attendance from almost two-hundred leading professionals from over fifty

countries. In relation to its subject, as the art world is rapidly changing and new regions are increasingly asking for their share of decision making, the need to reconsider the role of the different museum agents and the ethical basis of the role of the museum in society is evident.

We have gathered an excellent group of speakers. Their experience and field of interests are quite different, and we are confident that they will generate thought provoking debates. As you may imagine, involvement is vital for the success of the meeting, and therefore hope that you will actively participate in all the discussions.

Wishing you a very stimulating and enriching conference,

Ljubljana, July 2013

Zdenka Badovinac,
President of CIMAM

New Dynamics in Museums: Curator, Artwork, Public, Governance

Rather than on the question of what museums represent, the focus of this year's conference *New Dynamics in Museums: Curator, Artwork, Public, Governance* will be on who the agents of representation are. Having become too extensive to be represented in the museum context in its entirety, the world is now only presentable through the forces that shape it. And the same goes for the art world, which can be less grasped encyclopedically than ever before. Art was the first to express a critical attitude to the dominant forces shaping reality, most directly with institutional critique. After being dealt with by art, museum work embraced self-reflection. The museum seems to represent the world most accurately by reflecting the dynamics of its own work, which in turn reflects the dynamics of our socioeconomic reality in general.

One of the key issues addressed by this year's CİMAM conference will be the new dynamics between the principal museum agents: curators, artworks, the public, and governance. The discussion proposition is that the new socioeconomic circumstances dictated by the global neoliberal capitalism have altered the curator–artwork–the public relation and stepped up the pressure in terms of museum governance. The new dynamic in these relations means, first of all, changed and less strictly defined roles of the individual agents. The new conditions produce new models of curatorial work altering the nature of art and the status of the public. Just as the political and economic world presents itself as progressively more democratic though in reality it is not, so does the museum. Some museums understand democracy as similar to a supermarket, offering its visitors the greatest possible variety of contents; others strive to adopt an attitude of awareness of the reality surrounding them. Such attitudes are based also on the reevaluation of the idea of the democratization of the museum, which in the context of the philosophy of the Enlightenment meant, above all, public access to the collections, but has now shifted in the direction of greater participation of the public sphere.

Thus the democratic museum today should not only represent the world but also be open to its influences. By analogy, museums should not only include and accumulate art of various marginal groups and spaces, but enable them to participate and give them the right to self-interpretation.

More than ever before, the museum needs self-reflection. How does a museum work, on whose behalf does it interpret contents, whom does it address? How much professional autonomy does it preserve in this?

In the globalized world, curators work in infrastructures of vastly varying stages of development and corresponding models of institutions. Museums are no longer the only institutions involved in working with cultural heritage and the way it relates to social and political circumstances; more and more local art centers that are not museums and international institutions such as biennials or art fairs are focusing on research programs. Alongside the new models of institutions new models of curatorial practices are evolving. No longer merely stewards of collections or organizers of exhibitions, curators are now also producers of the context and

infrastructure, especially in the spaces without a developed institutional system.

Another thing impacting curatorial work today is the increasing governance of different museum boards, composed of people from the world of capital and politics. With the dwindling public funding private interests are gaining ground, and museums are now expected to please and draw the greatest numbers of visitors possible as well as forced to follow marketing demands. Due to the economic and political crisis even main national museums are closing in some parts of the world, their directors are being dismissed, and there is censorship.

*A new dynamic between curator
and artwork*

Curators are now faced with a series of new and specific contexts in which they require the collaboration of diverse people in order to work out the meaning of a work, ensure a suitable presentation, and deal with complex copyright issues. Artists are no longer self-sufficient either; their role often overlaps with that of curator, scientist, and social agent.

Artworks are not merely subjects of professional analysis but also play a performative role in the museum, i.e., they impact the way a museum works. Moreover, curators increasingly work with art from diverse geographical and sociopolitical contexts. Many works only come alive in interaction with the public. All of this generates new forms of curating, increasingly interdisciplinary and team-oriented. The discrepancy between all these heterogeneous aspects on the one hand and the global communications and networking technologies on the other makes all the more obvious the need for better coordinated professional methodology and translation tools.

*A new dynamic between curator
and public*

Curators no longer see themselves only in the role of experts imparting knowledge but as agents opening up the museum to various external groups to co-shape it. Today, a museum must draw up programs that provide a framework for knowledge from below. Among the most burning questions today are: how should the museum act in the

increasingly dynamic horizontal forms of knowledge production and how can it regain its vertical dignity?

*A new dynamic between curator
and museum governance*

Professional curatorial work is under increasing pressure and must often give in to marketing demands or ideological control. To what extent does this endanger professional work and what are the ways and means of resisting dictates of this type? How to protect professional work and how to articulate scientific criteria that rule the activities of curators with the needs emanating from educational, marketing or economical demands?

Monday 12 August

A New Dynamic Between Curator and Artwork

Morning sessions at MAM Rio:

09:30 – 10:00	Welcoming speeches
10:00 – 10:40	Keynote – Tania Bruguera
10:40 – 11:00	Q&A with Tania Bruguera
11:00 – 11:20	Coffee break
11:20 – 11:40	Case Study 01 – Zoe Butt
11:40 – 12:00	Case Study 02 – Dieter Roelstraete
12:00 – 12:30	Q&A with case study speakers
12:30 – 14:00	Lunch at MAM Rio
14:00 – 16:00	Workshops at MAM Rio
16:00	Buses leave from MAM Rio
16:30 – 17:00	Visit to Casa França-Brasil
17:30 – 19:30	Walking itinerary Visit to Estúdio Ernesto Neto Visit of A Gentil Carioca gallery followed by a 'feijoada' across the gallery or samba with small dishes (To be confirmed)
22:00	Return buses to Ipanema

Tuesday 13 August

A New Dynamic Between Curator and Public

Morning sessions at MAM Rio:

09:30 – 10:10	Keynote – Stephen Wright
10:10 – 10:30	Q&A with Stephen Wright
10:30 – 10:50	Coffee break
10:50 – 11:10	Case Study 01 – Rodrigo Moura
11:10 – 11:30	Case Study 02 – Ravi Sundaram
11:30 – 12:00	Q&A with case study speakers
12:00 – 12:20	Coffee break
12:20 – 13:20	Panel Discussion <i>Museum is the World</i> , Moderated by Luiz Camillo Osorio, with Ivana Bentes and Marcus Faustini, Lia Rodrigues and Jailson de Souza.
13:30	Buses leave MAM Rio
14:00 – 15:30	Lunch sponsored by ArtRio
16:30 – 17:30	Visit to MAR, Museu de Arte do Rio
17:30	Buses leave from MAR
18:00 – 19:00	Visit Casa Daros followed by a cocktail reception at Casa Daros
20:00	Buses leave from Casa Daros to Ipanema
20:30 – 22:00	Travel Grants 2013 gathering at Arpoador Inn Hotel, Praia Ipanema.

Wednesday 14 August

A New Dynamic Between Curator and Museum Governance

Morning sessions at MAM Rio:

09:30 – 10:10	Keynote – Paulo Herkenhoff
10:10 – 10:30	Q&A with Paulo Herkenhoff
10:30 – 10:50	Coffee break
10:50 – 11:10	Case Study 01 – Samuel Sidibé
11:10 – 11:30	Case Study 02 – Joanna Mytkowska
11:30 – 11:50	Q&A with case study speakers
12:00 – 13:30	Lunch at MAM Rio sponsored by PIPA Prize
13:30 – 15:00	Workshops at MAM Rio
15:00 – 16:30	General Assembly at MAM Rio
16:30	Buses leave from MAM Rio
17:00 – 17:45	Visit Instituto Moreira Salles
17:45 – 19:00	Walking itinerary to Silvia Cintra Gallery + Box4
19:00 – 21:30	Visit to Anita Schwartz Gallery followed by a closing reception at Anita Schwartz Gallery
21:30	Return buses to Ipanema

Workshops

Monday 12 August 14:00 – 16:00

Wednesday 14 August 13:30 – 15:00

Subscription to the workshop groups will be available upon registration. Limited places available for each group.

1. New dynamics between curator and artist
2. New dynamics between curator and other professionals
3. New dynamics between curator and public
4. New dynamics between the knowledge the institution is disseminating and other knowledge sources
5. New dynamics between curator and museum governance
6. New dynamics between collection and archives
7. New dynamics in the situation of uprisings and the precarious work of the cultural workers

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Tania Bruguera

Monday 12 August 10:00
Keynote speech 01, MAM Rio

Tania Bruguera, Artist and initiator of Immigrant Movement International (IM International), Havana, Cuba / New York, United States.

Immigrant Movement International

Immigrant Movement International (IM International) is a long-term project initiated by artist Tania Bruguera. Functioning as a flexible community space in the multinational and transnational neighborhood of Corona, Queens, its mission is to help define the immigrant as a unique, global citizen in a post-national world and to implement the concept of Arte Útil, Useful Art, in which artists actively implement the merger of art into society's urgent social, political and scientific issues. IM International explores issues surrounding migration, while empowering the immigrant community through education, cultural enrichment, and political activism. IM International creates political representation for immigrants through empowerment and knowledge of rights and resources.

Biography

Tania Bruguera, one of the leading political and performance artists of her generation, researches ways in which Art can be applied to the everyday political life; focusing on the transformation of the condition of “viewer” onto one of active “citizenry” and of social affect into political effectiveness. Her long-term projects have been intensive interventions on the institutional structure of collective memory, education and politics. To define her practice she created and uses the terms *arte de conducta* (Conduct / Behavior Art), *arte útil* (Useful Art) and political-timing specific.

Zoe Butt

Monday 12 August 11:20
Case study 01, MAM Rio

Zoe Butt, Executive Director and Curator at Sàn Art, Ho Chi Minh, Vietnam.

Artistic practice today could be considered an institution unto its own - an interdisciplinary employment of interrogative enquiry motivated ultimately by a belief in art as critical forum for social progress, fundamentally influenced by the conflicts of history; by a social need for community; by enforced or voluntary forms of movement as activist, refugee, immigrant, or victim. An artistic practice that commits itself to

the building of historical consciousness is an interpretative collaborative process, where engaged curatorial labor is socially dynamic, facilitatory and affective. In Vietnam, the stereotypical role of curator as theatrical script maker in retrospect shifts to the seat of something akin to an international film producer – as commissioner; funder; interpreter; conceptual motivator; networker; political strategist – particularly as cultural infrastructure on a local level is non-existent. Here, critics, curators, teachers, historians, publicists, collectors and philanthropists are rare; museums are for hire and tourism exacerbates an understanding of art as utter consumption.

In this context, the relationship between curatorial skill and artwork shifts for the purpose of art making is less about contributing to a presumed art historical discipline as it is to building collective cultural memory. At San Art in Vietnam, founded by artists in Ho Chi Minh City, where government officials are descendants of a propagandist regime, there is an urgent need for the practice of art and culture to be interdisciplinary and interpretable to a broad social platform in order to build and sustain a relationship to history that is critical and proactive. This desire for artistic practice to be socially relevant and substantive, suggests the artwork itself is, while critically still a set of aesthetic enquiries, is a highly sensitive 'document', translated as it is produced, conjuring a specific interpolation at times socially dangerous or culturally taboo in the local, an exoticised phenomena abroad.

Biography

Zoe Butt is a PhD candidate with the Centre for Contemporary Art and Politics, National Institute for Experimental Arts, College of Fine Arts, University of New South Wales, Sydney, Australia. Her thesis examines her experience of working with artists in China, Vietnam and Cambodia where cultural memory and historical consciousness is

socially prohibitive, government censored or traumatically hidden. It will challenge the social responsibility of curatorial labor, in relation to particular artist-initiated organizations; in the role both have to play in these societies where 20th Century cultural material archives are relatively non-existent.

Dieter Roelstraete

Monday 12 August 11:40
Case study 02, MAM Rio

Dieter Roelstraete, Manilow Senior Curator,
Museum of Contemporary Art, Chicago, USA.

In his presentation, Dieter Roelstraete will be speaking from the perspective of recent curatorial experience, having just made the transition from the (continental) European museum scene and its culture of public funding to the very different institutional culture of the American art museum. Different funding cultures and different art economies generate different conceptions of what constitutes an “art” audience, indeed even different conceptions of art as such, and one area in which these differences are especially keenly felt concern the definition of certain types of critically or politically engaged art as “social practice”—a term widely used in the American art world that has hardly entered European art discourse. The curious asymmetry between “social practice” and less direct or demonstrative forms of critical art practice will be discussed from the perspective of Roelstraete’s ongoing dialogue with the work of Goshka Macuga. Furthermore, Macuga’s signature complicating of the various relationships between artistic,

curatorial and institutional practice will help to shed more light on the thorny issue of art's "audience" in the current context of seismic global economic shifts.

Biography

Dieter Roelstraete is the Manilow Senior Curator at the Museum of Contemporary Art Chicago, where he is currently preparing his first group exhibition *The Way of the Shovel: On the Archaeological Imaginary in Art*. From 2003 until 2011, he was a curator at the Antwerp museum of contemporary art MuHKA, where he organized exhibitions of Chantal Akerman (2012), Liam Gillick & Lawrence Weiner (2011), and thematic group shows focusing on contemporary art from Vancouver (*Intertidal*, 2005) and Rio de Janeiro (*A Rua*, 2011), as well as projects such as *Emotion Pictures* (2005), *Academy: Learning from Art* (2006), *The Order of Things* (2008). A philosopher by training, former editor of *Afterall* journal and co-founder of FR David, Roelstraete has published extensively on contemporary art and culture in numerous catalogues and journals such as *A Prior Magazine*, *Artforum*, *e-flux journal*, *Frieze*, *Mousse Magazine* and *Texte zur Kunst*.

Stephen Wright

*Tuesday 13 August 09:30
Keynote speech 02, MAM Rio*

Stephen Wright, Art writer and professor of the practice of theory at European School of Visual Arts, Angoulême / Poitiers, France.

Making Way for Usership

As this year's conference themes under the auspices of "New Dynamics" make clear, there is an evident desire to rethink and to repurpose the conceptual architecture of the contemporary museum from top to bottom, and more specifically of the conceptual edifice of curatorship. Call it a "need", acknowledge that such conceptual retrofits come with their share of anxiety -- but there can be no doubt that a shift is afoot. That desire no doubt stems from an experience of crisis, but institutions have long remained in denial about crises (concerned, no doubt, by what some apparently call "vertical dignity") rather than harnessing that critical energy to move forward, so this conference certainly stakes out a challenge. Of course, since the crisis is by no means confined to museums, the reconfiguration needs to draw upon diagnostics of the situation beyond the museum's walls. Specifically, expert culture has reached an impasse across the board as it has come up headlong against a more intensive and more expansive form of cognitive

relationality and profane subjectivity – what I broadly refer to as usership. Nothing in the museum's conceptual architecture has prepared it for the usership challenge: curators care, users (from the perspective of expert culture) do not so much use as misuse... As the museum loosens its grip on expert privilege and Kantian autonomy, what is to be done to stop it from lapsing into user-driven demagoguery on the one hand or becoming just one more pluralistic display case of market society on the other? Two heuristic possibilities come to mind: perhaps rather than seeing usership on the one hand and the imperatives of market society on the other as the bogeymen of the museum's "vertical dignity", we could analyze them as embodying powerful instruments of estrangement – throwing into question the museum's spontaneous self-understanding, offering a foothold in elaborating new practices of desubjugation. Powerful instruments of estrangement and desubjugation – that sounds like the kind of museum I want to use!

What would a museum premised not on curatorship but usership look like? Would it be vandalized? How could the differentiated interests of the community of users be reconciled or even coordinated? What would the meaning of such a museum be? And what would the owners say? These are all fascinating questions, but funnily enough we don't think to raise them with respect to, say, language itself, though in his user-based theory of language Ludwig Wittgenstein famously and quite definitively demonstrated that there is no meaning whatsoever in language outside that which the community of users negotiate collectively. And we don't describe this as a neoliberal conception of language. Aren't museums great mansions of language, which though they have served to house spectacle and celebrate ownership, can only be meaningful (that is, full of meaning) by making way for usership?

Biography

Over the past decade, Stephen Wright's research has examined the ongoing usological turn in art-related practice, focusing on the shift from modernist categories of autonomy to an art premised on usership rather than spectatorship. More recently, his writing has contributed to the growing body of extradisciplinary research on contemporary escapology, theorizing practices deliberately avoiding ideological, institutional and performative capture by the conceptual architecture inherited from modernity. This line of enquiry challenges the assumption that art be understood as either ontology or as event, raising the prospect of an art without objecthood, authorship or spectatorship, that is, of a "coefficient of art" deliberately withdrawn from the event horizon. His texts may be found on the collective blog [n.e.w.s.](#)

Rodrigo Moura

Tuesday 13 August 10:50
Case study 01, MAM Rio

Rodrigo Moura, Deputy Director of Art and Cultural Programs at Instituto Inhotim, Belo Horizonte, Minas Gerais, Brazil.

In late 1970, Swiss-born Brazil-based photographer Claudia Andujar had her first contact with the Yanomami Indians while she was working

on a large report for Realidade magazine. One of the images produced during her trip was the cover for the magazine's 67th issue, but the story also marked the end of Andujar's career as a photojournalist. This initial episode developed into an intense experience of living among the Yanomami, which resulted into an archive of thousands of images made throughout the 1970s and led to the artist's effective political engagement with the indigenous cause in regard to rights to land and traditional culture. Andujar's photographs deal with the traditional lifestyle of the Yanomami, who up to then had had little contact with the outside world, though it later documents the effects of the white man's violent and rapid contact with the population due to the construction of a highway and a boom of wildcat gold-mining.

Since 2010 the artist has been working together with Instituto Inhotim on a project aimed at permanently displaying part of this collection in a dedicated pavilion, along with documentation about Andujar's political activism. This pavilion at Inhotim arises at a moment when Brazilian society faces the challenges posed by the indigenous question and what it means in a socially inclusive political project. Andujar's experience enlarges this question, using the effective power of art to engage the public in issues ranging from the right to traditional knowledge and intellectual property to the formation of a people's cultural identity.

Biography

Rodrigo Moura is a curator, editor and art writer. He is deputy director of art and cultural programs and curator at Instituto Inhotim (Minas Gerais, Brazil) since 2004, where he played an important role in the acquisition of works by artists such as Artur Barrio, Ernesto Neto, Írã do Espírito Santo, Jorge Macchi, and Victor Grippo, among others. In the collection development of Inhotim, he also prioritized the acquisition of works by younger artists, such as Alexandre da Cunha, Marcellus

L and Mateo López. In 2010, he curated the Miguel Rio Branco solo pavilion in Inhotim. For Inhotim, Moura commissioned new site-specific projects by Jorge Machhi and Rivane Neuenschwander, opened in 2009. He was an assistant curator (2001-2003) and a curator (2004-2006) at Museu de Arte da Pampulha, in Belo Horizonte, where he organized solo shows by Damián Ortega, Ernesto Neto, Renata Lucas, José Bento and Fernanda Gomes, among more than 20 solo, site-specific and commissioned exhibitions. He also coordinated Bolsa Pampulha, a grant program devoted to young artists.

Ravi Sundaram

Tuesday 13 August 11:10
Case study 02, MAM Rio

Ravi Sundaram is a Senior Fellow at the Centre for the Study of Developing Societies (CSDS), Delhi.

Intimating a post-national public: Sarai

The postcolonial museum in India emerged after Independence as part ruin, part extension of the national state's cultural control. The regime saw cultural institutions as vehicles to groom populations into a new national-cultural citizenship. For the most part art and cultural

policy was filtered through postcolonial difference: a mobilisation of “Indian culture” with but a modest investment in modernism and the contemporary.

This anxious postcolonial cultural space has been thrown into disarray since the 1990s after the arrival of globalisation. To resort to a Ranciere-ism, the remarkable thing about the post-globalisation period was that it chaotically combined both politics as police (order) and aesthetic-political subjectivisation (disruption of the sensible). By the end of the 1990s museums, new galleries, art collectives emerged within the background of an economic boom and cultural turbulence. In this context a dynamic new cultural space called Sarai in Delhi began an independent fellowship programme after 2000, that gave small grants to artists, designers, writers, scholars, and just about anyone with an interesting idea. A total of 300 such grants were given out in the next few years. A significant body of India's younger artists, writers and scholars have emerged from this programme. The programme followed a unique radical model of distributed research using the network design of the early internet; creating collaborative communities of fellows. The most interesting thing about this initiative was that it reopened the long postponed question of the archive and of cultural authority. In recent years new collectives like CAMP in Mumbai developed their designs that compare with the Sarai intervention.

In this presentation I look at this experience to open up the vexed question of the postcolonial ‘public’ of art, in the context of fragile institutions and cultural authority in turmoil.

Biography

In 2000 he founded the Sarai program along with Monica Narula, Jeebesh Bagchi, Ravi Vasudevan and Shuddhabrata Sengupta.

Sundaram has co-edited the *Sarai Reader* series, *The Public Domain* (2001), *The Cities of Everyday Life* (2002), *Shaping Technologies* (2003), *Crisis Media* (2004), and *Frontiers* (2007). He is the author of *Pirate Modernity: Media Urbanism in Delhi* (Routledge, London 2009). *No Limits: Media Studies from India* has been published by Oxford University Press in December 2012. His writings have been translated into many languages.

Sundaram's current work is on contemporary fear after media modernity. He has been a visiting Professor at the School of Architecture and Planning, Delhi, Princeton University, Johns Hopkins University, University of Michigan, Ann Arbor, and the University of Oxford.

Museum is the World

Tuesday 13 August 12:20
Panel discussion, MAM Rio

Moderated by Luiz Camillo Osorio, with Ivana Bentes, Marcus Faustini, Lia Rodrigues and Jailson de Souza.

"Museum is the world". Pronounced in 1966, the famous phrase by Brazilian artist Helio Oiticica (1937-1980) already pointed toward an art practice not restricted to the white cube or institutional frame, but rather, to one seen as a provocation to engage with the real world. It also suggests, twisting it to our present concerns, that museums should open themselves up to the world to be shaped by different forces and voices.

Brazil and Brazilian art are now trendy brands. Yet, beyond the hip image and to a certain extent resisting its easy seduction, a number of interesting transformations are taking place in the country. One of the most auspicious is the way artists, intellectuals, and political activists are moving to the borders, to the periphery and to local communities (known here as favelas). The main idea is to redefine participation, opening up new horizons for the always challenging relationship between art and society. This move towards the periphery seeks to foster its own power of expression, empowering contexts and individuals to create their own symbolic references. Either through a school of dance, cultural and political networks or a new academic attitude and discourse, the peripheral imaginary is now in a process of global reinvention. This round table will present different experiences and agents in Rio de Janeiro's cultural/political scene.

Biographies

Luiz Camillo Osorio, Chief Curator at MAM Rio, Museu de Arte Moderna do Rio de Janeiro and Professor at the Philosophy Department PUC-Rio, Brazil.

Ívana Bentes, professor researching cinema, new media, culture and communication at the School of Communication, UFRJ. Professor with UFRJ's graduate program in Communication, her research currently focuses on issues related to global peripheries, the becoming of aesthetics in digital culture and cognitive capitalism in the fields of media art, art and activism and collaborative networks.

Jailson de Souza e Silva is Associate professor at the Universidade Federal Fluminense, founded the Favela Observatory of Rio de Janeiro and was Secretary of Education Nova Iguaçu and Executive Secretary of the State Department of Social Welfare and Human Rights of Rio de Janeiro. He has published many research papers in Urban Studies and

Policies, specializing in the following topics: social, slums, suburbs, violence, education and drug trafficking.

Marcus Vinicius Faustini is a theater director, filmmaker and writer. Among other influential initiatives on the field of culture, Faustini created the Agência de Redes para Juventude [Youth Network Agency].

Lia Rodrigues, choreographer, founded the Grupo Andança in 1977, before joining Maguy Marin's company in France. In 1990 she created the Lia Rodrigues Companhia de Danças in Rio de Janeiro and is artistic director of the Festival Dança Contemporânea since 1992. Her work takes its base in the relationships woven among the women of the favelas, in public hospitals, as well as with children on the outskirts of society.

Paulo Herkenhoff

*Wednesday 14 August 09:30
Keynote speech 03, MAM Rio*

Paulo Herkenhoff, Director at Museu de Arte do Rio MAR Rio, Rio de Janeiro, Brazil.

When is Santa Croce closer than Santa Cruz?

MAR is no more than a local institution, peripheral and suburban. It is outside the international art power game. When is Santa Croce closer than Santa Cruz? The mission of restoring the place of museums in the public sphere is at the symbolic center of civil life. Our think tank: Catarina de Anchieta, Wadson da Triagem and Bruno da Gamboa. The

task of education: museum with society, not only for society. From the docks of MAR you might sail either to Venice or to Magé.

Biography

Paulo Herkenhoff (Cachoeiro de Itapemirim, ES, 1949) is the cultural director of the Museum of Art of Rio – MAR, art critic and curator. He directed the National Institute of Fine Arts Funarte (INAP, between 1983 and 1985). Was chief curator of the Museum of Modern Art in Rio de Janeiro (1985 – 1990) and director of the National Museum of Fine Arts (2003 – 2006), general curator of the 24th International Biennial of Arts of São Paulo (*Antropofagia*, 1998) and curator of The Museum of Modern Art (MoMA / NY). Some of the exhibitions he has curated are *Guignard e o Oriente: China, Japão e Minas* (Instituto Tomie Ohtake, São Paulo, 2010), *Guillermo Kuitca* (Museo Reina Sofía, Madrid; Museum of Latin American Art of Buenos Aires, MALBA, 2003), *Tempo* (MoMA, New York, 2002), *Cildo Meireles, geografia do Brasil* (Museu de Arte Moderna Aloisio Magalhães, Recife-PE, Museum of Modern Art of Bahia, Salvador, 2002), *Arte brasileira na coleção Fadel: da inquietação do moderno à autonomia da linguagem* (Centro Cultural Banco do Brasil, Rio de Janeiro and São Paulo, 2002) and *Trajatória da Luz na arte brasileira* (Instituto Itaú Cultural, São Paulo, 2001). He has lectured at universities in several continents, and has published articles in various magazines, catalogs and books of institutions such as the Tate Modern (London), the Centre Georges Pompidou (Paris), the Museum of Modern Art in Paris (Paris), the Fundació Antoni Tàpies (Barcelona), among others.

Samuel Sidibé

Wednesday 14 August 10:50
Case study 01, MAM Rio

Samuel Sidibé, Director at the National Museum of Mali, Bamako, Mali.

The National Museum of Mali, the most important one in the country, has witnessed a major increase of its activities during the last ten years in order to meet better the expectations of the public. It also had to play a greater role among artists to promote contemporary art. This diversification of programmes that was made necessary by a greater demand from the society and the political authorities has made the work of the curator more complex. To address the issue there are many challenges to overcome.

Biography

From 1971 to 1980 he studied in France. He has Master's Degree in Art History and Archaeology and a PhD in History of African Societies. Dr. Samuel Sidibé, since 1987 is the Director of the National Museum of Mali. From 1994 to 1996, as associate curator of the Niger Valley exhibition, he managed the itinerancy of this exhibition which has been presented in Mali, Burkina Faso, Nigeria, Mauritania, Guinea and Niger.

Samuel Sidibé collaborated with ICOM and UNESCO in a crusade against the looting of archaeological sites and illegal trafficking of the Malian cultural heritage. He contributed to raise awareness both at the national and international levels about the necessity to protect cultural heritage. He has been one of the founder members of AFRICOM and member of the Board of this organization.

Mr. Sidibé is the Director of the 8th Rencontres Africaines de la Photographie. He received the Prince Claus Prize in 2006, and is also Officier dans l'Ordre des Arts et Lettres (France).

Joanna Mytkowska

*Wednesday 14 August 11:10
Case study 02, MAM Rio*

Joanna Mytkowska, Director at the Museum of Modern Art, Warsaw, Poland.

Museum of Modern Art in Warsaw was brought into being in 2005 with plans to erect its future quarters at the central square in Warsaw beside an ambiguous symbol of the city: the Stalin-era Palace of Culture and Science. Since the very beginning of its existence the Museum has found itself at the core of the public debate concerning the shape of Polish modernisation and public space. The first architectural contest for the Museum design held in 2007 was won by the Swiss architect

Christian Kerez and gave rise to conflict and controversies. As a result, a question mark still hangs over the future prospects of the Museum seat. The Museum's young team decided to take advantage of the situation in which the contemporary culture has entered the centre stage of the public debate, and to adopt the cultural conflict arising from rapid social transformations as the main subject matter of their work.

Biography

Joanna Mytkowska is a curator and art critic. Studied in Warsaw University in 1988-1994. Since 2007 she has been director of the Museum of Modern Art in Warsaw. Formerly she worked as a curator at the Centre Pompidou, Paris. Also a co-founder of the Foksal Gallery Foundation, where she worked from 2001–2007. In 2005 she curated the Polish Pavilion at the 51st Venice Biennale, exhibiting *Repetition* by Artur Zmijewski.

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MAM Rio – Museu de Arte Moderna do Rio de Janeiro

*Hosting institution CIMAM 2013
Visit Monday 12 August 08:30 – 09:30*

*MAM Rio
Av Inf-d. Henrique, 85
Parque do Flamengo
Rio de Janeiro RJ, 20021-140
mamrio.com.br*

The Museum of Modern Art of Rio de Janeiro was founded in 1948, obeying two guiding concerns: to be a space that would embrace vanguard experimentation and a place of creation and of research that would inspire knowledge. Its exhibitions endeavor to reflect this inaugural mission through four main conceptual lines:

Building history – Holding historical exhibitions with celebrated artists as well as anthological exhibitions that unite already famous careers. Examples of these are the

exhibitions of Giacometti, Louise Bourgeois, Waltercio Caldas, Jorge Guinle, Adriana Varejão, Ângelo Venosa and Márcia X, among others.

Experimental processes – MAM seeks to include some artists, famous or not, who show experimental projects on a specific set of works and with a more inquisitive appeal focused on the present. Included here are the exhibitions of José Resende, Elisa Bracher, Tatiana Grinberg, Gabriela Gusmão, Laura Erber and Nuno Ramos.

Cultural interrogations, themes and dialogues – In this line are included both exhibitions of Brazilian and international artists, whose works represent issues that are important in the contemporary world, allowing the public to become acquainted with poetics and realities that differ in time and in space. Among these could be included the exhibitions of *Nan Goldin, If painting has died MAM is heaven ...*, *That's the way it is*, *Begin Anywhere: A century of John Cage*, or *Constructed Horizon: Photography and Architecture in the collections of MAM*.

Special projects – the Prêmio Pipa, the most relevant Brazilian Award for visual arts is held every year at MAM-Rio, in association with the Professional Investor Resources Management. Terceira Metade is a

trans-disciplinary program that strives to reflect the models of contemporary culture in the South Atlantic that occurred in 2010.

Currently, MAM houses three collections. The museum's own collection that started in the fifties, and two collections that are leased to the museum (Gilberto Chateaubriand and Joaquim Paiva). All together these totalize almost sixteen thousand works of art.

The collections of MAM Rio can be seen in Contemporary Genealogies – a permanent exhibition that endeavors to construct a narrative of Brazilian art from the 1920s, through four thematic lines that interact and complement each other. Leaving a chronological approach and striving to integrate the modern and contemporary production, viewing issues that would go unnoticed despite their different types of confrontation. The issues of identity, sociability, the body and constructive intent have been mobilizing formalization processes and poetic strategies from Tarsila do Amaral and Di Cavalcanti to Cildo Meireles, Waltercio Caldas, and Nelson Leirner, among others. For each line, these works are presented side by side, and the educational activities carried out by the Experimental Nucleus of Education and Art are especially developed in this room due to its interdisciplinary opening and long duration.

Exhibitions at MAM Rio

Foyer. June 15 – August 18

Lena Bergstein

Curator: Luiz Camillo Osorio

Lena Bergstein presents fifteen original works produced from 2002 until today. Working with writings, spacing, the book and the relation between text and painting, *Lena Bergstein* will present paintings, notebooks and seven “artist books”, in which she paints with acrylics and inserts short texts inspired on the book “Je t’aime un peu, beaucoup, passionnément” by French philosopher Jean-Luc Nancy.

2nd Floor. June 21 – August 14

South America, the Popart of Contradictions

Curator: Paulo Herkenhoff and Ricardo Alonso

South America, the Popart of contradictions explores the artistic production during those years from the specific perspective of these two countries. Throughout the exhibition, the tensions between the artists need to renew the sensorial aesthetic and symbolic universes and the ethical and political challenge that drove the serious political conflicts of that time are evident.

2nd Floor. June 21 – August 18
Blocks by Elizabeth Jobim
Curator: Luiz Camillo Osorio

In a journey that began in the decade of 1980, Elizabeth Jobim presents her most recent series, *Blocks*, that is an unfolding of previous works, such as *In Blue*, shown at the Pinacoteca of the State of São Paulo, in which volume is introduced to painting. In this series, the artist withdraws painting from the wall and brings it to a space that is shared with the world's bodies and objects, in a dialogue with neo-concretism and especially with Willys de Castro's active objects.

2nd Floor. July 13 – September 8
Breathing time by Maria Nepumoceno
Curator: Luiz Camillo Osorio

Exuberant and ambitious, the new project of Brazilian artist Maria Nepumoceno (b. 1967) is conceived as a fantastic landscape of color, sound and texture that occupies the entire monumental salon of MAM-Rio. *Breathing Time* is also an ongoing installation that invites the community and the visitors to the museum to participate directly in its realization, expanding its senses and forms of perception.

3rd Floor. August 7 – October 6
Leda Catunda
Curator: Jacopo Crivelli

Leda Catunda, from São Paulo, presents eighteen works in which she

mixes painting, fabric, pop and kitsch. Carried out on T-shirts and on objects related to different sports, such as skate boarding, soccer and basketball, this series shows non-orthogonal, seemingly organic formats on varied scales.

3rd Floor. Permanent exhibition
*Contemporary Genealogies Chateaubriand
and MAM Collections*
Curator: Luiz Camillo Osorio

The Gilberto Chateaubriand Collection is the largest and most important collection of Brazilian art. MAM, in turn, has a great national and international collection. The possibility of uniting some works from the museum's collection to those of Gilberto Chateaubriand is a privilege for any curator. It is the possibility of telling the history of Brazilian art and the way in which it reflects the mishaps and expectations of our cultural formation. Speaking in the plural – contemporary genealogies – intends to highlight the disbelief in a line of evolution in history, which from a totalizing narrative would determine what is understood as contemporary art. This history is always plural, a conflicting combination of forces that articulated our ways of being, considering what we were and what we want to be. The form in which Brazil allows itself to be revealed through Brazilian art will always be an issue, a problem, a challenge, will be slippery and not allow itself to be defined. Albeit, when acting within a globalized system and with unifying forces, it is important to perceive that we are no longer tied to a hegemonic center, but in a context where both center and periphery are continuously being interchanged and reinvented.

To ponder the contemporaneity of Brazilian art is to think of extemporaneous and untimely modernization processes, where the

translation of hegemonic models has been done more through the logic of betrayal than by transmission. Given the global and structural crisis, our inappropriateness may be part of the search for new possible horizons – Brazilian art interests the world while at the same time the problems of the world are also Brazilian.

In order to deal with these issues surrounding our history, we have divided the exhibition, *Contemporary Genealogies*, into four nuclei: 1. Brazil: Visions and Vertigo, 2. Broken Cities: Conflicts and affection; 3. Hybrid Bodies: identities in transit; 4. Geometric respiration.

Casa França-Brasil

Visit Monday 12 August 17:00

Casa França-Brasil
Visconde de Itaboraí Steet, 78
Centro, Rio de Janeiro, RJ, 20010-060
casafrancabrasil.rj.gov.br

Casa França-Brasil's history began in 1816 when the French Artistic Mission arrived in Brazil with Grandjean de Montigny, their official architect. His design for the site became one of the city's most important examples of neo-classicism. In 1820, Dom João VI inaugurated the building which houses the cultural center, as Rio de Janeiro's first Commerce Square.

Casa França-Brasil is a cultural institution which belongs to the State Secretariat of Culture of Rio de Janeiro. It was inaugurated in 1990, after serving different purposes. Since 2009, Evangelina Seiler assumed the direction of CFB with a new curatorial line. Casa França-Brasil has hosted diverse cultural events promoting contemporary culture and art — in music, dramaturgy, literature, gastronomy, and design — alongside individual exhibitions of exponents in national and international visual arts, such as Iole de Freitas, Hélio Oiticica, Laura Lima, Christian Boltanski, and Waltercio Caldas.

Through the dissemination of cutting edge artistic production and innovative ideas, Casa França-Brasil is becoming a leading cultural institution in Rio de Janeiro.

Exhibitions at Casa França-Brasil

14 August – 20 October

Cristina Iglesias at Casa França-Brasil

Curator: Lynne Cooke

Cristina Iglesias's exhibition for Casa França-Brasil will be a punctuated show of the artist. Cristina Iglesias is a Spanish artist with major exhibitions held in expressive cultural art centers in the world. To occupy the space of Casa França-Brasil, between August and October, 2013, selected works covering a period of 20 years of her work, were selected to create fictional spaces very close to the installation concept. These works are made of different techniques such as sculptures in alabaster, resin, clay and copper powder; and silkscreen on copper panels.

Cristina Iglesias

Cristina Iglesias studied chemical sciences; sculpture and ceramics at Chelsea School of Art (London). Featured in collections: Museum Reina Sofia (Madrid), Centre Georges Pompidou (Paris), Tate Modern (London), Museum de Serralves (Porto), Mocha (Los Angeles), Hirshorn Museum (Washington), Guggenheim Museum (Bilbao), MACBA (Barcelona), Van Abbemuseum Eindhoven, Kunsthalle Bern,

Musée de Grenoble. Solo exhibitions: Stedelijk Van Abbemuseum Eindhoven 1995 Solomon R. Guggenheim Museum, NY 1997, and the Renaissance Society, Chicago; Palacio de Velázquez, MNCARS, Madrid and Bilbao Guggenheim Museum in 1998, Carré d'Art, Musée d'Art Contemporain, Nîmes 2000 Serralves Museum, Oporto 2002 Whitechapel Art Gallery, London and Irish Museum of Modern Art, Dublin, in 2003, and the Museum Ludwig, Cologne, Germany, 2006; Pinacoteca do Estado de São Paulo, 2008 Fondazione Arnaldo Pomodoro Milan, 2009 Marian Goodman Gallery, New York, 2011; Galerie Marian Goodman, Paris (2011) and recently in São Paulo Biennial and CACI, 2012.

Lynne Cooke

Lynne Cooke has been appointed chief curator and deputy director of the Museo Nacional Centro de Arte Reina Sofía, Madrid, in 2008. For over a decade, the exhibitions, essays and other projects conducted by Lynne Cooke have been a vital force in the contemporary art world. Since 1991, she has been curator of the Dia Art Foundation in New York. Was co-curator of the Venice Biennale in 1986, the Carnegie International in 1991, and artistic director of the Biennale of Sydney in 1996. Cooke teaches at the Center for Curatorial Studies, Bard College, and was a visiting professor in the departments of Art graduate of Yale University, Columbia University and many other schools. In 2000, she was awarded the Independent Curators International Agnes Gund Curatorial. Among his numerous publications are recent essays on the works of Francis Alÿs, Rodney Graham, Zoe Leonard, Agnes Martin, Diana Thater, Blinky Palermo, Jorge Pardo, and Richard Serra.

Estudio Ernesto Neto

Visit Monday

12 August 18:00

Estudio Ernesto Neto
Rua Leandro Martins, 70
Centro, Rio de Janeiro, RJ 20080-070

Since the mid-1990s, Ernesto Neto (b. 1964, Rio de Janeiro) has produced a widely exhibited and influential body of contemporary sculpture and installation. Recent exhibitions include *The Insides Are on the Outside / O interior está no exterior*, Casa de Vidro Lina Bo Bardi, São Paulo, Brazil, 2013 (group); Sharjah Biennial, United Arab Emirates, 2013 (group); *Cuddle on the Tightrope*, Nasher Sculpture Center, Dallas, TX, 2012 (solo); *La lengua de Ernesto: retrospectiva 1987-2011*, Museo de Arte Contemporáneo de Monterrey, MARCO, Mexico; traveling to Antiguo Colegio de San Ildefonso, Mexico City, Mexico, 2011-12 (solo); *Ernesto Neto: O Bicho SusPensa na PaisaGen*, Los

Molinos Exhibition Hall, Faena Art District, Buenos Aires, Argentina, 2011 (solo); *Ernesto Neto: The Edges of the World*, Hayward Gallery, Southbank Centre, London, UK, 2010 (solo); *Ernesto Neto: Intimacy*, Astrup Fearnley Museum of Modern Art, Oslo, Norway, 2010 (solo), among others.

A Gentil Carioca

Visit Monday

12 August 18:30

A Gentil Carioca
Rua Gonçalves Ledo, 17, sobrado
Centro, Rio de Janeiro, RJ 20060-020
agentilcarioca.com.br

A Gentil Carioca opened 10 years ago on September, 6th, 2003, is directed by three artists: Márcio Botner, Laura Lima and Ernesto Neto. Located at the Historical Center of Rio de Janeiro, more specifically in the region called Saara, a place known for being the largest outdoors market in Latin America, A Gentil Carioca was conceived in a melting pot in order to captivate and diffuse the Art diversity, for Brazil and for the world. It believes each work of Art to be a cultural particle with enough potency to irradiate culture and education. In the same way history can be thought, forged, documented and changed. A Gentil Carioca

is a place where artistic or political contexts can be revitalized, in many ways. A Gentil Carioca also validates the amplification of the potential action field of the Arts as it stimulates the net of collectors and Art lovers in general. It aims to potentialize new ways of dwelling with Art and to intensify the artistic-critical debate while aware of the countless susceptibilities of its thinking, its sagacity, its creating and transforming sense. Its physical formal address takes the place of concentration and voice broadcasting for different artists and thoughts. In the last three years A Gentil Carioca has created two projects: Gentil Wall and Education T-shirt. The Gentil Wall project, to which an artist is invited to do something special over our external wall, and the work is to remain there for four months. For this project specifically, we invite a collector to support the project, all this in order to enhance the importance of “collectionism” and turning a collection of works of Art into something public, it is a chance to educate. A good Art collection legitimates its time and allows a group of people to receive that information. Education T-shirt project which every new opening a new t-shirt is created by an invited artist (part of our cast or not), so as to bring up the subject

‘Education’. Our one request is for the artists to add the word ‘education’ on the T shirt design. Like this we can bring up, at least once a month, the subject to be discussed, since the country has an enormous problem concerning people’s education. It’s the possibility of an artist inserted as a social and cultural agent in society.

Márcio Botner

Graduated in Cultural Marketing by the Superior School of Advertising and Marketing in 2000. He also studies at the School of Visual Arts of Parque Lage, RJ from 1991 to 1994, where he today teaches as well as holds the position of vice-president. Together with fellow artists Laura Lima and Ernesto Neto he founded A Gentil Carioca gallery in 2003 and runs the space today.

Botner & Pedro

Duo formed since 2003 by Márcio Botner (Rio de Janeiro, RJ, 19070) and Pedro Agilson (Sao Paulo, SP, 1949)

Botner & Pedro deliberately employ simple, almost primitive editing techniques in their video works. This result in a sequence of hundreds of stills, rendering the movements and courses of action somewhat stylized. One of the artists (Botner) often performs himself in front of the camera. The videos many times develop into performances, installations and photographs.

Botner & Pedro have participated in many group shows, among them the Goiás Art Salon in 2003 e o Art Pará 2006, in which they won acquisition awards. They also participated in 2004, of the Heterodoxia Exhibition and the 11th Bahia Salon; in 2005, of the Troca Brazil Project, in Portland, USA and of the Beyond the Image exhibition in Oi Futuro, Rio. In 2006, their work was shown in the A Gentil Carioca show, at the Daniel Reich Gallery, New York and in 6'Loop Festival, Barcelona, Spain. In 2009 they participated in the 2nd End of the World Biennial, Rio e São Paulo, and in the 7th Mercosul Biennial in Porto Alegre. Also in 2009 they had their first solo show, "It's the time" at the Museum of the Republic, Rio de Janeiro.

The duo's work is included in the Gilberto Chateaubriand Collection / Museum of Modern Art of Rio de Janeiro; in the Museum of Fine Arts, Rio de Janeiro; in the Belém Museum of Art and in the Goiás Museum of Art

Laura Lima

Born in 1971 in Minas Gerais, is an artist, graduated in Philosophy from the State University of Rio de Janeiro (UERJ). Laura Lima attended the School of Visual Arts of Parque Lage 1991-1994 in Rio de Janeiro, and founded and co-directs with Ernesto Neto and Márcio Botner A Gentil Carioca Gallery since 2003. Twice invited to participate in the Sao Paulo Biennale, she exhibits regularly in Brazil and abroad.

Laura Lima's works are experimental setups that explore the boundaries between the quotidian and the absurd, between fiction and dream, imaginary and real, performance and sculpture.

She was awarded the prestigious Marcoantonio Vilaca award in 2006. Her work was shown at Arco Madrid in 2008; Sao Paulo Biennial (1998

and 2006); Mercosul Biennial; Chapter Art Center in Cardiff, England; Kust Werk, Berlin; Centro Cultural Banco do Brasil, RJ; PNCA, Oregon, USA and Panorama of Brazilian Art in 2001 and 2006, among other shows.

Participated at 11 Lyon Biennale, Lyon, France and the artist is preparing a Solo Show in Migros Museum, Zurich, Switzerland for November 2013.

Museu de Arte do Rio

MAR Rio

Visit Tuesday

13 August 16:30

Museu de Arte do Rio
Praça Mauá, 5,
Centro, Rio de Janeiro, RJ 20081-240
museudeartedorio.org.br

The Museu de Arte do Rio drives a transversal reading of the history of the city, its social fabric, its symbolic life, conflicts, contradictions, challenges, and expectations. Its exhibitions bring together historical and contemporary art dimensions through long- and short-term national and international exhibitions. The museum also comes with the mission of inserting art in public education through the Escola do Olhar.

MAR is installed at Praça Mauá, in two buildings

with heterogeneous and interconnected profiles: The Dom João VI Mansion, listed and eclectic, and the neighboring building, which has a modernist style and was originally a bus terminal. The Mansion houses the museum's exhibition halls.

The neighboring building houses the Escola do Olhar, which is an environment for production and provocative experiences, collective and personal, with a main focus on training educators from public schools.

As recommended by UNESCO, MAR has activities that involve collecting, recording, researching, preserving and returning cultural property to the community - in the form of exhibitions, catalogs, and multimedia and educational programs. With its own collection - now being formed through acquisitions and donations that match its schedule - MAR also borrowed works from some of the finest public and private collections in Brazil in order to implement its program.

Inaugurated in March 2013, MAR serves as a proactive space of support to education and works in partnership with the Rio de Janeiro Municipal

Education Department and other departments of Education. The Escola do Olhar develops an academic program, built in collaboration with universities, to discuss art, the culture of image, education and curatorial practices.

Exhibitions at MAR Rio

01 March 2013 – 31 March 2014

Rio of images

Curators: Carlos Martins, Rafael Cardoso

Rio of Images unveils a view on the representation of the city over four centuries. Based on about four hundred pieces – everything from cartography to video, and including paintings, engravings, drawings, photography, sculptures, and design objects - the exhibition focuses on the creation of a perspective about the city, its developments, and transformations.

01 March – 22 September

*THE COL-LEC-TOR: Brazilian and international art
in the Boghici Collection*

Curators: Leonel Kaz, Luciano Migliaccio

Imagine seeing eight art movements assembled together at a single

place, as in a symphony of colors and shapes. This is what you will find in the exhibition titled THE COLLECTOR: modernism, surrealism, primitive painting, informal abstraction, constructive abstraction, new figuration, Russian painting, and Chinese painting, all of which part of the precious collection guarded by Jean Boghici.

01 March – 20 October
CONSTRUCTIVE WILL in the Fadel Collection
Curators: Paulo Herkenhoff, Roberto Conduru

Constructive Will in the Fadel Collection gives continuity to the Fadel family's involvement in the Brazilian cultural debate, offering the experience of its collection the audience. The exhibition presents the steps followed by the constructive ideas set in Brazil, through individual research and collective movements, from the first approaches of the European avant-garde art in the early decades of the twentieth century, when geometry was used as a sign of human reason and as a mode of putting reality into order, to its development between 1960 and 1980, when experimentalism incorporated socio-political issues, conceptualism, and the revision of modernism. A special moment in this process took place after the Second World War, when geometric abstraction was adopted as a universal artistic language. Another pivotal moment were the different concretism practices in the 1950s, grounded in the non-representative nature of art in mathematics and in industrial logic, intending to revise the artistic parameters and to redesign the social environment, which produced works and debates that culminated in the neoconcrete dissent. In parallel, the spotlight is on individual research projects that interpreted Constructivism freely, in dialog with other artistic forms and cultural traditions.

Casa Daros

Visit Tuesday

13 August 18:00

Casa Daros
Rua General Severiano 159
Botafogo, Rio de Janeiro - RJ 22290 040
casadaros.net

Casa Daros is an institution of Daros Latinamerica, one of the most comprehensive collections dedicated to Latin American contemporary art, headquartered in Zurich, Switzerland. The Daros Latinamerica Collection has about 1,200 artworks, including paintings, photographs, videos, sculptures and installations, by more than 117 artists, and is constantly expanding.

Casa Daros is a space for art, education and communication, housed in a stately 19th century building in neoclassical style, preserved as an official historical heritage site of the city of Rio de Janeiro.

Designed by architect Francisco Joaquim Bethencourt da Silva (1831–1912), it stands on grounds of more than 12 thousand square meters in Botafogo, Rio de Janeiro.

The space presents exhibitions of the Daros Latinamerica Collection and is strongly focused on art and education – with a wide range of activities for the public. It also offers a schedule of seminars and meetings with artists in its auditorium, as well as a library specialized in Latin American contemporary art, a Documentation Space, a Reading Space with catalogs of the collection's exhibitions, a restaurant / café and a shop.

Dr Hans-Michael Herzog

Artistic Director and Chief Curator Daros Latinamerica Collection, Zürich, Switzerland Dr Hans-Michael Herzog became Chief Curator and Artistic Director of the Daros Latinamerica Collection in 2000. Born in 1956, he studied art history, philosophy and classical archaeology at the University of Bonn, and was awarded his PhD in 1984 with a focus on Venetian Proto-Renaissance Sculpture. From 1987 until 1989, Herzog worked for the Bayerische Staatsgemäldesammlungen, München. From 1989 until 1999 he was Curator of the Kunsthalle Bielefeld. Critical writer on art and architecture, Dr Herzog has been in charge of numerous exhibitions and publications, largely on international

contemporary art. He has also been a lecturer at various German universities.

Isabella Rosado Nunes
General Director of Casa Daros, Rio de Janeiro

Born in 1965 in Rio de Janeiro (RJ), Brazil. Lives in Rio de Janeiro and is the General Director of Casa Daros, Rio de Janeiro, Brazil. Casa Daros is an institution of Daros Latinamerica Collection (one of the most important collections focused on Latin-American contemporary art), based in Zurich, Switzerland. Since 2006, Isabella Rosado Nunes is General Director of Casa Daros, an institution opened on March, 2013, focused on art, education and communication.

Exhibitions at Casa Daros

23 March – 8 September
Cantos Cuentos Colombianos
Curator: Hans-Michael Herzog

Casa Daros opens with the exhibition *Cantos Cuentos Colombianos*, a panoramic view of excellence in contemporary Colombian art. The curator Hans-Michael Herzog has assembled a grouping of emblematic works by the artists Doris Salcedo, Fernando Arias, José Alejandro Restrepo, Juan Manuel Echavarría, María Fernanda Cardoso, Miguel

Ángel Rojas, Nadín Ospina, Oscar Muñoz, Oswaldo Macià and Rosemberg Sandoval, which fill the exposition rooms in this centennial building.

Cantos Cuentos Colombianos puts the diversity of these artists' research and techniques on display, with installations, videos, photographs, objects, performances and acoustic works that are a part of the Daros Latinamerica Collection.

The exhibition, first presented in Zurich, Switzerland, in two parts — the first, from October of 2004 through January of 2005, and the second, from January through April of 2005 — was the largest exhibition of contemporary Colombian art yet shown in Europe.

22 June – 18 August
La guerra que no hemos visto
A project by Juan Manuel Echavarría

The works presented are testimonies, memories of men and women who participated in the Colombian conflict as paramilitaries, guerrillas or joined the National Army. Besides the 11 selected paintings, the audience will hear their testimonials.

The project involved a total of 80 ex-soldiers and ex-combatants. They were asked to paint their memories after attending painting workshops. Of the 420 people in the staff, 90 were selected by curator Ana Uruguayan Tiscornia for the catalog *The war that we have not seen*. A project of historic memory, released in 2009. A major exhibition by its curator took place at the Museum of Modern Art in Bogotá the same year, and other shows were held in Colombia, and the United States and Europe.

Instituto Moreira Salles

Visit Wednesday

14 August 17:00

Instituto Moreira Salles
R. Marquês de São Vicente, 476
Gávea, Rio de Janeiro, 22451-040
ims.uol.com.br

Founded in 1992 by ambassador and banker Walther Moreira Salles (1912-2001), the Moreira Salles Institute (IMS – Instituto Moreira Salles) is a non-profit civil organization whose exclusive purpose is to promote and develop cultural programs. The IMS owns a rich collection of photography, music, literature, and fine arts based in Rio de Janeiro and kept in facilities designed for storage following international standards and technology applied to conservation and restoration. The highlights of the collection are photographs by Marc Ferrez, Marcel Gautherot, and José Medeiros, the record collections of José Ramos Tinhorão and Humberto

Franceschi, the collection of Pixinguinha, and libraries of writers such as Ana Cristina Cesar, Rachel de Queiroz, Otto Lara Resende, Décio de Almeida Prado, and Carlos Drummond de Andrade. Part of the collection is available for browsing at www.ims.com.br.

Also on the internet is Radio Batuta (www.radio-batuta.com.br), a spot of selection, analysis, and entertainment not only based on the large collection of Brazilian popular music kept by the IMS, but also on a schedule that counts on special programs and hosts specialized on several subjects, such as jazz, classical music, instrumental, and others. The IMS radio station makes available to the general public audio documentaries, playlists, and selections by musicians and experts, as well as lectures, shows, and debates that have taken place at the IMS cultural centers. The Moreira Salles Institute also runs a blog (www.blogdoims.com.br) which serves as a complement to the main site with an extensive amount of exclusive content distributed in a steady menu composed of news, videos, opinion articles, and debates, with the participation of guests.

The IMS has three cultural centers (in São Paulo, Rio de Janeiro, and Poços de Caldas) promoting exhibitions, lectures, concerts, courses, children's programs, and film festivals. In the publishing field, besides art books and catalogues, the IMS also publishes the essay magazine *serrote* (www.revistaserrote.com.br) and ZUM (www.ims.com.br/revistazum), dedicated to contemporary photography.

Exhibitions at IMS

15 June – 15 September

Jacques Henri Lartigue: life in mouvement
Curator: Martine D'Astier

The exhibition displays 255 works among which photographs, facsimiles of pages from journals and albums, stereoscopic views, autochromes, films, all belonging to the French institution Donation Lartigue. Born to a family of the high Parisian bourgeoisie, Jacques Henri Lartigue (1894-1986) was given by his father his first photographic camera at the age of eight, and by 92 he would have obstinately collected moments of his life, kept in 135 albums he designed himself. Later recognized as one of the major photographers of the 20th century, although he declared himself a painter, it was as an amateur that Lartigue practiced

photography in the form of private chronicles, a dazzling testimony of the world surrounding him.

On this first exhibition dedicated to Lartigue in Brazil, his work has been revisited after two of the elements – air and water, his favorite subjects. Jacques Henri Lartigue's photographic work is the meticulous chronicle of his life: games, family trips, pictures of friends, sports activities. Lartigue successfully captured the most fugacious moments, especially bodies and objects in movement, leaps and somersaults, cars in high speed, planes flying, falls and plunges.

Martine D'Astier

After completing her studies in Letters and History, Martine d'Astier joined the team of Robert Delpire, editor of major names in photography. Martine worked with Jacques Henri Lartigue as of 1981. Since 1986, she runs the Donation Jacques Henri Lartigue. Author of many books about his photographic work, she organized several exhibitions, such as *Lartigue, l'album d'une vie 1894-1986*, at Pompidou, France, in 2003; *Entre ciel et terre*, at Moscow's Grande Grand Manège, in 2009; and *Images d'un monde flottant*, presented in 2010-2011 in Barcelona and Madrid.

30 June – 15 September
Haruo Ohara: photography
Curator: Sergio Burgi

The exhibition presents remarkable documental and humanist images of the family of Haruo Ohara – a Japanese photographer who immigrated

to Brazil in 1927 –, as well as from his region and the world of work associated to the opening of the new agricultural frontier on the north of the Brazilian state of Paraná by immigrants from Japan and other countries that had moved there.

Just as the fruit of the earth, the black and white pictures produced by Haruo between the years of 1940 and 1970 gathered in this exhibition have also demanded their own processing and ripening time. The excitement of the photographer seeing his intuition of a particular scene slowly materializing on photographic paper, processed under the half-light of the laboratory, has certainly been close to that of peasant Haruo contemplating the efforts of his work blooming in flowers and fruit on the cultivated fields at twilight. Haruo's work indicates that, even in a moment of great transformation and technological acceleration – the growing urbanization process in Brazil at the time –, the real time for flowers, fruit and offspring to ripen, so strongly represented in his photographic work, is also maybe the real and necessary time for the artistic creation. This persisting signaling to the true cycle of life and earth, with its ancestral rhythms, is his main legacy.

Sergio Burgi

Born in São Paulo in 1958. Graduate of Social Sciences from USP – Universidade de São Paulo, Brazil, in 1981, the same year he started a master's program in Photographic Conservation at the School of Photographic Arts and Sciences, at the Rochester Institute of Technology, USA, where, in 1984, he obtained a master's degree in Fine Arts in Photography and an associate degree in Photographic Science from the Rochester Institute of Technology.

He was coordinator of the Center of Photographic Conservation and Preservation at FUNARTE between 1984 and 1991. He is a member of the Photographic Preservation Group of the Conservation Committee at the International Council of Museums (ICOM), and since 1999 he coordinates the photography department of the Moreira Salles Institute (IMS – Instituto Moreira Salles), the main institution in Brazil dedicated to the safekeeping and preservation of photographic collections.

Silvia Cintra + Box 4

Visit Wednesday

14 August 18:00

Silvia Cintra Gallery + Box 4
R. das Acácias, 104
Gávea, Rio de Janeiro, RJ 22451-060
silviacintra.com.br

With over twenty years of service to the Brazilian contemporary art, Silvia Cintra Art Gallery has established itself as one of the leading galleries in the country and certainly as a reference in Rio de

Janeiro, representing the likes of Amilcar de Castro, Miguel Rio Branco, Nelson Leimer, Leda Catunda, Senise among others. In January 2010 the gallery moved from its former headquarters in Ipanema to a new building, built specifically to house the gallery in the topsail. The new headquarters also marks the time when the Silvia Cintra Art Gallery merged with Box 4, a gallery founded in 2006 by Juliana Cintra, daughter of Silvia, representing new artists. With the merger, the gallery Silvia Cintra + Box 4 intends to focus on a single space what is being done best in Brazilian contemporary art, with an intense dialogue between established artists and new talents.

Anita Schwartz

Visit Wednesday

14 August 19:00

*Anita Schwartz Galeria de Arte
Rua José Roberto Macedo Soares 30
Gávea, Rio de Janeiro, RJ 22470-100
anitaschwartz.com.br*

Anita Schwartz has been actively participating in the local art scene for over 25 years. After directing three important galleries in Rio de Janeiro, in 1996, Anita Schwartz inaugurated the gallery bearing her name.

In 2008, the gallery's headquarters were transferred to its new space of approximately 700 m², distributed in three stories. On the ground floor the main exhibition room measuring 140m² and 6,8 meters in height was designed to house large scale installations. On the second floor another exhibition room of 96 m² leads to a wide terrace, where a

container was placed, destined to host video-installations with capacity for 20 spectators.

With the objective of generating knowledge and bringing visitors closer to the creative process, the gallery promotes both solo and group shows, lectures, panels between curators, art critics, collectors and guest artists. The wish to serve as reference abroad where Brazilian art is concerned has made the gallery's mission to guide its artists' careers internationally, collaborating with foreign galleries and institutions and taking part in major contemporary art fairs. More recently, Anita Schwartz Galeria de Arte has opened its doors for foreign artists, encouraging exchanges, promoting aesthetic experiences, and intensifying the dialogue between different cultures.

Exhibition at Anita Schwartz

August 2013
Abraham Palatnik

The exhibition at Anita Schwartz Galeria de Arte at the time of CIMAM's visit will be a retrospective show of renowned Brazilian artist Abraham Palatnik, one of the founders of the Kinetic Movement. The artist explores the connection between spatiality and color, interested in establishing a temporality of form. In his works on paper, meticulous cuts create planes that move forward and backward, attesting the peculiar accomplishment of a static movement. In his paintings, intense colors form by side to side an appliance of thin wooden strips, and transfer to the canvas an optical dynamics which before was only obtained by literal spatialization. A special luminosity is generally given by a predominant color making the other colors emerge or blend according to their contrasts and harmonies, thus building a visual tempo between the planes, making them move through the rhythmic disposition of the shafts. The artist's kinectic objects are the best example of his struggle to subvert conventional painting.

Anita Schwartz

Anita Schwartz was born in Recife in 1950, having lived and worked in Rio de Janeiro since 1973. In 1971 Anita Schwartz obtained a degree in Social Sciences, at FAFIRE - Philosophy Faculty in Recife. In 1986 she Began acting as an art dealer together with a partner, in Rio de Janeiro

until 1996, when it was time to start her own art gallery in Leblon, having opened a branch in Barra, in 2004. The inauguration of the gallery's new headquarters occurred in 2008 and is considered a benchmark in the contemporary scene in the city of Rio de Janeiro. After her participation in Arco 2008, Anita started to implement an internationalization process in her gallery, taking part in Art Basel Miami Beach with solo project of young artist Otavio Schipper, apart from participating in Pinta Latin American Art Show in London (2011, 2012 and 2013), SP-Arte in São Paulo (2006-2013) and ArtRio in Rio de Janeiro (2011 and 2012). Anita Schwartz is a member of the board of ArtRio.

Post-conference tour
Rio de Janeiro
Thursday 15 August

Museus Castro Maya: Museu
do Açude and Museu da
Chácara do Céu

Visit: Thursday 15 August 10:00 – 12:00

Director: Vera de Alencar

Curator: João Vergara

The Castro Maya Museums – Chácara do Céu
in Santa Teresa and Açude in Alto da Boa Vista,
of the National Institute of Historical and Artistic

Heritage, Ministry of Culture, are the former residences of Raymundo Castro Maya (1894-1968). The collection, privileged sites, gardens and architecture of the Museums are a testimony of Castro Maya's sensibility and refinement, mirroring, the taste of an epoch.

A successful entrepreneur, industrialist, man of culture and connoisseur, Castro Maya centralized in Rio de Janeiro his industrial and artistic activities, having participated intensely in the City's life founding museums and cultural institutions, coordinating the remodeling of Tijuca Forest and editing important books on the iconography of Rio de Janeiro.

The Açude estate, purchased by his father in 1913, was redesigned by Castro Maya in the 1920's and transformed in a neocolonial residence. Located in an area of 151.135 sqm, in the hart of Tijuca Forest, the Museum aims are to relate the cultural heritage to the environmental one, giving emphasis to oriental art, the decorative arts and installations by contemporary artists.

The Museum houses a collection of French, Dutch,

Spanish and, especially, of Portuguese tiles from 17th to 19th centuries, as well as 19th china from Oporto. The decorative arts are also represented by an outstanding set of 18th and 19th centuries Portuguese-Brazilian furniture; Brazilian, Portuguese, English and French silverware; and French glassware.

A significant part of the collection of oriental art, considered to be one of the most important in Brazilian public institutions, is displayed at the Açude Museum: rare pieces of Chinese, Hindu and Indo-chinese sculptures as well as East Indian company dinner sets.

Contemporary art installations

With an astonishing space for installations, which brings together contemporary art and the splendid nature of the Tijuca Forest, the Museums Castro Maya give continuity to their patron vision of stimulate Brazilian culture and support artistic and environmental initiatives. The outdoor art circuit of the museum, initiated in 1999, consisting in works by important artist, follows the international trend of

transforming large public spaces in open air museums. You'll find at the circuit works by Anna Maria Maiolino, Eduardo Coimbra, Hélio Oiticica, Íole de Freitas, José Resende, Lygia Pape, Nuno Ramos and Piotr Uklanski.

Museu do Açude also presents temporary exhibitions of contemporary art. During the CIMAM 2013 the museum will host the exhibition of Carlos Vergara, an acknowledged Brazilian artist who will present a set of installations, sculptures and mixed media works. A brunch will be offered for the CIMAM group at the exhibition.

MAC Niterói

Visit Thursday 15 August 14:30 – 16:00
Director: Luis Guilherme Vergara

Designed by the renowned Brazilian architect Oscar Niemeyer, the Museum of Contemporary Art (MAC), Niterói, is situated in the neighboring city

of Niterói overlooking Rio de Janeiro's stunning Guanabara Bay. Built to house the João Sattamini art collection, one of the most important collections of contemporary art in Brazil, the museum opened in 1996 and attracts one of the largest and most diverse annual visitation of any museum in Brazil. Drawing its inspiration from the unique site-specificity of Niemeyer's architecture, the surrounding environment, and the richness of contemporary art, the museum strives to be a poetic shelter and laboratory for art practices, transdisciplinary research, and experimental pedagogy focusing on critical and creative interactions of art, environment and society.

In addition to Sattamini's collection the museum also houses over 300 contemporary artworks created via artist donations including works by Abraham Palatnik, Daniel Senise, Nelson Leirner, Jarbas Lopes, and Carlos Zilio as well as specially created projects for the museum such as the additive poster series created by Almir Mavignier for the inauguration of MAC's Model of Community Action a.k.a "Maquinho" (little MAC) a community-based cultural center, also designed by Niemeyer, located in the favela Morro de Palácio, a short distance from the museum.

Luiz Guilherme Vergara

Luiz Guilherme Vergara is a professor in the art department of the Universidade Federal Fluminense, Rio de Janeiro and was recently named curator/director of Museu de Arte Contemporânea de Niterói (MAC, Niterói), Brazil. From 2009 to 2013 he coordinated the Experimental Nucleus of Education and Art at Museum of Modern Art, Rio de Janeiro. Vergara was also previously director and education director of MAC, Niterói (1996 -2008). Projects included a range of curatorial and educational experiments such as the exhibitions *Poetics of Infinity*, *Poets of Color* and *Greek Gods in Contemporary Temples*, and the community education program Arte Ação Ambiental (Art Environmental Action) engaging local favela youth and diverse community-based organizations in art initiatives. Other past projects include: curatorial / educational materials on contemporary Brazilian art for SESC National, education consultant for Hélio Oiticica Center, Rio de Janeiro (1996– 1998; 2003), and education coordinator for 24th São Paulo Bienal (1998).

Exhibitions at MAC Niterói

During the CÍMAM conference MAC will feature the exhibition *Incomplete Biography* exploring the interwoven history of the João Sattamini collection and Brazilian contemporary art via works by five different artists in the collection. Two other special exhibitions will present projects by contemporary Brazilian artists Alexandre Dacosta and Edmilson Nunes.

Post-conference tour

Brasilia

Thursday 15 August

	Flight JJ3814
19:08	Rio de Janeiro – Galeão International Airport
21:21	Arrival Brasilia International Airport
22:00	Transfer from Brasilia International Airport to Brasilia Palace Hotel

Friday 16 August

09:00	Pick-up Brasilia Palace Hotel
9:30 – 12:30	Morning tour: The Congress Building, The Cathedral, The Tres Poderes Plaza, The National Theater
13:00 – 14:30	Lunch (venue TBC)
15:00 – 17:30	Afternoon visits: The Itamaraty Palace, Super Cuadra Residencial, Our lady of Fatima Church
19:00	Visit to Visit to Karla Osorio Collection
20:00	Dinner reception hosted by Karla Osorio
22:00	Transfer to Brasilia Palace Hotel

Saturday 17 August

07:00	Transfer from Brasilia Palace Hotel to Brasilia International Airport
09:22	Flight JJ3821 Brasilia International Airport, arrival at 11:03 to Rio de Janeiro – Galeão International Airport.

Hotel

Brasilia Palace Hotel
Shtn Trecho 2
Brasília - DF 70800-200
T. +55 61 3306-9100

Airport

Aeroporto Internacional de Brasília “Presidente Juscelino Kubitschek”
Área Especial – Lago Sul
Brasília DF 71608-900, Brasil
T. +55 61 3364-9000

Contact

Jenny Gil Schmitz +34 636 081 050

Who's Who at CIMAM 2013

CiMAM Board
Members
attending
CiMAM 2013
Annual
Conference



Zdenka Badovinac,
President of CiMAM,
Director of Moderna
galerija, Ljubljana,
Slovenia



Bartomeu Marí,
Secretary / Treasurer
of CiMAM, Director of
MACBA, Barcelona,
Spain



Kian Chow Kwok,
Board member of
CiMAM, Senior
Advisor of National
Art Gallery,
Singapore



Ívo Mesquita, Board
member of CiMAM,
Artistic Director of
Pinacoteca do Estado
de São Paulo, Brazil

CiMAM
Executive Team
present at
CiMAM 2013
Annual
Conference



Jenny Gil Schmitz,
Executive Director of
CiMAM, Barcelona,
Spain



Inés Jover, Program
Coordinator of
CiMAM, Barcelona,
Spain

Suzy Muniz
Produções for
CiMAM 2013
Annual
Conference



Suzy Muñiz,
Coordinator Annual
Conference Rio
2013, Suzy Muniz
Produções, Rio de
Janeiro, Brazil



Richards Carino
Coordinator Annual
Conference Rio 2013,
Suzy Muniz Produções,
Rio de Janeiro, Brazil

CiMAM
Travel Grant
Program
funders



João Guarantani,
Project Manager
Visual Arts and
Museums, British
Council, Rio de
Janeiro, Brazil



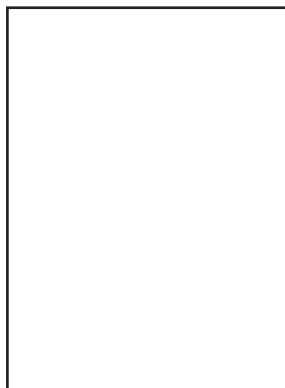
Lucimara Letelier,
Deputy Director Arts,
British Council, Rio
de Janeiro, Brazil



Sofía Hernández
Chong Cuy, Curator,
Colección Patricia
Phelps de Cisneros,
New York, USA



Joan Weinstein,
Deputy Director, The
Getty Foundation,
Los Angeles, USA



Andrew Perchuk,
Deputy Director,
The Getty Research
Institute, Los
Angeles, USA

Speakers at CIMAM 2013 Annual Conference



Tania Bruguera, artist,
Havana, Cuba / New
York, USA



Zoe Butt, Executive
Director and Curator,
Sàn Art, Ho Chi Minh,
Vietnam



Paulo Herkenhoff,
Director, Museu de
Arte do Rio MAR Rio,
Rio de Janeiro, Brazil



Rodrigo Moura,
Deputy Director
of Art and Cultural
Programs, Instituto
Inhotim, Belo
Horizonte, Brazil



Joanna Mytkowska,
Director, Museum of
Modern Art, Warsaw,
Poland

WHO'S WHO



Dieter Roelstraeter,
Senior curator,
Museum of
Contemporary Art,
Chicago, USA



Samuel Sidibé,
Director, National
Museum of Mali,
Bamako, Mali



Ravi Sundaram,
Senior Fellow, Centre
for the Study of
Developing Societies
(CSDS), Delhi, India



Stephen Wright,
art writer and
professor, European
School of Visual Arts,
Angoulême / Poitiers,
France

Speakers
at the Panel
discussion :
*Museum is the
World*



Ivana Bentes,
essayist, teacher,
curator, Rio de
Janeiro, Brazil



Marcus Faustini,
theater director,
filmmaker, writer,
Agência de Redes
para Juventude, Rio
de Janeiro, Brazil



Luiz Camillo
Osorio, Chief
Curator, MAM Rio,
Rio de Janeiro, Brazil.



Lia Rodrigues,
choreographer, Rio de
Janeiro, Brazil



Jailson de Souza,
General Coordinator,
Observatório de
Favelas, Rio de
Janeiro, Brazil

Hosts and
professional
collaborators
of CIMAM
2013 Annual
Conference in
Rio de Janeiro



Márcio Botner, Co-founder, A Gentil Carioca, Rio de Janeiro, Brazil



Elisa Cohen, Designer and Exhibitions Manager, Anita Schwartz, Rio de Janeiro, Brazil



Anita Schwartz, Founder Director, Anita Schwartz, Rio de Janeiro, Brazil



João Vergara, Coordinator, Carlos Vergara Studio, Rio de Janeiro, Brazil



Isabella Rosado Nunes, Director General, Casa Daros, Rio de Janeiro, Rio de Janeiro, Brazil



Hans-Michael Herzog,
Artistic Director,
Chief Curator,
Daros Latinamerica
Collection, Zürich,
Switzerland



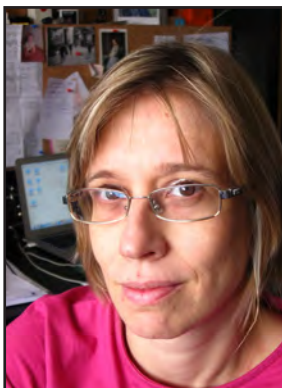
Evangelina Seiler,
Presidente, Casa
França-Brasil, Rio de
Janeiro, Brazil



Karla Osorio Netto,
Curator, ECCO
- Espaço Cultural
Contemporâneo,
Brasília, Brazil



Valéria Veras,
Architect, technical
consultant, ECCO
- Espaço Cultural
Contemporâneo,
Brasília, Brazil



Heloisa Espada,
IMS Visual Art
Coordinator, Instituto
Moreira Salles, Rio de
Janeiro, Brazil



Elizabeth Pessoa,
Coordinator, Instituto
Moreira Salles, Rio de
Janeiro, Brazil

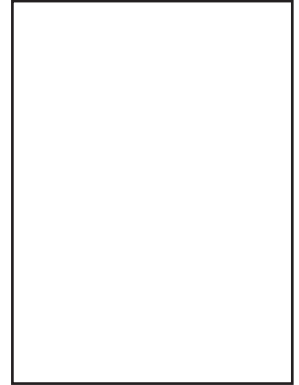
WHO'S WHO



Luiz Guilherme Vergara, Director, MAC Museu de Arte Contemporânea de Niterói, Brazil



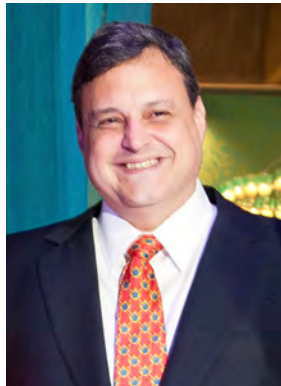
Clarissa Diniz, Gerente de Conteúdo, Museu de Arte do Rio MAR Rio, Rio de Janeiro, Brazil



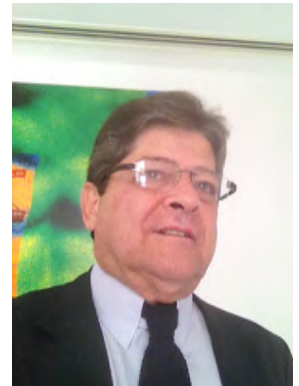
Janaína Melo, Gerente de Educação, Museu de Arte do Rio MAR Rio, Rio de Janeiro, Brazil



Luiz Camillo Osorio, Chief Curator, MAM Rio, Rio de Janeiro, Brazil.



João Mauricio de Araujo Pinho Filho, Vice President, Museu de Arte Moderna, Rio de Janeiro, Brazil



Carlos Alberto Gouvêa, President, Museu de Arte Moderna, Rio de Janeiro, Brazil



Marta Mestre,
Assistant Curator,
Museu de Arte
Moderna, Rio de
Janeiro, Brazil



Luiz Guilherme
Schymura, Director,
Museu de Arte
Moderna, Rio de
Janeiro, Brazil



Vera Alencar,
President, Museus
Castro Maya, Rio de
Janeiro, Brazil



Silvia Cintra,
Director, Silvia Cintra
+ Box 4, Rio de
Janeiro, Brazil

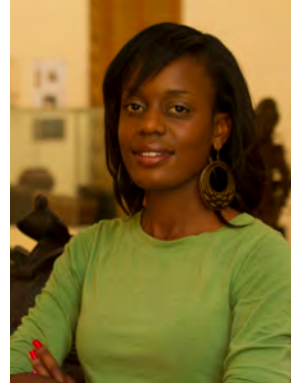


Juliana Cintra,
Director, Silvia Cintra
+ Box 4, Rio de
Janeiro, Brazil

The Getty Foundation, Los Angeles, has awarded travel fellowships to attend CiMAM 2013 Annual Conference to



Magnolia de la Garza Molina y Vedia, Associate curator, Museo Tamayo, Mexico, Mexico



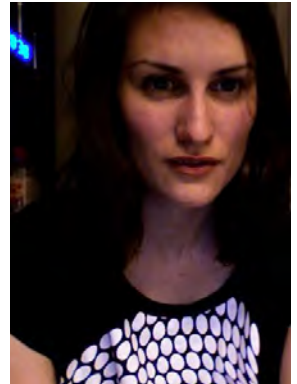
Tandazani Dhlakama, Curator for education, National Gallery of Zimbabwe, Harare, Zimbabwe



Nellya Dzhamanbaeva, Executive director, Capacity Building Foundation, Bishkek, Kyrgyz Republic



Krzysztof Gutfranski, Art curator and researcher, Torun, Poland



Mia Jankowicz, Independent curator, Cairo, Egypt



Jane Koh, Curatorial executive, Yellow River Arts Centre, Yinchuan City, China



Lian Ladia, Co-founder, Plantingrice.com, Quezon City, Philippines



Riason Naidoo, Director, Iziko Museums of South Africa, Cape Town, South Africa



Amila Ramovic, Executive director, Ars Aevi Museum of Contemporary Art Sarajevo, Sarajevo, Bosnia Herzegovina



Akansha Rastogi, Associate curator, Kiran Nadar Museum of Art, New Delhi, India

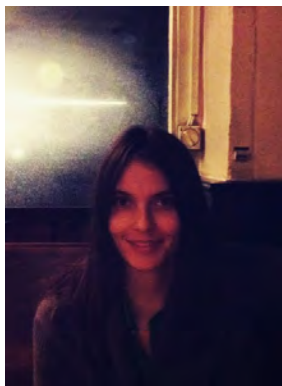


John Angel Rodriguez, Curator, Museum of Contemporary Art Bogota, Bogota, Colombia

WHO'S WHO



Meghna Singh,
Curator, Centre
for African Studies
Gallery, University
of Cape Town, South
Africa



Deniz Tezucan,
Manager of Research
& Programs, SALT,
İstanbul, Turkey



Raluca Voinea,
Curator and co-
director, tranzit.ro,
Bucharest,
Romania



André Von Ah,
Curator, Domino,
Zagreb, Croatia

Fundación
Cisneros/
Colección
Patricia Phelps
de Cisneros,
has awarded
travel grants to
attend CIMAM
2013 Annual
Conference to



Rodolfo Andaur,
Contemporary
art curator, Crear
Foundation, Iquique,
Chile



Tatiana Cuevas
Guevara, Independent
curator, Mexico City,
Mexico



Florencia
Portocarrero,
Independent curator,
Lima, Peru



Gabriela Sáenz,
General director,
TEOR/ética
Foundation, San Jose,
Costa Rica

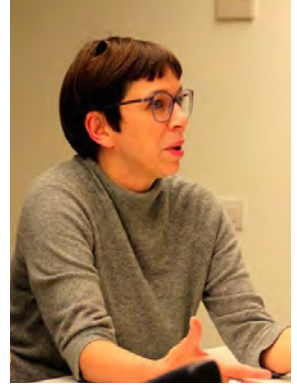


Nicole Smythe-
Johnson, Senior
curator, National
Gallery of Jamaica,
Kingston, Jamaica

Fundación
Botín has
awarded travel
grants to attend
CIMAM 2013
Annual
Conference to



Nuria Enguita Mayo,
Curator and editor,
Valencia, Spain



Laurence Rassel,
Director, Fundació
Antoni Tàpies,
Barcelona, Spain

SAHA
Association has
awarded travel
grants to attend
CIMAM 2013
Annual
Conference to



Pinar Ögrenci, Artist
and Architect, MARS
İstanbul, İstanbul,
Turkey



Didem Özbek, Artist,
designer and co-
founder, PiST///,
İstanbul, Turkey

The British Council has supported the following delegate from the UK to attend CiMAM 2013 Annual Conference



Laurence Sillars,
Chief Curator,
BALTIC Centre for
Contemporary Art,
Gateshead, UK

International
delegates
attending
CIMAM 2013
Annual
Conference



Tamotsu Aoki,
Director General, The
National Art Center,
Tokyo, Japan



Marcelo Araujo,
Secretary of Culture,
Secretaria da Cultura
do Estado de São
Paulo, São Paulo,
Brazil



Sara Arrhenius,
Director, Bonniers
Konsthall, Stockholm,
Sweden



Natasha Barzaghi
Geenen, International
Relations Advisor,
Pinacoteca do Estado
de São Paulo, Brazil



Helle Behrndt,
Director,
Kunstforeningen
GL STRAND,
Copenhagen,
Denmark



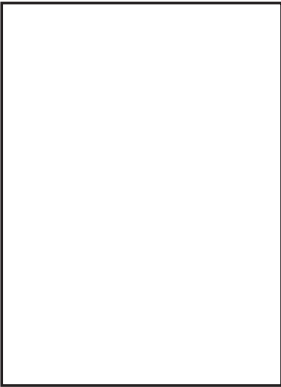
Saskia Bos, Dean,
School of Art, The
Cooper Union, New
York, USA



Gregory Burke,
Executive Director/
CEO, Mendel Art
Gallery, Saskatoon,
Canada



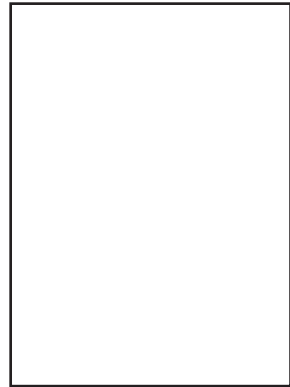
Colin Chinnery,
Artistic Director,
Wuhan Art Terminus,
Beijing, China



Goran Christenson,
Director, NoCo,
Malmö, Sweden

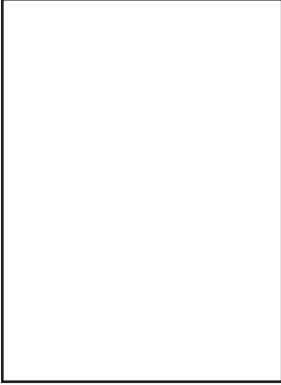


Mercedes Cohen,
The Geo Global
Foundation, Coral
Gables, USA



Kevin E. Consey,
Executive Vice
President, The Harriet
and Esteban Vicente
Foundation, New
York, USA

WHO'S WHO



Suzanne Cotter,
Director, Serralves
Museum of
Contemporary Art,
Porto, Portugal



Fernanda D'Agostino,
Researcher,
Pinacoteca do Estado
de São Paulo, São
Paulo, Brazil



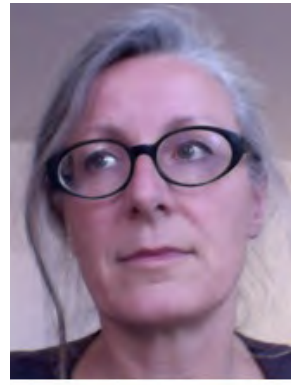
Liliane Dewachter,
Head of exhibitions,
Museum of
Contemporary Art
Antwerp M HKA,
Belgium



Jan Dewilde,
Director/Curator,
In Flanders Fields
Museum, Ypres,
Belgium



Michelle Dezember,
Deputy Director
of Programming,
Mathaf: Arab Museum
of Modern Art, Doha,
Qatar



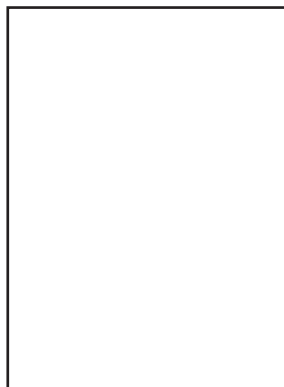
Corinne Diserens,
Director and Curator,
erg, Brussels,
Belgium



Charles Esche,
Director, Van
Abbemuseum,
Eindhoven,
Netherlands



Elodie Evers,
Curator, Kunsthalle
Düsseldorf, Germany



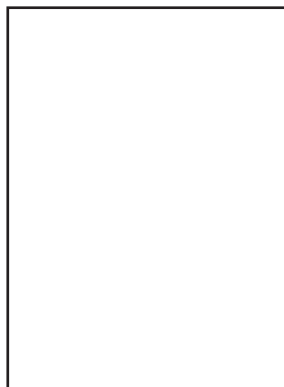
Joyce Fan, Senior
Curator, The
National Art Gallery,
Singapore, Singapore



Anne-Birgitte
Fonsmark, Director,
Ordrupgaard,
Copenhagen,
Denmark



Cristina Freire, Vice-
Director and Curator,
Museu de Arte
Contemporânea da
Universidade de São
Paulo, Brazil



Jesus Fuenmayor,
Director and Curator,
Cisneros-Fontanals
Art Foundation
(CíFO), Miami, USA

WHO'S WHO



Ann Gallagher, Head of Collections (British Art), Tate, London, United Kingdom



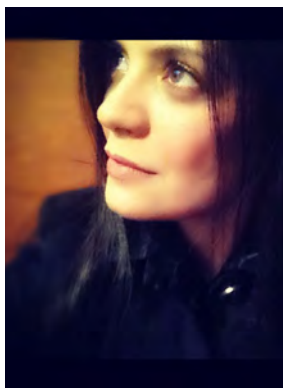
Alison Gass, Curator, Eli & Edythe Broad Art Museum, East Lansing, USA



Guadalupe Gonzalez, Communications, The Geo Global Foundation, Coral Gables, USA



Michael Goss, Board and Foundation Director, Australian Centre for Photography, Sydney, Australia



Emmanuelle Grossi, Art Director/Art Adviser, Independent / AM Galeria de Arte, Belo Horizonte, Brazil



Inês Grosso, Assistant Curator, Instituto INHOTIM, Belo Horizonte, Brazil



Giancarlo Hannud,
Curator, Pinacoteca
do Estado de São
Paulo, São Paulo,
Brazil



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Deputy Director,
National Gallery of
Art (NGA), Abuja,
Nigeria



Kari Immonen,
Director, Turku Art
Museum, Turku,
Finland

WHO'S WHO



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Instituto INHOTIM,
Belo Horizonte, Brazil



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Director, Mathaf: Arab
Museum of Modern
Art, Doha, Qatar



Yayoi Komatsu,
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Japan



Daniela Labra,
Independent Curator,
Rio de Janeiro, Brazil



Jay A. Levenson,
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Program, The
Museum of Modern
Art, New York, USA



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Contemporary Art,
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Sze Wee Low,
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Arja Miller, Chief
Curator and Head of
Collections, Museum
of Contemporary Art
Kiasma, Helsinki,
Finland



Jessica Morgan,
The Daskalopoulos
Curator, International
Art, Tate Modern,
London, United
Kingdom

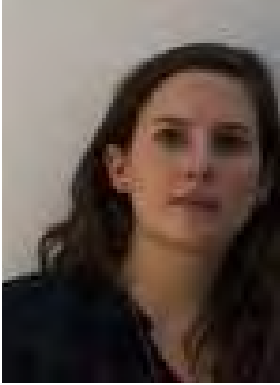


Manuela Moscoso,
Curator, Rivet, Rio de
Janeiro, Brazil

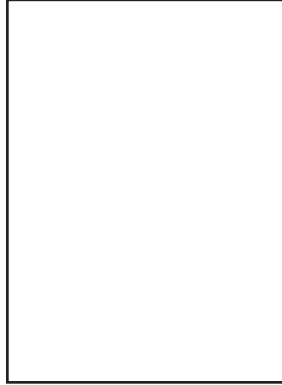


Fernanda Pequeno,
Lecturer in Art History
and Visual Arts,
University of the State
of Rio de Janeiro,
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WHO'S WHO



Capucine Perrot,
Assistant Curator
(Performance), Tate
Modern, London,
United Kingdom



Valeria Piccoli, Chief
Curator, Pinacoteca
do Estado de São
Paulo, São Paulo,
Brazil



Julia Rebouças,
Curator, Instituto
INHOTIM, Belo
Horizonte, Brazil



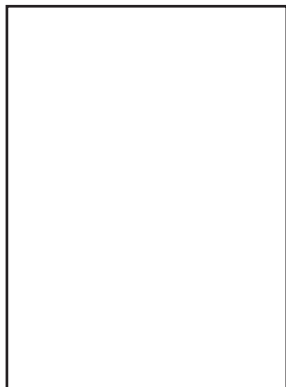
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Director,
Castagnino+macro
Museum, Rosario,
Argentina



Adriana Rosenberg,
President and
Director, Fundación
Proa, Buenos Aires,
Argentina



Hedwig Saam,
Managing Director,
Museum of Modern
Art Arnhem, MMKA,
Arnhem, Netherlands



Marja Sakari, Chief
Curator, Museum of
Contemporary Art
Kiasma, Helsinki,
Finland



Erzen Shkollolli,
Director, National
Gallery of Kosovo,
Prishtina, Kosovo



Patricia Sloane,
Associate Curator,
Museo Universitario de
Arte Contemporáneo
- MUAC, Mexico DF,
Mexico



Jaroslaw Suchan,
Director, Muzeum
Sztuki in Łódź, Poland



Eugene Tan, Director,
The National Art
Gallery, Singapore,
Singapore

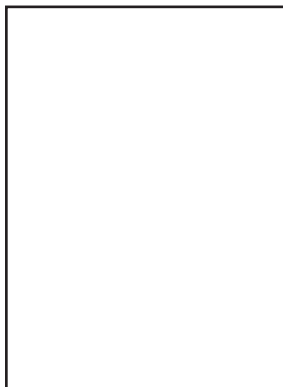


Kiem-Lian The,
Consultant, Toornend
Partners, Haarlem,
Netherlands

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Anne Thurmann-Jajes, Director,
Research Centre for
Artists' Publications
Weserburg, Bremen,
Germany



Roland Wetzels,
Director, Museum
Tinguely, Basel,
Switzerland



Naoki Yoneda,
Associate Curator,
The National Art
Center, Tokyo, Japan

Practical information

Staff numbers

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Jenny Gil Schmitz +34 636 081 050

Inés Jover +34 649 812 576

Dialling code

+55 (national), (0) 21 + eight-figure number (Rio de Janeiro)

Useful numbers

Police: 190

DEAT – District for Attending to Tourists:

+55 (21) 2332-2924 / +55 (21) 2332-2885

International Airport — Galeão — Antonio Carlos Jobim:

+55 (21) 3398-5050

Domestic Airport – Santos Dumont: +55 (21) 3814-7070

TAM Airlines: +55 (11) 4002-5700

Visa requirements

Although most nationalities can purchase a visa on entry at the airport, you always need to check your nationality's visa requirements before traveling to Brazil. Contact your nearest Brazilian Consulate.

Money

ATMs can be found throughout the city. Banco do Brasil, Bradesco, Citibank and HSBC are the best banks to try when using a debit or credit card. Even though many ATMs advertise 24-hour service, these '24 hours' usually fall between 6am and 10pm. On Sundays and holidays, ATM access ends at 3pm. Money changing is speedier at casas de câmbio (exchange offices) than at banks. At the airport, international ATMs and money exchange are located on the 3rd floor of arrivals.

Electricity

Rio uses 110 V and 60 Hz. Electricity. A number of hotels have dual voltage (220 V) in the bathroom. If you're coming from Europe, in addition to dual voltage you may also need an adapter plug.

Opening hours

Business and Public Administrative offices are generally open from 9:00 a.m. to 5:00 p.m. (9:00 – 17:00) during the work week. Banks are open 10:00 a.m. to 6:00 p.m. (10:00 – 18:00). The stores in the major shopping centers and malls are normally open 10:00 a.m to 10:00 p.m.

Monday through Saturday. On Sundays, they typically open at 1:00 p.m. and stay open until 10:00 p.m.

Internet

Internet access is available in many cafes and restaurants. In fact, you will find free wifi access in many public places including some of the beaches!

Pharmacies

There are scores of pharmacies in town, a number of which stay open 24 hours, including two branches of Drogaria Pacheco Av NS de Copacabana 115 (Av NS de Copacabana 115, Copacabana; 24hr); Av NS de Copacabana 534 (Av NS de Copacabana 534, Copacabana; 24hr); Rua Visconde de Pirajá (Rua Visconde de Pirajá, Ipanema) and Farmácia do Leme (Av Prado Júnior 231, Copacabana; 24hr). Meanwhile, in Leblon, Farmácia Piauí (2274 8448; Av Ataulfo de Paiva 1283, Leblon; 24hr) also stays open 24 hours.

Hospitals

Hospital Ipanema, 3111 2300; Rua Antônio Parreiras 67, Ipanema.

Miguel Couto Hospital, 2274 2121; Av Bartolomeu Mitre 1108, Gávea.

Metro

Rio's subway system is an excellent, speedy way to get around. It's open from 5am to midnight Monday through Saturday and 7am to 11pm on Sunday and holidays. During Carnaval the metro operates nonstop from Friday morning until Tuesday at midnight.

Both air-conditioned lines are clean, fast and safe. The main line goes from Cantagalo (which opened in 2007) in Copacabana to Saens Peña, connecting with the secondary line at Estácio (which provides service to São Cristóvão, Maracanã and northern suburbs). More stations are planned in the coming years, and eventually Ipanema (Praça General Osório) will be linked to the system. You can buy one-way, round-trip or 10-ride tickets. A basic single costs R\$2.30, and there's no discount for round-trip or multiple-ride tickets – although you can connect to an Integração bus for free. Just be sure to request a bilhete integração (integrated ticket) at the ticket booth. Free subway maps are available at most ticket booths.

Taxi

Rio's taxis are quite handy for zipping around town. Metered taxis charge around R\$4.30 flat rate, plus around R\$3 per km – slightly more at night and on Sunday. Radio taxis are 30% more expensive, but safer. A selection of radio taxis includes Centráxi (2593 2598), Coopotáxi (3899 4343), JB (2501 3026) and Transcoopass (2560 4888).

Hotels

Praia Ipanema Hotel
Av. Vieira Souto 706
Ipanema 22 420-000
Rio de Janeiro

Hotel Ipanema Inn
Rua Maria Quitéria 27
Ipanema 22410-040
Rio de Janeiro

Everest Park Hotel
Rua Maria Quitéria 19
Ipanema 22410-040
Rio de Janeiro

Promenade Visconti
Rua Prudente de Moraes,
1050 Ipanema 22420-040
Rio de Janeiro

Golden Tulip Ipanema Plaza
R. Farne de Amoedo, 34
Ipanema 22420-020
Rio de Janeiro

Museums & art centers

*MAM Rio - Museu de Arte
Moderna do Rio de Janeiro*
Av Inf-d. Henrique, 85
Parque do Flamengo
Rio de Janeiro RJ, 20021-140
mamrio.com.br

Casa França-Brasil
Visconde de Itaboraí Steet, 78
Centro, Rio de Janeiro,
RJ, 20010-060
casafrancabrasil.rj.gov.br

Estudio Ernesto Neto
Rua Leandro Martins, 70
Centro, Rio de Janeiro, RJ
20080-070

A Gentil Carioca
Rua Gonçalves Ledo, 17, sobrado
Centro, Rio de Janeiro,
RJ 20060-020
agentilcarioca.com.br

Museu de Arte do Rio
Praça Mauá, 5,
Centro, Rio de Janeiro
RJ 20081-240
museudeartedorio.org.br

Casa Daros
Rua General Severiano 159
Botafogo, Rio de Janeiro - RJ
22290 040
casadaros.net

Instituto Moreira Salles
R. Marquês de São Vicente, 476
Gávea, Rio de Janeiro,
22451-040
ims.uol.com.br

Silvia Cintra Gallery + Box 4
R. das Acácias, 104
Gávea, Rio de Janeiro,
RJ 22451-060
silviacintra.com.br

Anita Schwartz
Rua José Roberto
Macedo Soares 30
Gávea, Rio de Janeiro,
RJ 22470-100
anitaschwartz.com.br

Some Portuguese art vocabulary

Art Fair – Feira de arte
Artist – artista
Artwork – obra
Auction – leilão
Book – livro
Catalogue – Catálogo
Collaboration – colaboração
Collection – coleção
Conceptual – conceitual
Contemporary Art – Arte
Contemporânea
Chief curator – curador-chefe
Director – diretor
Documentation – documentação
Emergence – emergência
Exhibition – exposição
Gallery – galeria
Guest – convidado
Hand made – feitas à mão
Invitation – convite
Loan – empréstimo
Local scene – cena local
Museum – museu
Music – música
Oil painting – pintura a óleo
Opening – abertura
Owner – proprietário

New media – novos mídia
Period – período
Private collection – coleção
particular
Sculpture – escultura
Slum – Favela/ Comunidade
Space – espaço
Speaker – palestrante
Technique – técnica
Time – tempo
Traditional – tradicional
Trend – tendência

About CİMAM

CİMAM, International Committee for Museums and Collections of Modern Art, is an international forum of professional character for the discussion of theoretical, ethical and practical issues concerning the collection and exhibition of modern and contemporary art.

CİMAM is essentially composed of the directors and curators of modern and contemporary art museums and collections but also integrates independent professionals whose knowledge and experience are beneficial to this community.

CİMAM Members are museum professionals, they include the directors and curators of museums or institutions qualifying as Museums as well as training and research institutions which are beneficial for the advancement of the modern and contemporary art museum community respecting the ICOM Code of Ethics for Museums and CİMAM's Principles of Deaccession.

CİMAM currently has 575 voting members from 78 different countries.

The Committee's major objective is to develop cooperation and knowledge by identifying and responding to the needs and issues faced by modern and contemporary art institutions and the profession. CİMAM has generated reference professional codes such as the General Principles on Conditions of Deaccession from Modern and Contemporary Museum Collections, adopted in November 2009, and has promoted the Contemporary Art Museum Watch advocacy program concentrating on the different critical situations of contemporary art museums and collections in regions affected by world economical and political crises.

The first CIMAM Annual Conference took place on July 5th 1962 in The Hague. Since then the Committee has celebrated 46 conferences that have been held in over 30 different cities around the globe. CIMAM's Annual Conference has become an important meeting point for contemporary art professionals and an essential resource for the collaboration between museums, visual art professionals, artists and other institutions concerned with modern and contemporary art.

CIMAM Members

CIMAM Members are museum professionals, they include the directors and curators of museums or institutions qualifying as Museums as well as training and research institutions which are beneficial for the advancement of the modern and contemporary art museum community respecting the ICOM Code of Ethics for Museums and CIMAM's Principles of Deaccession. CIMAM currently has 575 voting members from 78 different countries.

Individual Members

Individual members acquire voting rights within the organization. Members receive a personal membership card allowing free admission to modern and contemporary institutions all over the world and access to the most relevant biennials of contemporary art also during the opening and preview days. Members benefit from reduced rates to attend the annual conference and CIMAM programs. Members have access to the Members Only section containing CIMAM's members directory connecting members worldwide.

Institutional Members

Institutional membership includes 3 personal membership cards for 3 professionals chosen within the institution to enjoy the benefits of CIMAM's individual membership. Additionally, institutional members have the right to post exhibitions on CIMAM's Touring Exhibitions database. The database, accessible at this website, includes information of available shows and their requirements. This source constitutes an international exhibition market connecting professionals worldwide.

Apply to Individual / Institutional Membership at cimam.org

How much does it cost?

CIMAM levies an affiliation fee that covers part of the administrative costs as well as the production of newsletters, publications, conference organization, travel grant programs and activities. Members joining CIMAM in 2013 pay one installment for the 1 year period remaining of the current triennial (2011-2013). All Memberships expire on 31 December 2013. Members will need to renew their membership in 2014 if they wish to enjoy membership benefits throughout the next triennial (2014-2016).

Individual member regular fee 2013: €40

Individual member reduced* fee 2013: €16

Institutional member regular fee 2013: €115

Institutional member reduced* fee 2013: €46

* Residents in countries listed as Emerging Market and Developing Economies according to the International Monetary Fund's World Economic Outlook Report, pay 40% of the regular membership fee. Check list at cimam.org

Support CiMAM

CiMAM offers its contributing members and sponsors an important international visibility. Overall value of visibility and recognition varies, depending on the level of each contribution. We will be happy to advise if you have any questions.

Find more information about how to become a Sustaining Member of CiMAM, a Patron of CiMAM or a Major Patron of CiMAM at cimam.org or contact Jenny Gil Schmitz, CiMAM Executive Director at jennygil@cimam.org.

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2011–2013

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Rudi Fuchs
Amsterdam, Netherlands

Alfred Pacquement
Paris, France

Margit Rowell
Paris, France

ArtRio

5–8 September 2013

Pier Mauá

Avenida Rodrigues Alves, 10

Praça Mauá – Rio de Janeiro

ArtRio is the main project by BEX cultural productions, which specializes in visual arts and was created in 2009 by Brenda Valansi and Elisangela Valadares. Its main objective is to foster the production, promotion and distribution of Brazilian art in the country and abroad, promoting fairs, producing publications and bringing international collectors, critics and curators to the country. In 2011 the entrepreneurs Alexandre Accioly and Luiz Calainho joined the partnership, bringing new ideas and projects into the company.

ArtRio was a watershed in the Brazilian visual arts scene and is already considered abroad one of the major art fairs in Latin America.

Read more at www.artrio.art.br

PIPA

Prêmio Investidor Profissional de Arte

PIPA Prize Exhibition
07 September – 24 November 2013
MAM Rio, Museu de Arte Moderna
do Rio de Janeiro

Prêmio Investidor Profissional de Arte (PIPA) arises from the partnership between Investidor Profissional Gestão de Recursos and the Museum of Modern Art of Rio de Janeiro (MAM Rio). The Prize is coordinated by the Instituto Investidor Profissional's team. It was created to promote the Brazilian art and artists by stimulating the domestic contemporary art production. Its goal is to reward artists that have already been highlighted for their artwork, and are already known in the Brazilian art circuit.

Every year the four PIPA finalists of the current edition show their works in an exhibition at MAM-Rio. This exhibition, together with the portfolio and study about the artists' careers, the Award Jury chooses PIPA's winner. This year the exhibition will be from 7 September to 24 November 2013 at MAM Rio, Museu de Arte Moderna do Rio de Janeiro.

The 2013 PIPA Board is composed by representatives of Investidor Profissional: Roberto Vinhães e Christiano Fonseca Filho (co-founders of Investidor Profissional); representatives of MAM-Rio: Carlos Alberto Gouvêa Chateaubriand e Luiz Camillo Osorio (President and Curator of MAM-Rio, respectively); representative of Instituto Investidor Profissional: Lucrécia Vinhães.

Invited members: Flávio Pinheiro (Instituto Moreira Salles Executive Superintendent) Moacir dos Anjos (Curator of 29ª Bienal de São Paulo and researcher of Fundação Joaquim Nabuco in Recife).

Read more at www.pipaprize.com

TRANSFORM

Museum Development Programme Brazil-UK

Transform is the British Council Brazil Arts programme from 2012 to 2016 celebrating the Olympic connections between Brazil and the UK. It is a long term exchange programme aimed at strengthening the relationships between institutions, producers, artists and arts professionals from both countries for mutual benefit and legacy, creating sustainable cultural connections. So far, more than 40 projects in Literature, Music, Visual Arts & Museums, Drama & Dance, Creative Economy and Film connected 40 Brazilian and 25 UK institutions in 8 different Brazilian States.

As part of Transform, the British Council Museum Development Programme Brazil-UK aims to create links between museums in both countries, facilitating the establishment of long-lasting partnerships in three main areas: Public Policy, Museums &

Galleries (peer-to-peer institutional relationships), and Universities.

The Programme's main activities include themed study tours in Brazil and in the UK, joint academic research projects, support for specific projects developed collaboratively between British and Brazilian museums, seminars, courses, workshops, debates and publications, and the exchange of shared public policies between governments in both countries.

The British Council Museum Development Programme is proud to have supported a variety of activities promoted by different committees during ICOM's 23rd General Conference in Rio de Janeiro, including CiMAM's Annual Conference. We work closely with the network of Modern Art Museums both in the UK and in Brazil, supporting touring exhibitions, fostering mutual capacity building and promoting seminars and debates, and we are pleased to continue this engagement through CiMAM.

Lucimara Letelier, Deputy Director Arts,
British Council Brazil

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

Founding patrons

Fukutake Foundation, Tokyo, Japan
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Fundació “la Caixa”, Barcelona, Spain
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CiMAM 2013 Annual Conference
*New Dynamics in Museums:
Curator, Artwork, Public, Governance*
MAM Rio, 12–14 August
Hosted by MAM Rio –
Museu de Arte Moderna do Rio de Janeiro
Organized by CiMAM in collaboration
with Suzy Muniz Produções

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CiMAM
International Committee for Museums and
Collections of Modern Art

Fabra i Coats
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info@cimam.org
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CiMAM's identity by Rogier Delfos Studio

CiMAM's office at Fabra i Coats is supported by
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