

**CiMAM**

**2013**

**ANNUAL**

**CONFERENCE**

**12 – 14**

**AUGUST**

**MAM RIO**

**RIO DE JANEIRO**



# *Conference Report*

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

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



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Dear colleagues and friends,

The 2013 CÍMAM Annual Conference can be considered one of the most successful in the last decade. In my opinion, both the depth and the precise articulation of the programs were outstanding. This was further enhanced by the hospitality and warmth of the organizing institution, the Museu de Arte Moderna do Rio de Janeiro (MAM), as well as the active participation of all the institutions and individuals who provided an exceptional welcome to our organization and its members. Rio de Janeiro is undoubtedly a vital capital for the art of our time, both within South America and the rest of the world.

Rio was an opportunity to learn many things. The excellent quality of the presentations delivered by the speakers, was particularly relevant through our contact with a metropolis where the differences between those who have and those who don't is blatantly visible. And in a world plagued by inequalities, where in many contexts art is comparable with the notion of luxury – or associated with the privilege of wealth – it was essential to be in touch with the power and equality of so many

local initiatives which, as of their internal creativity, cross over the boundaries of aesthetics and history, in favor of art as the centre of life.

We witnessed how art institutions have assumed great responsibility *vis á vis* the educational process by working in their immediate social context, but more importantly, we were exposed to the reality outside of the institutions, where there is an impressive amount of parallel and extremely relevant independent actions, projects and activities. While the Old World, seems to have reduced art to the realm of seduction and the exclusiveness of its system, the New World seems to be reminding us that the bond between sensibility and intellect should be conceived with the spirit of risk, generosity and the need to share, all of which are the adjectives that we use to describe the art of today.

This edition of the annual conference centered on the analysis of the existing and possible relations between the different actors within the museum system (artists, curators, public/audience and governance) who preside over the different museum models that we have created, while we are clearly perceiving and experiencing the



transformations of the global economic and cultural system. *New Dynamics in Museums: Curator, Artwork, Public, Governance* constitutes a starting point for a serious discussion and contribution for the promotion of the cultural values of art in open societies.

Among the 159 CIMAM delegates, arriving from 49 different countries to attend the conference, CIMAM received 25 travel grantees. This effort has been possible thanks to the enthusiastic support of a close group of institutions who, through their direct contributions, have taken an interest in making our organization more global and democratic. So many thanks for the funds received from the Getty Foundation, Fundación Cisneros/Colección Patricia Phelps de Cisneros, the Botín Foundation, SAHA Association and the British Council.

Another highlight of the Annual Conference in Rio was the conclusion of Zdenka Badovinac's term as CIMAM President. Her extraordinary leadership at the front of our organization was marked by intellectual excellence and unique ability to identify and open the discussion to major issues relating to the current state of the museum as a cultural in-

stitution within the public mandate. Zdenka began her administration after the Shanghai 2010 meeting, and together we immediately faced the internal re-organization of CİMAM when Pilar Cortada decided to take on new personal challenges, after serving as Executive Director between 2004 and 2011. This was easily and effectively resolved, thanks to the relentless and invaluable support of Inés Jover - our Program Coordinator - and to the new impulse, plus diplomatic genius of Jenny Gil, who is our Executive Director since 2011. I wish to make a special acknowledgement to Zdenka, with deep admiration for her true generosity, her inspiration and unending input, which I am sure is shared by each and every CİMAM Member.

The Rio de Janeiro Annual Conference is therefore the beginning of my three year term as the head of this organization which I have the honor of serving at the height of its history, which now exceeds half a century. I deeply appreciate the support and trust I have received for this election, and I intend to contribute to the expansion of a CİMAM that will continue to be intellectually challenging, as well as thoughtfully independent from any ex-

ternal pressures, beyond the norms of our profession - yet more attentive to a changing and often problematic panorama—where art and museums continue to play an essential role. I firmly believe that the debates and proposals of our organization should be known and shared by the governances that I have mentioned, while also reaching the intellectual community, and all that may be interested in the relationship between those who create, those who receive and those who wish to shorten the distance between both, in the every day.

We also want CÍMAM to expand its global boundaries, particularly towards Asia – where the generation of cultural institutions in China will lead to the unprecedented emergence of many contemporary art museums—to continue in Africa and the Middle East. I celebrate the election of this new Board, which combines the experience of the previous members with the impulse of its new constituents, who will surely respond with great creativity, critical spirit and much enthusiasm. I have asked Patricia Sloane, Associate Curator at Museo Universitario Arte Contemporáneo (MUAC) in Mexico City, to take charge as Secretary-Treasurer, knowing that her abilities and expertise will

be an asset to this period of the CiMAM administration.

One of the priorities for the new CiMAM Board will be the decision of the city and the institution to assume the organization of the 2014 Annual Conference, which we propose should continue to take place in the month of November. We hope to communicate the specific results shortly. As soon as this is decided, we will begin working with the board members towards the making of a quality program of great depth and constant renewal that may be useful to all of us in the practice of our mission.

Barcelona, September 2013

Bartomeu Mari  
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.



MAM Rio, Museu de Arte Moderna do Rio de Janeiro ©Leila Barreto

One of the key issues addressed by this year's CIMAM 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?



CiMAM 2013 Annual Conference, MAM Rio, Rio de Janeiro

# CiMAM 2013 Annual Conference

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

CiMAM 2013 Annual Conference was hosted by MAM Rio – Museu de Arte Moderna do Rio de Janeiro.

Post-conference tours were organized in Rio de Janeiro on 15 August 2013 and Brasilia on 16 August 2013.

A total of 159 delegates from over 49 different countries attended CiMAM 2013 Annual Conference in Rio de Janeiro.

CiMAM offered 25 travel grants to modern and contemporary art museum and collection professionals residing in countries with Emerging Market and Developing Economies, professionals residing



Visit to Silvia Cintra gallery during CiMAM 2013 Annual Conference, MAM Rio, Rio de Janeiro.

in Latin America, Turkey, Spain and the UK thanks to the funds received from the Getty Foundation, Fundación Cisneros/Colección Patricia Phelps de Cisneros, the Fundación Botín, SAHA Association and the British Council.

Three keynote speakers and six case study presentations shaped the bases of a larger debate that took place among the conference delegates. The active implication of professionals was requested through extended Q&A, workshop sessions and visits to contemporary art institutions and galleries in the city to reflect upon the issues arising from the conference topics.

Keynote speakers included *Tania Bruguera*, artist and initiator of Immigrant Movement International (IM International), Havana, Cuba / New York, USA; *Paulo Herkenhoff*, Director at Museu de Arte do Rio MAR Rio, Rio de Janeiro, Brazil; *Stephen Wright*, art writer and professor of the practice of theory at the European School of Visual Arts, Angoulême/Poitiers, France.

Case study presentations by *Zoe Butt*, Executive Director and Curator at Sàn Art, Ho Chi Minh, Vietnam; *Rodrigo Moura*, Deputy Director of Art

and Cultural Programs at Instituto Inhotim, Belo Horizonte, Brazil; *Joanna Mytkowska*, Director at the Museum of Modern Art, Warsaw, Poland; *Dieter Roelstraete*, Manilow Senior Curator, Museum of Contemporary Art, Chicago, USA; *Samuel Sidibé*, Director at the National Museum of Mali, Bamako, Mali; *Ravi Sundaram*, Senior Fellow at the Centre for the Study of Developing Societies (CSDS), Delhi, India.

A panel discussion with *Ívana Bentes*, *Marcus Faustini*, *Lia Rodrigues* and *Jailson de Souza* moderated by *Luiz Camillo Osorio*, Chief Curator at MAM Rio.

Workshop sessions on Monday 12 and Wednesday 14 included 7 working groups of 20 participants each. Conference delegates participated in the workshops moderated by members of the Board of CIMAM, conference speakers and CIMAM Members.

The conference program included visits to Casa França-Brasil, Estúdio Ernesto Neto and A Gentil Carioca, Museu de Arte do Rio (MAR Rio), Casa Daros and Instituto Moreira Salles, Galeria Silvia Cintra + Box 4 and Anita Schwartz Galeria de Arte.



CIMAM received the generous support from individuals such as *Carlos Alberto Gouvêa Chateaubriand*, President of MAM Rio – Museu de Arte Moderna do Rio de Janeiro, *João Vergara*, Coordinator at Carlos Vergara Studio; *Karla Osorio*, Founder and Curator of ECCO – Contemporary Art Center, Brasilia and *Mr Jozef A. Smets*, Belgian Ambassador in Brazil. Also from contemporary art institutions, organizations and galleries such as A Gentil Carioca, ArtRio, Casa Daros, PIPA Prize, Anita Schwartz Galeria de Arte and MAC Niterói.

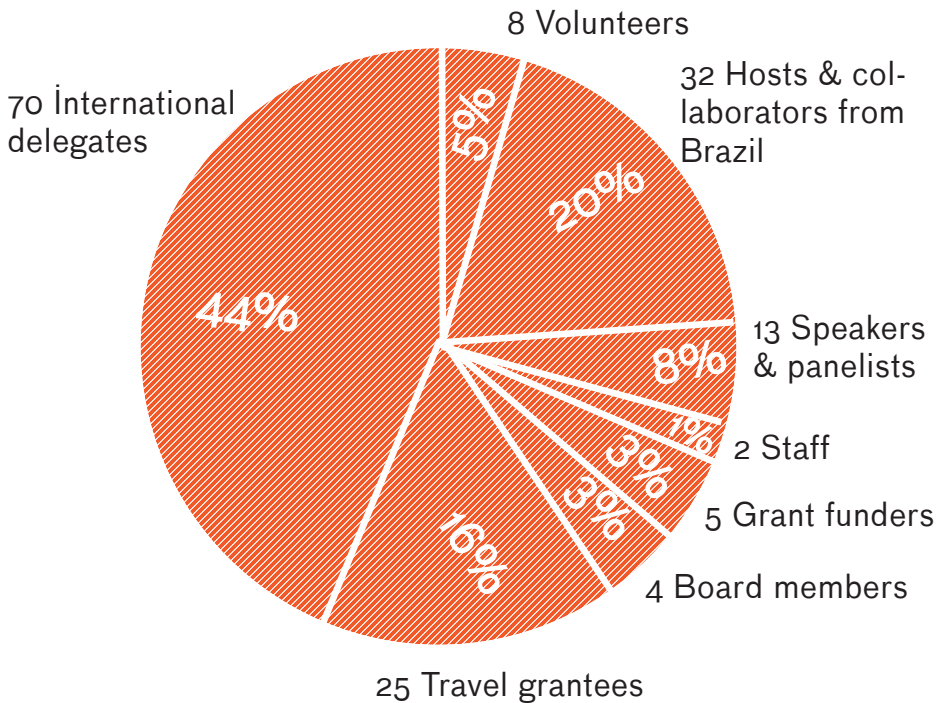
Post-conference tour 01 on Thursday 15 August included visits to both Museu Castro Maya, Museu do Açude and Chácara do Céu, and to MAC Niterói.

A group of 15 delegates continued the post-conference tour onto Brasilia on Thursday evening. The program of visits on Friday 16 August in Brasilia was focused around an architectural tour of the city and included a lunch reception at Mr Jozef A. Smets, Belgian Ambassador in Brazil's official residence and a visit of ECCO – Contemporary Art Center's new location with a pre-opening exhibition followed by a private dinner reception hosted by Karla Osorio with a visit to her collection.

Please refer to the conference booklet available at [cimam.org](http://cimam.org) for biographies, workshops and program details.

# Conference delegates

The Annual Conference is CIMAM's most important meeting throughout the year. It is attended by directors and curators of modern and contemporary art museums and collections and independent professionals. CIMAM 2013 Annual Conference was attended by 159 delegates.





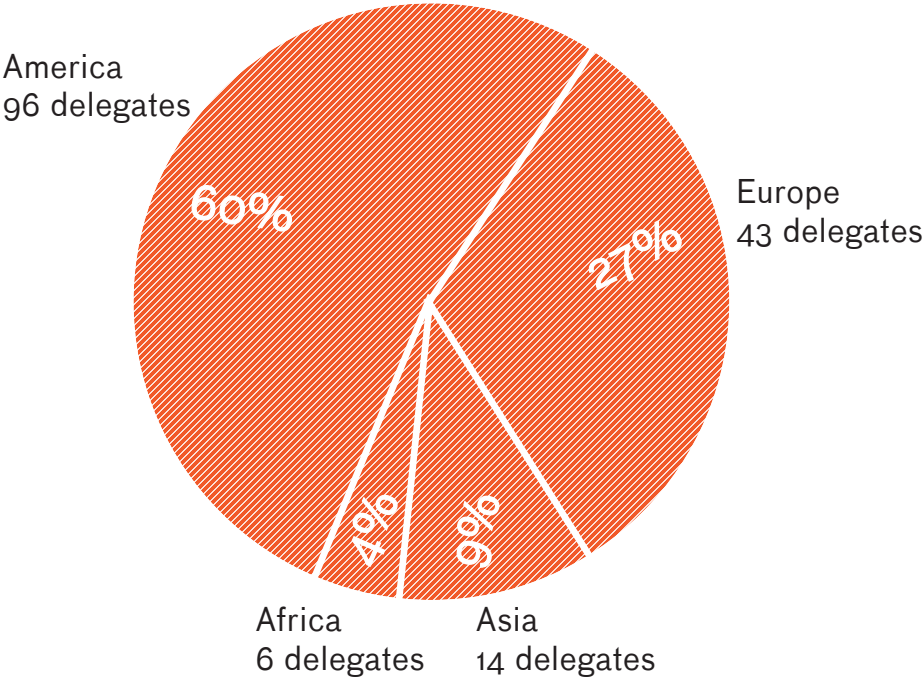
CiMAM 2013 Annual Conference, MAM Rio, Rio de Janeiro

*Conference delegates by countries*

A total of 159 delegates from over 49 different countries attended CIMAM 2013 Annual Conference in Rio de Janeiro. This year there was a strong presence of Brazilian colleagues attending the Annual Conference.

Argentina 2, Australia 1, Belgium 3, Bosnia and Herzegovina 1, Brazil 72, Canada 1, Colombia 1, Costa Rica 1, Croatia 1, Chile 1, China 2, Denmark 2, Egypt 1, Finland 4, France 1, Germany 3, India 2, Israel 1, Jamaica 1, Japan 3, Kosovo 1, Kyrgyz Republic 1, Luxembourg 1, Mali 1, Mexico 3, Netherlands 4, Nigeria 1, Norway 1, Peru 1, Philippines 1, Poland 3, Portugal 1, Qatar 1, Romania 1, Russia 1, Singapore 4, Slovenia 1, South Africa 2, Spain 5, Sweden 3, Switzerland 2, Turkey 3, United Kingdom 4, USA 14, Vietnam 1, Zimbabwe 1.

*Conference delegates by continent.*



### *Conference delegates 2003-2013*

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

CIMAM 2013 Annual Conference in Rio de Janeiro was celebrated during ICOM's Triennial Meeting in Rio de Janeiro.

The attendance this year was lower than previous CIMAM editions due to the time of the year but also to the high travel costs to Rio de Janeiro and expensive lodging in the city.

2003 San Francisco	87
2004 Seoul	92
2005 São Paulo	112
2006 London	140
2007 Viena	130
2008 New York	170
2009 Mexico	150
2010 Shanghai	200
2011 Ljubljana and Zagreb	180
2012 İstanbul	218
2013 Rio de Janeiro	159



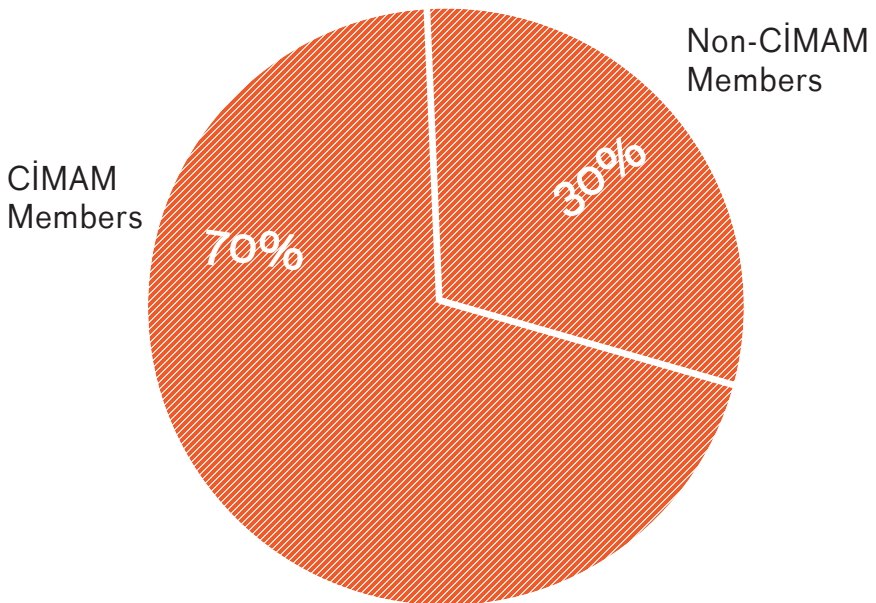
CiMAM 2013 Annual Conference, MAM Rio, Rio de Janeiro



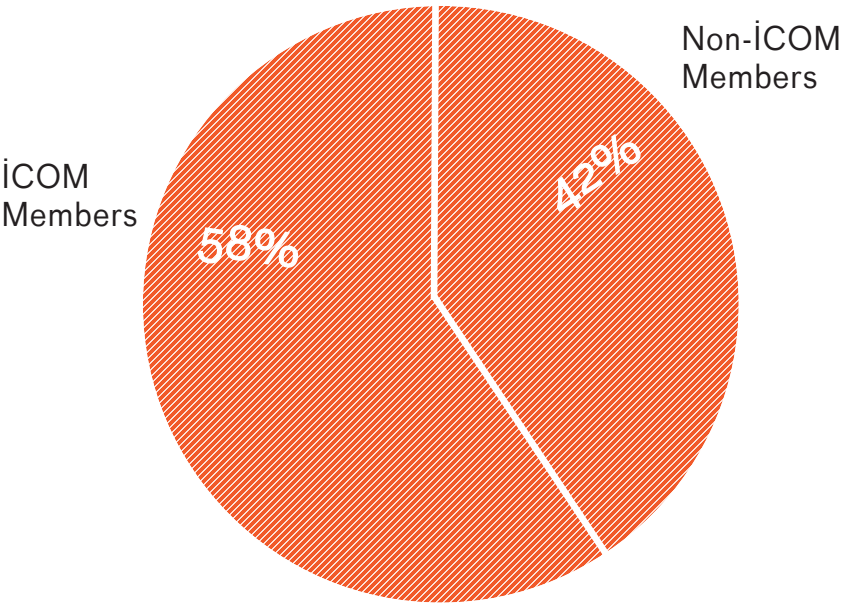
### *Conference delegates and membership*

CiMAM currently has 575 members from 78 different countries. CiMAM Members are our best audience but not our only audience. Many professionals from outside ICOM and CiMAM join our meetings.

CiMAM Membership among delegates at CiMAM 2013 Annual Conference.



*iCOM Membership among delegates at CiMAM 2013 Annual Conference.*



## *Conference budget*

### *CiMAM's budget*

CiMAM's total annual budget is one of the largest of the ICOM International Committees. CiMAM is also one of the most active committees of ICOM and the only one to have its own contributing members.

In 2012 CiMAM's total expenses was of €182.232,00 from which 72% has been dedicated to programs and services for CiMAM's members.

The total costs of CiMAM's staff in 2012 has been of €48.792, the operating office costs have been of €22.544. CiMAM's aims to increase programs, activities and general visibility to raise the sufficient funds to become a fully sustainable organization.

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



CiMAM 2013 Annual Conference, MAM Rio, Rio de Janeiro

### *Conference budget*

In 2013 CIMAM received the generous in-kind support from individuals and organizations in Rio de Janeiro for the amount of €61.830,00. E-flux sponsored CIMAM's announcements in 2013.

Delegates: 159

Travel grantees: 25

Countries: 49

Total cost of the conference €120,710.70

Expenses paid by CIMAM €56.680,70

Total In-kind received €64.030,00

Income from Registration €39.100,46

Cost per participant €804,74

Facilities €14.330,00

Speakers €28.028,45

Communication €3.000,00

Transportation €5.285,84

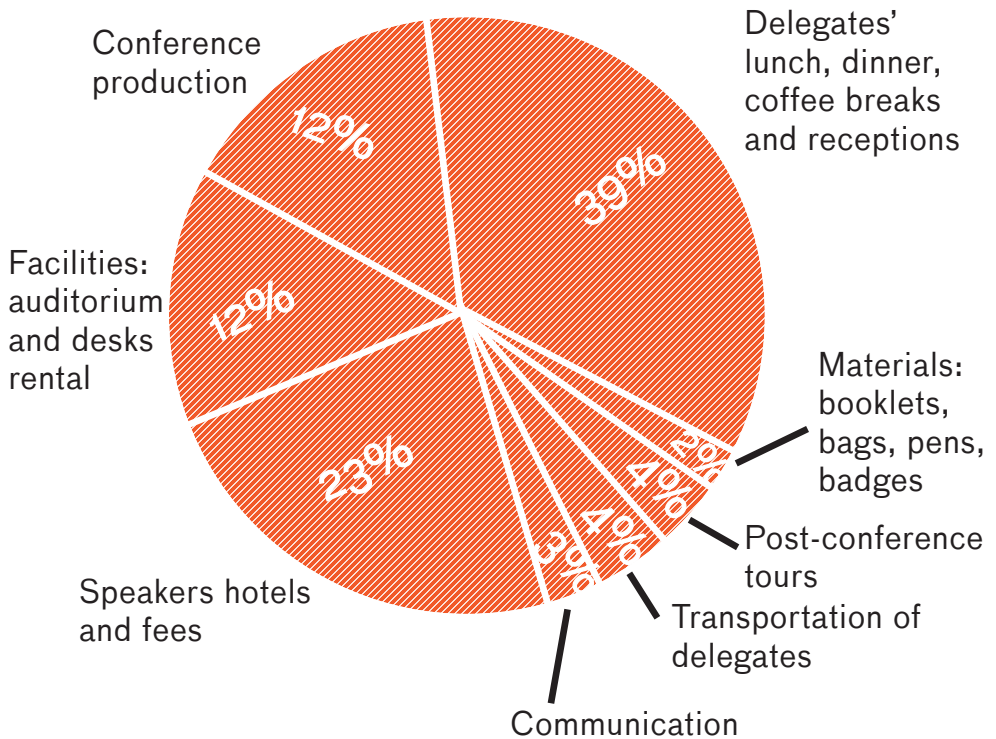
Restauration €47.500,00

Conference production €15.086,89

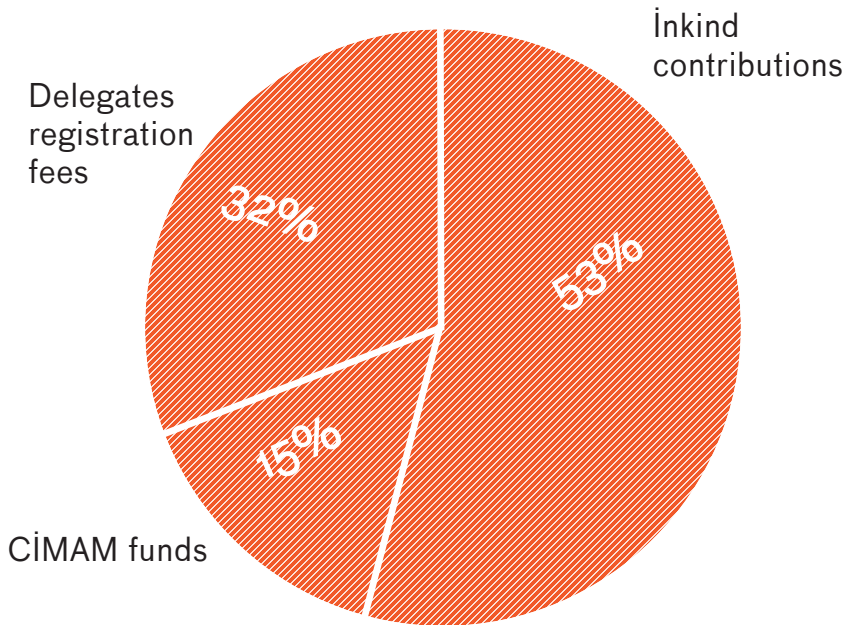
Conference material €2.161,58

Post-conference tours €5.317,94

## *Conference breakdown of costs.*



*How was the conference financed?*





CiMAM 2013 Annual Conference, MAM Rio, Rio de Janeiro



# Travel Grant Program

CiMAM's Travel Grant Program is designed to foster cooperation and cultural exchange between visual art professionals in emerging and developing economies and their counterparts in other regions of the world. It also allows professionals working independently and from institutions with lower budgets to attend CiMAM's Annual Conference.

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

Since 2005 a total of 172 travel grant beneficiaries have been awarded support to attend CiMAM Annual Conferences.

In 2013 CIMAM offered 25 travel grants to modern and contemporary art museum and collection professionals residing in countries with Emerging Market and Developing Economies and professionals residing in Latin America, Turkey, Spain and the UK.

The total amount received was €63,200.00 and was generously provided by:

The Getty Foundation, Los Angeles, offered 15 travel fellowships for professionals residing in countries with Emerging Market and Developing Economies.

Fundación Cisneros/Colección Patricia Phelps de Cisneros offered 5 travel grants for professionals residing in Latin America with priority to Central America and the Caribbean.

SAHA Association supported 2 professionals from Turkey.

The Fundación Botín supported 2 professionals residing in Spain.

The British Council supported 1 professional from the UK.

The Travel Grant Committee of CİMAM constituted by 5 CİMAM Board Members reviewed over 100 applications in 2013.

CİMAM is planning to increase the number of travel grants that CİMAM can offer to contemporary art professionals from around the world to benefit from attending the CİMAM Annual Conferences.

Since May 2013 the new CİMAM website has dedicated a section exclusively to CİMAM's Travel Grant Program with extended information about its funders and beneficiaries.

*CiMAM  
Travel Grant  
Committee  
2011 – 2013*



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



Vasif Kortun, Board  
Member of CiMAM,  
Director of Research  
and Programs, SALT,  
İstanbul, Turkey



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



Natalia Majluf, Board  
Member of CiMAM,  
Director of Museo de  
Arte de Lima, MALI,  
Peru



Ivo Mesquita, Board  
Member of CiMAM,  
Artistic Director of  
Pinacoteca do Estado  
de São Paulo, Brazil

# *The Getty Foundation, Los Angeles*

Since 2005 the Getty Foundation has been contributing to CIMAM's development by supporting the attendance of a total of 119 professionals from underrepresented countries around the globe to CIMAM Annual Conferences.

*CIMAM Travel Grant beneficiaries funded by The Getty Foundation since 2005.*

2005 São Paulo	19
2006 London	17
2007 Viena	20
2008 New York	0
2009 Mexico	0
2010 Shanghai	0
2011 Ljubljana and Zagreb	25
2012 İstanbul	23
2013 Rio de Janeiro	15

In 2013 the total awarded amount by the Getty Foundation to CiMAM to carry out the Travel Grant Program was of €39.500,00. The funds have been used to cover travel, lodging and registration fees of 15 award recipients from 14 different countries to attend CiMAM 2013 Annual Conference.

### *Selection process and criteria*

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

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

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

CİMAM followed the list of countries with emerging and developing economies according to the International Monetary Fund's World Economic Outlook Report, April 2013.

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



### *Application process*

Each candidate completed the online application available at CiMAM's website including CV, short biography, detailed budget and two letters of recommendation before 12 June 2013. Applicants were notified of the decision by 1 July.

The support was limited to conference registration, travel and lodging expenses for the awarded beneficiaries. All grant recipients were first approved by the grant contributor.

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

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

*Geographical distribution by country of residence  
of the travel grant beneficiaries of the  
Getty Foundation, Los Angeles*







## *Grantees' reports*



André Von Ah, Curator,  
Domino, Zagreb,  
Croatia

The visit to the MAR (Museu de Arte Contemporânea) of Rio de Janeiro was of special interest to me. This is a new museum in the city, and is still gathering its collection.

What we saw in the guided visit by the director of the museum was an eclectic collection, both in its origins as in its exhibition.

In one room there were on the walls landscaping paintings dating from the 17th to the 19th century while on the floors there were modernist installations dating from the 20's of the 20th century of what it was called the constructivist Brazilian movement in the Arts.

In the next room there was a very interesting contemporary installation, by Brazilian artist Raquel Versieux, that appropriated landscape images into backlit boxes with methodically done holes through

which the light would come through, calling our attention to specific parts of the image. In front of it there were metal containers in which raw iron ore could be found with also specific points of light generated by lenses above it.

Of special interest to me also were the networking moments in which I could not only get in touch with people working for longer in the same area in which I am starting but also connect with them to think of future projects and joint ventures, besides the formal invitations of visits to their places of work as well to mine.

To resume, the CIMAM 2013 Rio de Janeiro, was a good networking moment, with good discussions and well thought of visits to places in a city of a rich cultural life – past and present.



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

The 2013 International Committee for Museums and Collections of Modern Art – Annual Conference in Rio De Janeiro, Brazil 2013 was an eye opener. It introduced me to new ideas and challenged me to seek new ways in which to make the institution which I work in engage better with the public. This was because all of the keynote speakers and workshops offered new perspectives from professionals in various part of the world. I certainly was able to glean something from every speaker.

Tania Bruguera was one of my favorite speakers. She is an artist and initiator of Immigrant Movement International (IM International), Havana and USA. She opened up the conference, and started on a very positive note. I found her overall discussion about audience engagement very interesting. She spent some time emphasizing the fact that the audience has a short term relationship with art. Therefore, more needs to be done to ensure that their experience is more memorable. Thus, allowing them to continue to process later. She argued that

short term performance should have a long term impact for it to be relevant. Through Tania's talk, I learnt that one can use audiences to complete conceptual artwork. Sometimes, the audience may not even know that they are part of the art process and this is not necessarily a negative factor.

Even though I found her presentation insightful, I realized that I personally may not be able to duplicate or appropriate all of her ideas in Zimbabwe because of different cultural and social dynamics. For example, Zimbabwe does not have the same migrant population challenge that other nations face.

Zoe Butt the director and curator of Sàn Art in Vietnam gave a case study that I could very much relate to. I could relate to the challenges she faced in explaining the role of a curator to her community, since curatorial practice is relatively new. In Zimbabwe, a few artists and members of the public view this role with suspicion. Others over glorify it. From Zoe's talk, I learnt that one has to find a new language with which to communicate art to the community. This language must be locally relevant, yet have an international consideration.



Art institutions must invest in building trust with locals for them to be relevant.

One speaker who I will remember for a very long time is Paulo Herkenhoff, the director of Museu de Arte do Rio, MAR Rio. His emphasis on using art to transform and educate the community was inspiring. As the Curator for Education at the National Gallery of Zimbabwe, I certainly took away valuable information and ideas that could be implemented in Zimbabwe. Though Paulo's institution is very new, it was encouraging to see how they had implemented key changes based on audience interaction within a short space of time.

Samuel Sidibé's case study on the National Museum of Mali made me realize that Africa needs to engage more with the rest of the art world. African institutions need to be more creative in their museum and gallery programs as they face unique challenges compared to the rest of the world. It was interesting to see how Samuel had transformed the art scene in Mali, or West Africa at large through the National Museum of Mali.

In terms of workshops, I chose to be part of the *New dynamics between the knowledge the institution is disseminating and other knowledge sources* throughout the conference. This was facilitated by Abdellah Karroum of Mathaf: Arab Museum of Modern Art, Doha as well as Zoe Butt. We spent much of our time sharing experiences from the communities from which we come from. We discussed and debated definitions of knowledge, dissemination and language. We asked ourselves what it meant to be universally relevant yet appealing to a local audience. It was fascinating to see that many of us faced similar challenges, and that new dynamics do need to be implemented in order for us to accomplish our visions.

What I most appreciated about CİMAM was that it created an incredible platform from which we could network. In just a few days, I was able to meet art curators and directors from all over the world from myriad institutions. I am hoping that very soon, collaborations and cultural exchanges will come to fruition because of this. In addition, the location was exceptionally beautiful. It was wonderful to see so many galleries and museums in Rio de Janeiro

and understand the local art scene there.

I would like to thank The Getty Foundation for making this positively transformative experience possible.



Nellya Dzhamanbaeva has not submitted the travel grant report.

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



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

First, I would like to acknowledge the support of the Getty Foundation to attend the CiMAM conference in Rio de Janeiro.

Social linking, context, and user are some of the most common terms that were repeated in lectures by artists, curators and other cultural agents presented at the CiMAM conference titled *New Dynamics in Museums:*

*curators, artwork, public and governance.*

“What do we do in our contexts to create access?” asked Jailson de Souza to the audience at his presentation titled *El museo es el mundo (Museum is the World)*. As a professor at the Universidad Federal Fluminense de Brazil and founder of the Favelas Observatory, he seeks to bring the academic world into the favela by creating research projects developed by students coming from these environments. They would bring their own experience to generate knowledge, which will help in the design of public policies for these urban areas.

Paulo Herkenhoff at the Museo de Arte de Rio (MAR) proposes to get acquainted with the context and to establish dynamics that will create a relationship between the institution and the context. MAR proposes to create a link with the neighborhoods surrounding the museum, but also between the school and the museum. This last relation is activated at an early stage through a series of courses designed for teachers. These courses not only aim to provide information to teachers about what happens in the museum but, like in the case of the Favela Observatory, they also listen to the teachers. As Herkenhoff affirms: “we need to understand what is happening with the schools in Rio”. According to the MAR director, “the school has ceased to be the center of community life “following with the question, “can the museum help the school to retake its place as symbolic center?”.

It’s interesting how education is presented as a bridge to link the institution with social context, especially in the Brazilian situation with an important tradition of interaction between art and education. It would be interesting to see how the mechanisms proposed by Souza and Herkenhoff could be applied in other contexts.



Krzysztof Gutfranski,  
Art curator and  
researcher, Torun,  
Poland

In 1966 Polish architect Oskar Hansen took part in the competition for the building that would house Museum of Contemporary Art in Skopje, capital of Macedonia (which has been severely damaged by a massive earthquake several years before). Its design envisaged a new kind of dynamics and architectural functionality, both on the technical as well as symbolic level.

According to Hansen's proposal, museum would consist of transformable solid body, which – thanks to the special elements of construction to be used – could hide under the surface of the earth at any time, leaving a free space on its spot, especially when no exhibitions or events were planned. Hansen's entry did not win the competition. The notion of the exhibition space was a renewed version of Andre Malraux's "museum without walls", and it could serve as a metaphor for one the leading threads of an annual CIMAM conference in Rio de Janeiro in which, supported by generous Getty Foundation's grant, I was honored to participate.

The event has been made especially lively by an interesting selection of case studies examined, stimulating discussions, and perfectly organized studio tours. It has been frequented by a varied group of colleagues from all parts of the world, mostly experts both from institutional and independent circles. Due to a particular emphasis on geopolitical context, and heterogeneous nature of the city itself, organizers of the conference postulated “new dynamics of the museum,” supporting it by a quote from Brazil’s probably most famous twentieth-century artist, Hélio Oiticica – “museum is the world.”

Scope and varied nature of the conference’s program were of particular interest to its participants. Scheme of respective topical segments that were divided into three consecutive days (“new dynamics” arising between curator and art work, visiting public and museum governance) attempted to delineate an area where museums’ “new” dynamics could be localized, both in the context of Brazil, that was not shaken by worldwide financial crisis, and museological challenges of the era of rapid globalization.

I've found four specific events to be of an utmost importance. Through participating in them, I was able to (at least partially) come closer to the notion and meaning of the institution of museum in Latin America (global dimension remained at this level as a vague outline). They consisted of an appearance of Cuban artist Tania Bruguera with her "ethical esthetics" project, discussion panel *Museum is the world* focused on local art activism scene from Rio, Paulo Herkenhoff's appearance (with a visit to his Rio-based Museu de Arte), and a workshop concerning relations between the phenomenon of precariate and work in cultural sector that has been conducted by Luiz Camillo Osorio, curator at Museu de Arte Moderna and conference's host.

With Bruguera presentation as an entry point, which has placed presentations of her Brazilian colleagues in a substantially wider context, we were confronted both with the working documentation of an artist, as well as with a manifesto generated by her long-term Immigrant Movement International project, and her postulated *arte útil* (Useful Art) and *arte de conducta* (Conduct/Behavior Art) theorems. Artist suggested superiority of long-term projects over those spanning shorter periods of



time (besides the context of precariate), both for museums and for her own practice, building a sort of a communication platform that serves relations with an audience/work's co-creators. Her insistence on meaningful, utilitarian art (taking its philosophical cues from writings by William Morris or John Dewey) closes on in, somewhat delicate and understated, area of moralizing art (uselessness, particularly in relation to the economy of time, has been also used as a subversive category not only in the context of 20th century art). On the other hand, Bruguera presentation intriguingly referred to a legacy of Brazilian educator and philosopher Paulo Freire.

*Museum is the world* (Ivana Bentes, Marcus Faustini, Lia Rodrigues and Jailson de Souza) panel approached the spiritual level of Oswald de Andrade's Manifesto Antropófago, and was conducted in Portuguese in its entirety. Improvised interpreter went to great lengths of effort to come in time with panelists' explosive energy. Most of them were either activists connected to a university, or leading an independent artistic practice. (Unfortunately, English language of the conference could have been the cause behind low number of local Rio

experts that came to participate). Vision of communicating through art that has been discussed by panelists as well as by MAR director Paulo Herkenhoff on the following day, related to a committed participation of the audience from favelas, the zones of urban poverty and exclusion, artist's social responsibility, and the figure of curator and artworks as means of democratizing access to knowledge. According to panelists, education is of crucial importance for the process of emancipation (everyone seems to share this belief with Paulo Freire). It enables to create new spaces with audience's active participation. Museum is a "real world" for them, as has been repeatedly stated (also through writings and favela-based activities by Helio Oiticica tradition). Hansen's "invisible" museum that has been mentioned above becomes a metaphor for the new possibilities of social change and utilitarian aspect of art that has not been reduced to a homogenized system of the series, a collection of ruins. Here, we deal (at least in theory) with "state of art without art" (Lygia Clark) – this role is being played by freshly opened and highly impressive MAR museum, or Favela Observatory, co-managed for many years by Jailson da Souza, or on the comparative level, by theatre-

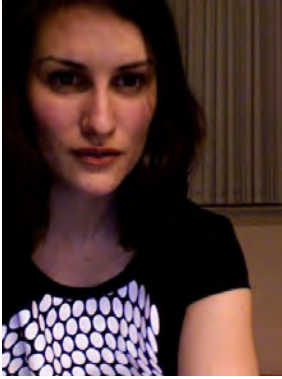
cum-dance experiments by Lia Rodrigues or Marcus Faustini.

A separate event touching on Brazilian themes was organized in the form of a workshop dedicated to precarious work conditions in broadly understood cultural domain. MAM curator Luiz Camillo Osorio made a perfect introduction to the basis of social protest in Brazil, and to many related topics around inhabitants' entitlement to the city and urban mobility. However, being interested in the specific situation of cultural workers in the freelance positions, I had to restrict my curiosity to the repetition of the thread of collaboration and building long-term relations with favela inhabitants. It seems that the problem of being simultaneously "underemployed" and "overemployed" by cultural workers does not fit in the scale of great undertaking of social art that remains the main concern of Brazilian art institutions, NGOs and respective activists.

However, as a space for activity, new "museum without walls", favelas themselves remained for me an unexplored terrain of Rio de Janeiro. Panelists swiftly disappeared from my view, while conference's intensive program only allowed further

exploration after its closing time. In spite of all, I decided not to resort myself to a super-popular tourist “safari” option that is so-called favela tour.

All the elements and threads described above stimulate further exploration. My first visit to Latin America allowed me to de-mystify my preconceptions of Brazil and its constituent artistic scene. Altogether, broadly understood “global south” is located somewhere else. Besides getting to know extra-European model of alterity in the museological context, the advantage of the conference was for me – as an independent curator – a unique opportunity of networking, possibility of learning of the professional interests of colleagues from such disparate places as India, Chile, Turkey, Romania, Peru, Colombia, Angola or Singapore. I’m sure that at least some of these contacts would stay for longer. I have to decidedly recommend everyone a challenge of next year’s CİAMAM conference, with a generous support of the Getty Foundation [there were also people who came given grants from Fundación Cisneros (Latin America), the British Council, SAHA Association (Turkey) and Fundación Botín (Spain)].



Mia Jankowicz,  
Independent curator,  
Cairo, Egypt

I was delighted to be able to attend the CIMAM 2013 conference as its theme, *New Dynamics in Museums: Curator, Artwork, Public, Governance*, spoke to several aspects of my current curatorial research. My project is an unauthorized intervention into the Egyptian Museum, commissioning artists to make sound works to be listened to onsite, as a means of addressing its failures to develop new imaginations

around its collection. This is at root a question of governance and curation, requiring a new relationship between artist and museum. The conference allowed me scrutinize those particular relations closely, and to see the most current debates from the perspective of contemporary museum professionals. I was interested to see that the questions brought about by CIMAM - speaking largely from contemporary and modern collections - had a strong relation to those I had been building in response to the Egyptian Museum, a museum of antiquities.

One of the key issues for me is the presence of an overbearing cultural ministry, and so Zoe Butt's Case Study on day 1 was particularly relevant. She spoke of how different modes of government censorship ultimately drove, rather than crushed, interest in the censored works, in a dynamic that is strongly related to the idea of a 'national image' or narrative of which the state approves, and the role artists take acknowledging other narratives than this. Outright censorship is but one tool in this basic dynamic, which repeats itself in numerous contexts and I would have been happy to hear further propositions beyond the anecdotal outline she gave in her short presentation. This situation had a 'happy' ending, but in the face of such overbearing authority and its slippages, what happens next? How can those relationships be redrawn or subverted in favour of the artist and a potential public? In this situation, what are the implications for critical practice and thought in the making and receiving of work?

One strength of the conference that I liked very much were the voices of non-museum professionals in keynotes and other important spaces. Tania Bruguera gave a particularly convincing case for

*arte util* (a term and mandate I nonetheless want to handle very carefully) which aside from a basic social desire, has the potential to reconfigure relations entrenched by the museum. She was forthright and clear on her relationship with museums as an artist, and I particularly appreciated the point she raised about institutional critique no longer being possible on the grand scale. I was left with the question of what are those spaces left not overlapped by this particular form of institution? What is the working space outside of this logic?

I joined Abdellah Karroum's workshop, *New dynamics between the knowledge the institution is disseminating and other knowledge sources*, on its two sessions. By 'knowledge' I was more interested in the – emotional, affective, associative - knowledge produced in the intimate encounter between a person and an object; one that also produces a certain emotional ownership within the public. The questions of how this mercurial ideal can be facilitated institutionally were discussed a lot – naturally this overlapped into overarching questions of education and public engagement, as our group was large and a lot of competing motivations feed into this topic.

The trip was also an opportunity to research in Brazil, as I have never visited South America before. The presence of numerous local professionals was incredibly useful and gave me a beginning of an understanding in how this scene is functioning, as well as a small insight it relates to the political news that we've been observing from abroad. On top of the crowded schedule to various local spaces, in my own time I was lucky to be able to connect with numerous artists for research meetings. I've stayed in touch with several of the conference delegates, because CÍMAM clearly recognized that talking, thinking and laughing time on the bus and over coffee or caipirinhas is a valuable curatorial situation too.

This is only a small part of my reflections on this conference. I'd like to thank the Getty Foundation for this experience. The ideas and connections forged will feed into my current project and ongoing research in numerous ways.





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

The notion of locale-globalization, the gap of knowledge and representation was being brought up much in the conference. In China - Singapore, it is much too common now to be bombarded with historical narratives of the past, to hear one address the gaps in historicity or dine in a kitschy reinvented franchise of the past. The search for a sense of belonging and clarity in representing a whole identity through pluralities fuels the current art discourses (in contemporary art or modern history) of New Asia.

I gathered from the mix of speakers - how this sparks from a reaction from an exponential rise in globalization which pushes cultural workers on an anxious search for identity and identification with the locale-international. New knowledge and expressions are on a rampant “economic” demand and of course, it is inclusivity fuelled by the ambitious/ambiguous web culture that terrorizes the status quo and also calls for social action.

I especially enjoyed the panel led by Luiz Camillo Osorio which showcased the locale Art efforts. I begin to be very much aware of how Art may function as a social tool and also how to think beyond the museum for activation and especially in terms of performing arts. For me, it was good that one realign their priorities in contributing to the real and “culture”. I very much enjoyed the museums visits and also Gallery walk, as it made me more aware of the different holistic approached of growing the Art system in Rio and perhaps different conditions which fuel each initiator.

Overall, it was a very enriching experience as I have gained many insights and consciousness into future planning for Yellow River Arts Centre, let alone understand how a specific context (rural-urban-modernity) may also fuel different approaches of sharing art, in addition, how one’s institutions role or function may behave in a such given context. Yellow River Arts Centre, being a center set to open 2014, requires such awareness in decision making to potentially become an international center which is able to contribute to the locale and inform the international. Lastly, I can confidently say that the conference fuelled my passion for museum

development upon witnessing international efforts of others and has widen my perspective of how Art is being used for a greater good.



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

Attending the CIMAM conference this year was particularly exciting because it was held in Rio de Janeiro. A country that to me has a similar air to the Philippines, postcolonial with similar characteristics of a developing country and the divide between class strata, embedded with a rich distinct culture. Visiting Brazil was such a special and inspiring time because at the moment, there is a feeling that the country is united in protest against insubordination. Artists, the working class, the younger generation, and even their parents (so it seems, as i engage with the Brazilian youth), are pushing for a united manifestation. To me this is art itself, in progress, happening, and alive. This backdrop and the friendships I have created with a few of the Brazilian artist, art/organizers was very special to me because it gave me a sense of the

geography I was temporarily walking and living at the moment.

Aside from the discussions itself at CÌMAM, what I particularly enjoyed was the long walks around the city encountering the daily lives of people in transit, going to Ernesto Neto's artist studio, heading towards a very interesting gallery model, "A gentle carioca", and at night breaking bread with refreshments, barbecue and a taste of samba. Coming from a process-based curatorial background, these are what matters to me. A life manifesting on its own - and the conversations, and topics of the CÌMAM conference are footnotes (but mind you, valuable footnotes within Institutional models). Although I am very critical with the discussions, I can sense the "genuine" interest of administrators from varying institutions to step out of the sterility, elitism and inclusiveness of the aging concept of a "Museum". Museums have multiple roles in our present times. Long gone are the times wherein the chief mandate of museums was simply to preserve, present, promote the history and culture of a country or region and its people. The focus of museums then, were largely inward-looking, concentrating their energies on collecting artifacts and artworks,

displaying them in their galleries and serving as gatekeepers of history, heritage and culture. Constantly, museums are undergoing a transformation.

Of all the speakers, I was especially struck by the fleeting presence of Brazilian Artist, Jailson de Souza. He was involved with the Observatorio de Favelas. And this word, “Favela” has been with me all the time, hearing people mention it here and there while in Brazil. Jailson de Souza posed a question to the audience, which I think summarizes everything that an institution and curator should involve itself with “What are you doing to democratize artistic practice, and create access?” This simple question, to me was the point of this entire gathering. The sincere intent, aside from art appreciation, and observation of curatorial techniques, and transnational exhibition-making, should be rooted on the basic, most fundamental role of Art - and what we do as cultural workers to enhance/encourage this connection.

The seminar at CIMAM has provided me a place for self-reflection. On top of Hotel Everest, savoring my coffee, reading my overdue curatorial readings, and having a glimpse of the roaring waves of

İpanema - far-away from home, and going to discussions everyday about exhibition-making, gave me very basic ideas on how to better connect to the audience, to “my” Manila, to “my” Southeast Asia. The discussions were highly encouraging when thinking about exhibition practices in my locale. For I have been blessed to be surrounded with this kind of openness, collaborative energy and direct action for years, and the years ahead of me, in terms of talking about practices in independent art spaces. And although these years may seem like the works are a mere echo within the walls of my city, I know for a fact, that within the discussions that took place in CİMAM, or with other cultural organizers and art administrators that I was given a chance to engage with, I knew that my community, as a self-organized community, were on the right path. I long for the time when institutions are the reliable source of finance, funding, and gatekeeper of a certain history for my country.

For the present in Manila, the gatekeepers are the individual citizens, and individual artist/run, commercially run, interdisciplinary art/artist hubs and communities, where genuine collaboration takes

place, which to say is not at all wrong, but in a sense, different. These differences, aside from my story, but also from the practices of others, are what make CIMAM interesting. I appreciate the diversity, and the openness of practitioners, in their curiosity and interest in the practices of other countries, this in turn gives us great things to think and theorize about, when it's time to come home to our respective cities, enchanted and propelled by the inexhaustible variety of life and its possibilities.



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

I would like to express my gratitude to the Getty Foundation and the CIMAM conference organizers in awarding me the grant to attend the conference. I have previously been recipient of a grant from the Getty Foundation that facilitated my trip as a speaker at the 2011 ACASA triennial conference in Los Angeles, USA. It was indeed a privilege to travel to Rio and be part of proceedings, to engage with other participants and speakers and fellow art

museum professionals the world over, which alone was reason enough to attend. A particular highlight for me among the speaker sessions was keynote speaker Tania Bruguera. This was a brave choice for an art museum conference and raised many issues against the museum and many possibilities too. Ravi Sundaram's presentation on the work he had been doing was also quite revolutionary in using virtual networks to bypass the traditional notions of institution. I felt Africa could have been better represented on the program, as the continent has interesting case studies in places like South Africa, Nigeria, Egypt, Morocco, Senegal and Kenya, for example.

As I had never been to Brazil before I greeted the afternoon visits to the museums with added enthusiasm. The art museums of Rio were outstanding and my impression is that they maintain a high professional standard comparable to those in Europe and the United States – and often under very trying contexts of insufficient funding and resources, not dissimilar to South Africa. The art museums of Rio de Janeiro seemed to aspire to be western by its standards while the content was often local. I had never had this level of exposure to Brazilian



art before, so visiting the modernist Museu de Arte Moderna do Rio (MAM) – where the conference was held – the recently opened Museu de Arte do Rio (MAR), and the Museu de Arte Contemporânea de Niterói (MAC), the latter on the separate day tour of Rio, offered a unique professional and insightful look at these public institutions from within. This raised for me issues of similarities and differences between the Brazilian and South African art contexts, as two prominent countries in the global South working outside of the mainstream centers of art, and two of the five countries of the newly formed BRICS alliance. One of the highlights of these visits was the visit to Casa Daros, where there was a wonderfully curated exhibition of contemporary Colombian art.

I must also congratulate the organizers of the CIMAM conference on a diverse and enriching program full with instances of radical and innovative case studies and visits to key institutions and cultural highlights of the city, often via walking tours in downtown Rio to get there.



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

In the ambience of a number of inspiring presentations, presence at the ČIMAM Annual Conference has made me think very much about contexts, and how they can no longer be understood vertically, but more in terms of global informational layers. Even though the talks and debates were supposed to show us differences and diversity, actually they more pointed to similarities and closeness between the participants,

their similar understanding of knowledge and related problems, and different solutions. I could not feel the participants as belonging to different “art-worlds” of “certain contexts”, but more to one “art-world” experienced globally and then interacting with particularities of their respective cultural and geographical backgrounds. However, the global perspective poses new challenges, one of identity being one of them, and this has made me wonder again – it is just plain easier establishing one’s identity through emphasizing particularities of local context? But what if those emphasized particularities have now become almost ingenuine, as our

identity is drawn from understanding the world as a whole, because we as “art-world-professionals” do not really belong to the “local” context as much as the “international context” in terms of what shapes our mental horizons? How does that apply to small places, like Bosnia, who are usually defined and evoked by stereotypes, and often lose their visibility if striped off them?

Obviously, understanding global perspective, especially while living in a just formed country that still politically supports only ethnically defined forms of cultural identification, can be a challenge, therefore, I am very grateful for the chance to exchange ideas, visions and opportunities for collaboration with distinguished colleagues from all over the world, and especially those who meet similar challenges. I have no doubt that having the opportunity to host the CIMAM Annual Conference in Sarajevo, and now to attend the Conference in Rio de Janeiro, has been an important point in my formation as a contemporary art professional and has supported my ambition to further expand the international perspective of my work.

I have nothing but commends for the programming and quality of work achieved by the CİMAM team, and for the decision to give us the opportunity to learn about the art scene in Brazil that would otherwise be beyond my reach. I hereby once again thank CİMAM and the Getty Foundation for the Travel Grant that enabled my participating in the conference, hoping that our collaboration will be further expanded in the future.



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

As a Getty Foundation travel grantee I had the opportunity to attend CİMAM's annual conference in Rio de Janeiro, Brazil, focused on exploring the thematic of *New Dynamics in Museums*. The prestigious gathering of museum professionals from various institutions across the globe at the conference can be read as a very fine curated survey exhibition of people, contexts and

questions asked of contemporary museum practice. The experience of witnessing and partaking of this diversity is pushing me to think of its performative and gestural role. It raised questions for me about

the measurable, immeasurable and emerging new geographies that museum as a performative device inhabits, expounds and iterates. These formulations are closer to my research interests and I'm very keen to explore them at length in different textual formats.

The conference gravitated towards the dialectic between the Museum's embedded-ness in the local economies of language, customary social and political functionalities and the attempt to continuously evolve an international language to speak with each other. The former aspect was mostly covered by the case studies of various museums or museum-like institutions that introduced one to a range of everyday functional contexts of museum and contemporary art practice, be it censorship in Vietnam (Zoe Butt) or the complex relationality between usership, spectatorship and consumership (Stephen Wright). And the latter came to fruition through workshops and one-to-one interactions with other curators and directors.

What was interesting to observe was the constant straddling between the optimism towards the institution of a museum and the questions that unsettle

its foundation in the current global financial as well as political crisis of many levels and kinds. Charles Esche's workshop on *Collection and Archives* that I attended brought forth for me the differential understanding of the two terms and approaches towards them in different geographies again. In Indian, or if I could say South Asian contexts, where the modern art and contemporary art museum phenomenon is relatively new, or to quote from Ravi Sundaram's presentation, "the site of an institution" as a "still born" and "unavailable" in the postcolonial, I find the discourse around *Collection and Archives* much more open, productive and 'still in the process of formation' than in other contexts where the idea of the collection and archives is treated as a given site. One can read the word 'exhaustion' simultaneously in it.

As a collective gesture, the conference projected a range of devices, such as Tania Bruegera's artistic strategies of co-opting the latent performativity of an institutional structure in her long term projects and then also offering 'self-sabotage' as a useful tool for maintaining the continuous rigor and critical distance. Dieter's call for "chaotic and messy museums" with a proposal to open the site of the

museum for collection of contexts and situations, and for archiving of ideas, was alluring and productive. And Joanna Mytkowska's example of her Museum of Modern Art in Warsaw and the controversies bear similarities with the contexts in which Kiran Nadar Museum of Art exists. Through our work we too have made the mall context a subject of inquiry and direct address. It was a great epiphany.



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

*Curating New Media: The lack of integration between art and technology.*

I am an artist-curator with emphasis in new media. My experience as researcher and curator of audio-visual has focused on artworks related to the environment of post-digital technologies; I have based my investigation in expanded forms of engaging the gallery content towards the audience.

For instance my curatorship practice has been focused mainly on Audio-Visual methods. Using Photography, Video, and Installation to try to discover a personal interest in how the concept of the Human Body has been exploited in various ways through Arts, Science and Technology. I produced a body of work that when showcased made me realise the existing separation between the audiences and my curatorship practice. However, I found a similar situation occurring in other artist-show-audience situations. The separation seemed to persist even though the presence of interactive tools was a common denominator in these shows. (Although the curator statement and the museum mission has been disseminating knowledge.)

This raised the question as to whether the communication between audiences and art is being done in an effective way, specially bearing in mind that the use of interactivity would ideally imply a better degree of communication between the two parts. This lack of resonance awakened my interest in learning more about the interaction between artists and curators (including myself) and their audiences, for this reason I attended to the annual CİMAM conference as I considered that this year



theme: *New Dynamics in Museums: Curator, Art-work, Public, Governance*, it was going to allow me to introduce these contemporary dynamics within the museum's program in a more appropriated way; either working as an curator for the MAC and as an independent investigator proposing the creation of interdisciplinary workshops in which different time based artworks will help to increase the interest in getting to know the permanent and temporary exhibitions of the museum, and will allow me -and the interdisciplinary group- to have a better understanding of the interest that the spectators have in works of art.

As I have mentioned before I wish to keep investigating my subjects of interest on a theoretical level but I also wish to integrate myself into specific target groups such as international practitioners, curators and theorist, due I am strongly attracted by this demanding field concerning on creating and curating.

The ultimate goal (and what I intended to take benefit of from attending to this CIMAM conference) would be to understand and eventually create platforms that would substitute a basic ludic

experience into a more rewarding and eventually financially successful interaction between the curator, the artist and his audience in which the audience itself would profit from the knowledge earned through their participation in an exhibition of time based media.



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

*New Dynamics of Public Engagement at the University of Cape Town Gallery.*

The CiMAM annual conference at MAM Rio, Museu de Arte Moderna do Rio de Janeiro from the 12-14 August, 2013 was a venue for some exciting exchange amongst international and local museum directors, curators and researchers, while also becoming a space for the unfolding of common frustrations and dilemmas in the art world.

The theme for this year *New Dynamics in Museums: Curator, Artwork, Public, Governance* couldn't have come at a better time.

For my personal engagement as a recently appointed curator at The Centre for African Studies Gallery at the University of Cape Town, the discussions around the role of the curator and public engagement were enriching and added to new ways of thinking about trying to create a two way flow between the public in the city and the university staff and students.

I attended two separate workshops during the CIMAM conference – *New dynamics between curator and public* and *New dynamics between the knowledge the institution is disseminating and other knowledge sources*.

Both the workshops and the discussions –during and post conference– fed into the current exhibition, 'TO LET', by The Burning Museum Collective, I curated at The Centre for African Studies gallery at the university.

Drawing on the fact that art has always been an important tool to express a critical attitude to the dominant forces shaping reality and it is too extensive to be represented in the limited spaces of galleries and museums, I decided to break away from

the more traditional role the gallery has played at the university.

Cape Town, South Africa has an increasing number of interesting artists using the street walls and public spaces to express them and The Burning Museum Collective is a group of young incredible artists whose work and expression stood out for me. Far more the commercial gallery exhibits, they tell their stories in different hidden spaces in parts of the city that rarely see the extension of creative expression.

How does one bring the outside into the inside?

How does one bring in people to visit a gallery or museum space-more so, how does a gallery space in a university engage with people in the city besides the university staff and students?

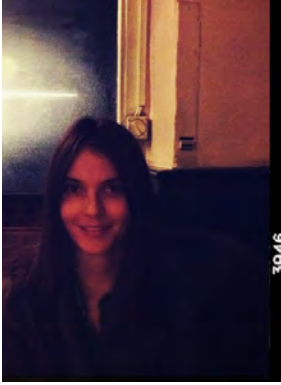
These were some of the questions I was looking to answer when I invited The Burning Museum Art Collective to engage with the Centre for African Studies gallery space.

It's been most exciting to allow the gallery to be taken over and turn into something that it usually isn't. By doing this I am hoping that it is seen not only as a space to represent the world but also be open to its influences and work with a awareness of the reality surrounding it.

A great amount of enthusiasm and encouragement to follow through this idea of came from attending the CiMAM conference. Also, the increased awareness that today a gallery must draw from a framework of knowledge that's circulating in society.

By inviting this collective of young artists, I hope to incorporate the increasingly dynamic horizontal forms of knowledge production that one can witness in some of the public spaces of Cape Town.

I look forward to attending the CiMAM conference next year to further engage with the ongoing discussions and debates about the state of the art world.



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

The visits to cultural venues were essential in order to analyze the cultural context in Brazil. The conference session that was held to understand the local context was also crucial in order to get to know about the artists working in the region, was also interesting to see similarities with the art scene in Brazil with Turkey in that remark. During the workshop session it was fascinating to hear about the participants' experi-

ence in different institutions.

One of the most influential parts of the conference was to get to know experts from all over the world and make further contacts with them. The exchange of knowhow and learning about new institutions as well as curators was essential. Hopefully the contacts that have been made will lead to new collaborations in the near future.



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

There was one of the assumed mission points from the *arte util* program underlined by Tania Bruguera in her keynote speech that could very well describe the endeavors of many museums and cultural institutions today: to implement utopia! A task which is always quixotic, more and more difficult to argue for in today's society, obviously never accomplished and still a task for which many venture on troubled territories, they fight daily battles with bureaucratic administrations,

censoring bodies, funding cuts, caring for art and artists at the same time as they try to respond to the needs of a less and less patient public. I have met such people at the CIMAM conference, coming from Brazil and South Africa, from Mali, India, Singapore or the U.S., and even from the more familiar places such as Poland, Spain, U.K. or Kosovo, who are all embarked on such journeys.

Maybe it was due to my first being in Brazil but maybe not only that, what is sure is that for me the

highlights were the encounters with the local professionals: Luiz Camillo Osorio, whose workshop on uprisings and the precarity of cultural workers I was lucky to attend and who gave us a very illuminating and nuanced introduction into the recent situation of cultural institutions and politics in Rio, as well as an insightful guided tour of the collection of MAM Rio, equivalent to a short history of Brazilian modern and contemporary art; the participants to the panel discussion *Museum is the World*, Ivana Bentes, Marcus Faustini, Jailson de Souza and Lia Rodrigues who all emanated an incredible energy, optimism and trust in the really emancipatory power of art; Paulo Herkenhoff, both during his keynote speech and during his welcoming us at the freshly opened MAR Rio, a museum facing a tough challenge confronted as it is with the issues of gentrification and access to culture.

Taking the whole trip also as a break from the organizational mood I usually find myself into, I couldn't help admiring the precision and care with which the CÌMAM staff as well as their collaborators in Rio handled the conference; as well as the professionalism and transparency which this insti-



tution seems to be characterized by, I am indeed now a big fan of yours and look forward to hearing about your work in the future.

Of course, no such trip would have been possible for me if it weren't for the support of Getty Foundation – thank you for creating the space for such encounters.



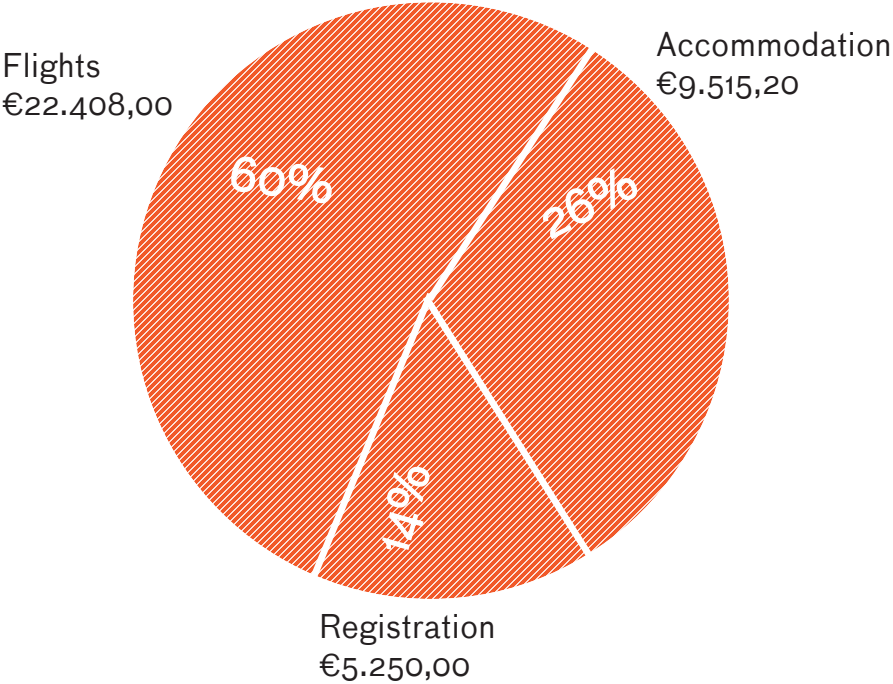
Q&A with Zoe Butt and Dieter Roelstraete at CiMAM 2013 Annual Conference, MAM Rio, Rio de Janeiro

## *Grant expenditure report*

The amount received from the Getty Foundation to spend on the approved candidates was of €39.500,00. The total amount spent was €37.173,20. The unspent amount of €2.478,21 will be transferred back to the Getty Foundation.

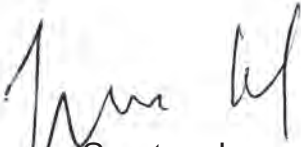
The average awarded amount to each beneficiary has been of €2.508,46. The average travel cost from the beneficiaries' city of origin to Rio de Janeiro and return had been €1.493,86 and the average accommodation expenses has been of €697,85 per grantee. The cost of the Conference registration due to CIMAM was of €350,00 per beneficiary. Please find the detailed expenses in the following pages.

*The granted funds have been spent as follows.*



<i>Name</i>	<i>Reg. Fee</i>	<i>Flights</i>	<i>Hotel</i>	<i>Total</i>
André von Ah	350,00 €	1.236,00 €	684,24 €	2.270,24 €
Tandazani Dhlakama	350,00 €	1.340,00 €	684,24 €	2.374,24 €
Nellia Dzhamanbaeva	350,00 €	1.935,00 €	684,24 €	2.969,24 €
Magnolia de la Garza	350,00 €	798,00 €	684,24 €	1.832,24 €
Krzysztof Gutfranski	350,00 €	1.196,00 €	684,24 €	2.230,24 €
Jane Koh	350,00 €	2.582,00 €	609,40 €	3.541,40 €
Mia Jankowicz	350,00 €	2.060,00 €	609,40 €	3.019,40 €
Lian Ladia	350,00 €	2.263,00 €	609,40 €	3.222,40 €
Riason Naidoo	350,00 €	1.290,00 €	609,40 €	2.249,40 €
Amila Ramovic	350,00 €	1.382,00 €	609,40 €	2.341,40 €
Akansha Rastogi	350,00 €	1.788,00 €	609,40 €	2.747,40 €
John Angel Rodriguez	350,00 €	584,00 €	609,40 €	1.543,40 €
Meghna Singh	350,00 €	1.290,00 €	609,40 €	2.249,40 €
Deniz Tezucan	350,00 €	1.490,00 €	609,40 €	2.449,40 €
Raluca Voinea	350,00 €	1.174,00 €	609,40 €	2.133,40 €
<i>Total</i>	5.250,00 €	22.408,00 €	9.515,20 €	37.173,20 €

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

A handwritten signature in black ink, appearing to read 'Jenny Gil Schmitz', is positioned above the typed name.

Monday 23 September 2013  
Jenny Gil Schmitz  
CiMAM Executive Director

## *Fundación Cisneros/ Colección Patricia Phelps de Cisneros*

Since 2005 Fundación Cisneros/Colección Patricia Phelps de Cisneros has been contributing to CIMAM's development by supporting the attendance of a total of 30 professionals from the Latin American region to CIMAM's Annual Conferences.

In 2013 the total awarded amount by Fundación Cisneros/Colección Patricia Phelps de Cisneros to CIMAM to carry out the Travel Grant Program was of €9.929,76. The funds have been used to cover travel, lodging and registration fees of 5 award recipients from 5 different countries in Latin America and the Caribbean to attend CIMAM 2013 Annual Conference.

Number of CÍMAM Travel Grant beneficiaries  
funded by Fundación Cisneros/Colección Patricia  
Phelps de Cisneros.

2005 São Paulo	6
2006 London	0
2007 Viena	0
2008 New York	0
2009 Mexico	6
2010 Shanghai	4
2011 Ljubljana and Zagreb	4
2012 İstanbul	5
2013 Rio de Janeiro	5



### *Selection process and criteria*

Travel grants were evaluated and conferred by CIMAM's Travel Grants Committee and Fundación Cisneros/Colección Patricia Phelps de Cisneros based on their assessment of the professional's genuine financial need, the potential benefit to their development and/or research and relevance of field experience in relation to the objectives of CIMAM.

Grants were restricted to modern and contemporary art curators and museum directors who work in Latin America with priority to professionals residing in Central America and the Caribbean. Researchers and independent curators whose field of research and specialization is contemporary art theory and museums were also eligible.

While curators of all career levels were encouraged to apply, priority was given to junior curators (less than 10 year experience).

### *Application process*

Each candidate was asked to complete an online application available at CiMAM's website including their CV, their short biography, a detailed budget and two letters of recommendation before 12 June 2013. Applicants were notified of the decision by 1 July.

The support was limited to conference registration, travel and lodging expenses for the awarded beneficiaries. All grant recipients were first approved by the grant contributor.

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

Application form and acceptance form with terms and conditions are available upon request.

*Geographical distribution by country of residence of the travel grant beneficiaries of the Fundación Cisneros/Colección Patricia Phelps de Cisneros*





## *Grantees' reports*



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

To speak of contemporary art in South America, the speaker must first unpack part of the substantive essence of what exists in the context of visual arts. But contemporary art scene in Chile has a big empty to understand the creation and the artists as well. For example, strongly driven contemporary art spreading during the last years was undertaken through a strong focus on exhibitions that consistently omitted the creation processes of the visual artists. So the curatorial field of this policy became a problem that has failed to manage the basic components of the contemporary art. Hence, we can find a separation between State and those projects that have been excluded from the fundamental analysis of an entire corpus of art.

Those previous statements allowed me to evaluate my work as a curator through this invitation by Fundación Cisneros/Colección Patricia Phelps

de Cisneros that selected me to participate in CÍMAM 2013 – International Committee of ICOM for Museums and Collections of Modern Art – and its Annual Conference called *New Dynamics in Museums: Curator, Artwork, Public, Governance* that held in Rio de Janeiro, Brazil in August.

In this way the CÍMAM invitation put my curatorial experience in front of prominent fellows from Turkey, India and Poland. Besides this CÍMAM's Travel Grant awarded me to meet other directors and curators of museum whose labor has been focused between archive and collection. This last point is brand new for me as long as I have been working during six years in the north of Chile a huge place where do not have any museum of contemporary art, gallery or archive. So this Travel Grant to attend CÍMAM's 2013 has been a potential benefit to my development.

Also CÍMAM's most important contribution to the field was the information exchange between visual art professionals of contemporary art. Not less important, is to connect our main topic with the multicultural factor which has flooded in this kind of conference. For that reason I think is quite im-

portant to invite a couple of independent curators to lecture in the Annual conference.

Finally to make schemes of contemporary art exhibitions we have to put on the table the fundamental goals of CIMAM. Besides, CIMAM discussed questions relating to the running and development of contemporary art museums and galleries worldwide. Indeed as curator I am really appreciate this Travel Grant to face my keynotes among the conference delegates.



Tatiana Cuevas,  
Independent curator,  
Mexico City, Mexico

This year's conference was stimulating in many ways but particularly in regards to a long time personal concern reactivated after a recent conversation with a museum guard. While visiting an exhibition in Mexico City, he approached me to explain an installation work in the galleries. He seemed unsure providing information about the work or the artist therefore moved on to complete the explanation with his

own impressions. His assessment of the piece was limited to a single fact: people loved it so much that they continuously took photos of it.

This encounter made me think again about my role as a curator when producing an exhibition: to whom are we really talking to? It seems we are mostly nurturing discussions among colleagues, probably including some art students at best, but the general public seems to remain out of this conversation in spite of all our curatorial and education departments' efforts. If one cannot provide people working in the museum with sufficient tools to approach an exhibition, then we are for sure failing our mission to reach our audiences.

I was glad to have the opportunity to discuss this subject with some colleagues during the conference breaks as well as in the workshop led by Kian Chow Kwok. However, it was Paulo Herkenhoff's presentation that actually provided some light when positing a change in focus that can improve many museum's relationship with audiences, mainly in countries like Mexico –even if some European museums claim to suffer from the same condition, I disagree– where most



museums are still a long way from building regular audiences for contemporary art. Herkenhoff's project was a lesson of humility; a wake-up call to moderate self-contemplative programs and re-focus the museum as social arena. It is definitely bold to allow a museum to be shaped from the outside –I am looking forward to follow up MAR's adventure in the next few years–, an experiment that cannot (and should not) be applied to any museum but that can inspire interesting shifts into the operation of some institutions. We have assumed our role as unavoidably fated shapers of the ways in which art can be approached, thought, discussed and enjoyed. We should definitely allow space for a productive feedback from our audiences that can reshape the way we design our mission.



Florencia Portocarrero,  
Independent curator,  
Lima, Peru

The CiMAM annual conference 2013 was a unique platform for professionals working on different areas of the art field -from all over the world and in different stage of their careers- to think together about the new challenges that art institutions and their agents are facing in the XXI century.

Which are the new dynamics between the curator, the artwork, the museum governance and the audience? How does the artwork influence the curatorial work? How to negotiate the curatorial vision with the museum's board interests? How to remain critical without turning normative or hierarchical institutions; and at the same time, being oriented towards the public without being driven by the discourse of cultural industries (that confuse the concept of the public with the idea of consumption)?

These and other issues were widely discussed during the three days conference. The key speakers proposed reflections based on their everyday practice, giving alternative solutions, or at least,

generating debates that raised more questions. It was also very interesting to see how the political and economical specificities of each context impact on the contemporary art production; diversifying its language, meaning and purpose. These disparities within the art world evidently enrich the field, but also make more obvious the need for dialogue and translation tools. In this sense, it was quite exciting to confirm that the international network build by the CIMAM is in constant communication; sharing information, projects and concerns. Almost taking institutional critique as methodology, encouraging an attitude of continuous reflection about how art can critically intervene in reality and the ethics of the curatorial practice.

Finally, I believe that the setting was as important as the conference itself. It allowed informal meetings between the participants where a horizontal, open and honest dialogue was possible. Some of the most interesting conversations I had happened outside the official circuit; and I am sure that some of them will continue and perhaps materialize in future collaborations. To summarize, I am convinced that the CIMAM's conference is a

privileged space that achieves to apprehend the art world with all its possibilities, complexities and contradictions. I am very happy of having taken part of it and very grateful to the Fundación Cisneros/Colección Patricia Phelps de Cisneros for its support.



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

Recalling the exchange of ideas with professionals from around the world during the CIMAM 2013 Annual Conference, I would like to address some issues that outstand from my personal and institutional perspective. Two phrases persist: Art practice as a provocation to engage with the real world and *Museum is the world*. They summarize the ideas that came forward during the conference. Yet, it seems that

the questions posed by Herkenhoff about naming the place and acknowledging the context remain as key issues.

The networking confirmed that the context is relevant in mediating the notions related to art

practices and institutional management. However, the networking also revealed that the context can change from one area of the world to another. In spite of this, there were common issues and points of convergence among the participants.

It was clear to me that art related institutions and individual art practices require to engage with the real world in order to prevail. My memory takes me to the corner opposite to A Gentile Carioca where I shared with my colleagues from Singapore, New Delhi, Sarajevo, Istanbul, Copenhagen, Cape Town, Basel, Iquique and with a “carioca” local child. While this unconventional meeting took place, several questions emerged. For instance, what is the relationship of art practices and institutions with the civil life as means of participation? By which means would it be possible for us to engage as cultural activists from the institutions we lead? Where are the ethical borders of our compromise with our own surroundings? Are we agents of empowerment? If so, what is our place? Then I remembered de Souza-e-Silva’s statements about the need to educate about appropriation and possibilities for social mobility, and on how to provide tools to produce intellectuals from the

peripheries. Herkenhoff emphasized the need of naming and knowing the “place”. These ideas and actions I call inspiring and exemplary for the line of work that we perform at TEOR/ética, the institution I have the privilege to lead in Costa Rica.

I thank the Fundación Cisneros/Colección Patricia Phelps de Cisneros for making possible my attendance to this meeting.



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

I enjoyed the 2013 CiMAM conference so much that within days of my return, I wrote a post for the National Gallery of Jamaica's blog, encouraging other professionals from the region to attend CiMAM conferences and apply for the grants available through Fundación Cisneros/Colección Patricia Phelps de Cisneros and others. (Read the post [here](#).)

The program was almost all relevant to the theme and provided many ways to think about the new dynamics between museums (and art institutions)

and their contexts. I found Tania Bruguera's exploration of the changing status of art especially engaging. Stephen Wright's presentation arguing for a re-envisioning of the museum and art around "user-ship", as opposed to spectatorship, will also stay with me for some time.

I also found some surprising resonances between my experiences in Jamaica and that of institutions half-way across the world. This came through both in presentations and in the more informal mingling. Zoe Butt's presentation on the need for a balance between appealing to a public that can be very conservative, while maintaining the art institution's position as a space for critical engagement, is certainly relevant to Jamaica. I also found her invocation of "critical regionalism" as a response to the threats posed by globalization very convincing. Another point of interest was the idea of the museum as a collector of relations, rather than objects. Like Wright's user-ship, this is an idea that has changed the way I'm thinking about my work and context.

The visits to galleries and museums were brief but appreciated, especially those to MAR and Casa

Daros. My workshop on museums and knowledge dissemination, led by Abdellah Karroum and Zoe Butt was also lively and informative. The *Museum is the World* panel was another high point, which I treat in more detail elsewhere. I have told a number of local education professionals about what I gathered of Marcus Faustini's methodology and I will continue to look out for news on his and the other panelists' work.

In conclusion, I found CIMAM's open engagement of these challenging issues admirable and exciting. Thank you for facilitating my participation.

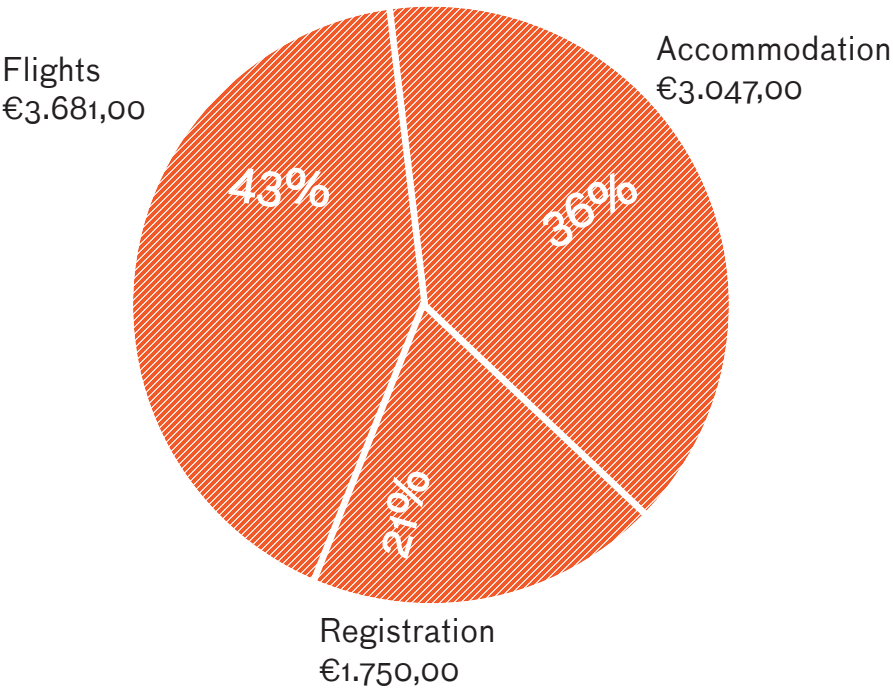


### *Grant expenditure report*

The amount received from Fundación Cisneros/ Colección Patricia Phelps de Cisneros to spend on the approved candidates was of €9.929,76. The total amount spent was €8.478,00. The unspent amount of €1.451,76 will be transferred back to Fundación Cisneros/Colección Patricia Phelps de Cisneros.

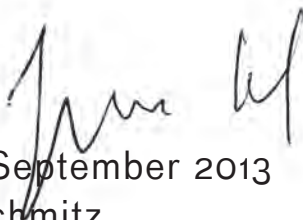
The average awarded amount to each beneficiary has been of €1.695,60. The average travel cost from the beneficiaries' city of origin to Rio de Janeiro and return had been €736,20 and the average accommodation expenses has been of €609,40 per grantee. The cost of the conference registration due to CIMAM was of €350,00 per beneficiary. Please find the detailed expenses in the following pages.

*The granted funds have been spent as follows.*



<i>Name</i>	<i>Reg. Fee</i>	<i>Flight</i>	<i>Hotel</i>	<i>Total</i>
Rodolfo Andaur	350,00 €	686,00 €	609,40 €	1.645,40 €
Tatiana Cuevas	350,00 €	798,00 €	609,40 €	1.757,40 €
Florencia Portocarrero	350,00 €	436,00 €	609,40 €	1.395,40 €
Gabriela Sáenz	350,00 €	914,00 €	609,40 €	1.873,40 €
Nicole Smythe-Johnson	350,00 €	847,00 €	609,40 €	1.806,40 €
<i>Total</i>	1.750,00 €	3.681,00 €	3.047,00 €	8.478,00 €

CIMAM keeps a file of all expenses, including receipts, which documents how Fundación Cisneros/ Colección Patricia Phelps de Cisneros's funds have been spent. This information will be kept for a minimum of four years. I hereby certify that the above and attached statements are true and accurate.



Monday 23 September 2013  
 Jenny Gil Schmitz  
 CIMAM Executive Director



Workshops at MAM Rio, during CiMAM 2013 Annual Conference.

# SAHA Association

In 2013 CİMAM initiated a new collaboration with SAHA Association. As part of their aims to contribute towards the presence and visibility of contemporary art from Turkey, SAHA supported the attendance of two contemporary art professionals from Turkey to the CİMAM Annual Conference.

## *Grantees' reports*



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

As an artist and curator from İstanbul, this year CİMAM conference theme *New Dynamics in Museums: Curator, Artwork, Public, Governance* brings me through to the Gezi Park Resistance and its relationship with art and its effect on Brazilian protests. During the resistance, Taksim, the center of the demonstrations, was converted to an open exhibition area. The walls were painted everyday not only by street artists but

also by many protesters. In return during the nights the municipality officers painted them all grey. But the walls were painted over again and again. The facade of Atatürk Cultural Center was covered by the posters and flags of different political factions; police cars, commuter buses, construction containers, all of which were seized by the demonstrators were painted and covered by the posters and graffiti. Social media wise cartoons were exuberant, multifarious, dynamic and executed with a new perception of humor all created and participated by the public.

Taksim Square and Gezi Park became venues for exceptionally creative performances by demonstrators. A communal way of daily life was instituted with free services for all by the help of tents, which were used as libraries, infirmary, markets, etc. A speaker's corner was arranged and used regularly by all within the Gezi Park premises during the resistance. All of these practices gave us a chance to think about the meaning of art and public. Gezi Park Resistance was an artwork on its own and it fanned a kind of collective esthetic perception. The old political slogans, which were all made up of clichés and used since 60's suddenly, gave way to a

new, fresh and witty spirited slogans. Now it's time to think about art and its relationship with street and public; the essence of public's creativity on the streets and collective creativity... 13th İstanbul Biennial is focusing on 'public sphere', and was subjected to a series of criticisms before the Resistance. Now it has decided to retrieve from all of its public sphere venues with the idea that all public performances were already carried during the Resistance and announced that all remaining venues will be visited free of charge.

After Gezi Park Resistance thinking such a theme like *New Dynamics in Museums: Curator, Artwork, Public, Governance* during the CIMAM conference was very exciting. As we talked one of the workshop which titled *New dynamics between curator and public* there was no meaning to introduce public art into the museums but as Tania Bruguera mentioned that we can think about museums as a physical space again and museums can search new possibilities of space except of their own established order. It was very impressive that learning her effort on introducing political art into the museum space and taking all the risks with law, police etc. by herself. Another impressive point she

underlined that her philanthropic relationship with the people who she works and there is no necessity seeing as an art object at the end of project every time. Similarly choreographer Lia Rodrigues' story about converting abandoned space in the middle of the favelas district to the dance and performance space was very inspirational. As a result there is no way to think about all the CİMAM conference here but I'd like to say that it provide me an opportunity of meeting with many colleagues from all over the world, learning their experiences and ideas and feeling closer their art and culture.

Rio de Janeiro, the city which made me feel that 'a revisit is inevitable' the moment I landed on.

A city that made me feel at home by all means... Its mountainous geography with many hills, the ocean, and its relation with green; Roberto Burle Marx's excellent landscape and pool designs; pedestrian bridges that hide themselves; music and dance culture that is spread around the city; its cheery and warm citizens, who are ready for a demonstration on public sphere at any time and a protester identity, which expects long-term solutions rather than temporary ones are the factors that impressed me the most. I'd like to express



gratitude for everyone who has helped me to have such an experience.



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

I must admit that receiving a travel grant from CIMAM with the support of SAHA Association to attend its 2013 annual conference at MAM, Rio de Janeiro was unexpected for me. Even I have taken stage at the previous year's conference at SALT Galata, İstanbul, I would never think of finding myself in another CIMAM conference, on the other side of the world, within a year.

In 2012's conference I was invited to participate at a panel session as an artist and co-founder of PiST/// Interdisciplinary Project Space to talk about my experience of directing a non-profit, artist-run space in a country without any local (governmental) structure to support the arts. My colleagues Banu Cennetoglu from BAS and Volkan Aslan from 5533 were other panelists with me while Özge Ersoy was the moderator. Before our session

took place we have met a few times to discuss what to talk in front of those museum directors or curators that run immense institutions in comparison to our initiatives. While we knew some of these art professionals personally, or already exhibited on the institutions they run as practicing artists, talking about our experience as co-founders of artist-run spaces in İstanbul was a question for us. What I remember from our conversation on stage was its relaxed and enthusiastic attitude that made the audience laugh in many parts, and it was satisfying for me to share our sincerity with them.

This could be the reason that I was confident and well informed on what kind of a conference I was going to attend in Rio. Meeting there those art professionals that I have not had the chance to meet personally in İstanbul, but hearing their comments to listening our session in İstanbul was a great welcome response for me in Rio. Seeing colleagues that I come across in different parts of the world was something regular, and more important meeting new colleagues especially attending the conference from Latin American countries, Africa or Asia was a great opportunity for me that I cannot have in İstanbul that much. Being a listener rather than a

speaker allowed me to enjoy every second of the 3 days conference without any stress. Being a guest in Rio, not a local resident there allowed me not to skip out any session or event as a part of the 3 days conference program.

Listening to the first day's keynote speaker, artist Tania Bruguera and case study speaker, curator Zoe Butt from Sàn Art made me think of my own practice, environment, experiences and obstacles as an artist or co-director of PiST///. Listening to curator Dieter Roelstraete from Museum of Contemporary Art Chicago was also good, and I wish that I would have chance to listen to him in the future on other occasions. I wonder if it is because of the first day but they were the speakers that took stage one after the other that I enjoyed listening the most.

The evening programs hosted by local art spaces were a great opportunity to quickly grasp an idea of the art scene in Rio de Janeiro. Visiting artist Ernesto Neto's studio and the galleries such as A Gentil Carioca was something I would not easily make if I have been to Rio by my own. The chief curator of MAM Rio, Luiz Camillo Osorio was a great

host and the session he moderated was something more or less similar to our panel session in İstanbul. It gave a feedback on the alternative art scenes of Rio de Janeiro. Being able to visit MAM's collection on a Monday was a privilege. Paulo Herkenhoff, the director of Museu de Arte do Rio MAR, was also a great host to tour us around this new museum's collection. The visits to the commercial galleries on the last night were a glimpse to take in Brazilian art market.

My criticism would be about the workshop parts of the conferences. While it gives a chance to let everyone speak about their own professional experiences time is never enough to continue further than knowing who you are and what you do, if it is not moderated that well. In any case the session I attended this year was much better than last years. The only problem was the discomfort of the meeting area and difficulty to hear one another.

As soon as the conference ended I spend 3 more days in Rio and the first thing I realized was the short distance in between the locations we have taken by bus. Though traffic allows you to network, to chat and learn more about the person sitting next

to you, observing the daily life of a city that hosts the CÌMAM conferences would be a great opportunity for the conference participants.

I do not know whether I would be that lucky to attend any future CÌMAM conference. For sure I would never say no for a future invitation. This travel grant's another surprise for me was to learn that individual art professionals can be CÌMAM members and you do not have to be the director of an immense institution. I would like to continue my individual membership in the future and keep connected to CÌMAM even if I can follow its future conferences or events online.

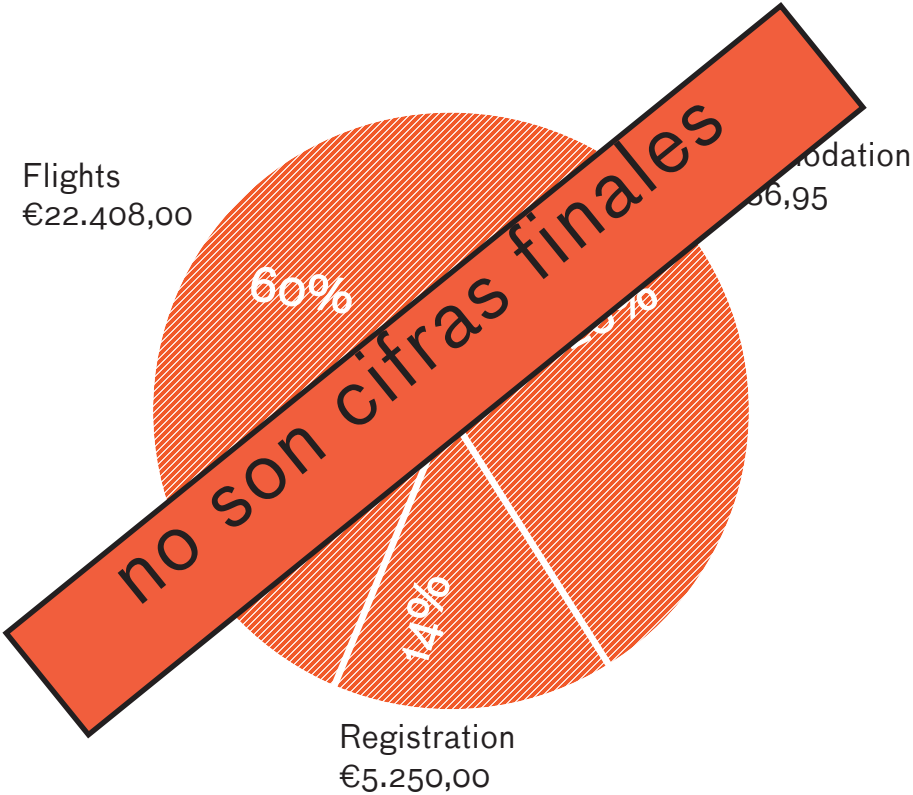
I would like to thank to CÌMAM and SAHA organization for giving me the chance to attend its annual conference in Rio de Janeiro. I wish a great term for the new board members of CÌMAM for 2014-2016. Bartomeu Marí's presentation at the general assembly as the accountant was very clear and direct to share what has been achieved during Zdenka Badovinac's presidency. I am sure that CÌMAM's new President Bartomeu Marí, Jenny Gil Schmitz and Inés Jover will continue acting as a great team. For sure I am happy to see that

Vasif Kortun, Director of Research and Programs of SALT, İstanbul was in the CİMAM board for a second term. Other than him I can proudly say that I know 6 more board members personally (Not a bad ratio for an artist to mention). My suggestion to CİMAM would be not hold its annual conferences on August any more, but keep it on November as it has been in İstanbul. Organizing two conferences within 10 months in two continents (maybe we can say three if we keep into consideration of İstanbul's location in Europe and Asia) must be a tough work. Not everyone can achieve it that well. I know as I have been to both. Congratulations to everyone whom has participated on the organization of both.

*Grant expenditure report*

The total amount spent to cover the attendance of two professionals from Turkey to CIMAM Annual Conference was €4.563,80. The average awarded amount to each beneficiary has been of €2.281,90. The average travel cost from the beneficiaries' city of origin to Rio de Janeiro and return had been €1.322,50 and the average accommodation expenses has been of €609,40 per grantee. The cost of the Conference registration due to CIMAM was of €350,00 per beneficiary. Please find the detailed expenses in the following pages.

*The granted funds have been spent as follows.*

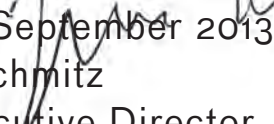




Hotel	Total
609,39 €	1.757,39 €
758,61 €	2.448,61 €
758,61 €	3.043,61 €
609,39 €	2.155,39 €
758,61 €	3.690,61 €
39 €	3.019,39 €
€	3.222,39 €
	2.249,39 €
	2.341,39 €
609,39 €	747,39 €
758,61 €	82,61 €
609,39 €	€
609,39 €	
609,39 €	
758,61 €	2.341,39 €
9.886,95 €	37.626,97 €

pendiente cifras finales

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

Monday 23 September 2013  
  
 Jenny Gil Schmitz  
 CIMAM Executive Director



Visit of MAM Rio, Museu de Arte Moderna do Rio de Janeiro, during CIMAM 2013 Annual Conference.

## *The Fundación Botín*

In 2013 CÍMAM initiated a new collaboration with the Fundación Botín. The Fundación Botín aims to contribute to the general development of society. To achieve this, it manages its own programs in education, science, rural development, art and culture, social action and trend observatory.

For the first year, the Fundación Botín contributed to the CÍMAM Travel Grant Program by supporting the attendance of two contemporary art professionals residing in Spain to the Annual Conference.

## *Grantees' reports*



Nuria Enguita Mayo,  
Curator and editor,  
Valencia, Spain

To begin this report I would like to thank the Fundación Botín, Santander, for the opportunity to attend the CiMAM conference in Rio de Janeiro, the CiMAM board members as well as to those responsible for the organization, which have greatly facilitated our attendance.

CiMAM conferences are an unparalleled opportunity for conversation and dialogue with people from the guild that we have not had a chance to know or have not seen in a while. This is an important point for me so the grants are of great importance to the organization.

The conference in Rio de Janeiro, focusing on *New Dynamics in Museums: Curator, Artwork, Public, Governance*, has raised interesting issues that have to do with museums' present and its future. Since its inception the museum has been a quintessential political laboratory. Thus each individual museum institution is a stance that has to

negotiate its place in each specific case according to its nature and definition, its objectives and its context. In our present moment the museum and, more specifically, the museum of modern and contemporary art, is one of the institutions with the greatest potential for the production of new spaces for critical possibilities and experience, against the commodification of all aspects of life. The relationship with other institutionalization processes that incorporate various agents, artists, curators, producers, historians, critics, academics, etc., it is essential now to make sense of the museum institution. The contemporary museum has become an informal place for debate, as well as a fundamental institution that contributes to “decolonize” knowledge and being, as a requirement to make visible other viewpoints that give value to new subjectivities. The museum is a mechanism of the present that works towards the past and into the future, a living archive affected by external changes, and has to act as a mirror and reflection of a widespread significant practice in time and space. I think these issues have been discussed extensively in the conference this year.

I would like to focus on the importance of approaching local contexts for such meetings. The panel organized by Luiz Camillo Osorio, along with Ivana Bentes, Marcus Faustini, Lia Rodrigues and Jailson de Souza was one of the most interesting moments of the Conference and gave important clues to understand the situation of art and education in Brazil.

Of all the activities planned for the meeting it will be important to rethink the idea of working groups in order to develop new approaches to future editions, to achieve greater effectiveness and exchange.



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

*New Dynamics of the Museums:  
Questions and Estrangement.*

First of all, I want to thank the CÍMAM team for their care and their work, and especially the Fundació Botín for giving me the opportunity to travel to the Rio Conference.

In the time we are living, where the cultural institutions are threatened both by the neo-liberal or conservative policies of the public authority, and at a moment where the institutions are seen as a “luxury” - meanwhile we know that the institutions represent a collective past and now should represent a collective future to become, the CÍMAM conference was a fabulous opportunity to meet our fellow colleagues from around the world and from different type of institutions, and share experiences. Everyone responsible for an institution is asking himself or herself, what is an institution, how to assure its future, its accessibility, its usability (user-ability), its purpose, its format. Those questions were raised, in my opinion, precisely during the

presentations of Zoe Butt (Executive Director and Curator at Sàn Art, Ho Chi Minh), Joanna Mytkowska (Director at the Museum of Modern Art, Warsaw). Which form(at) a museum should take? Is the museum is defined as an archive, a production and an education space? What if the place of the knowledge transfer has never been a museum? How do we therefore collect narratives, experiences, ideas? Why would we need always the type of infrastructure and imaginary developed by the Western model when we thinking of building a museum or an art center? Why could it not be a web platform as proposed by Sarai, a series of empowered individuals? How to guarantee an interdisciplinary practice, not segmented by chronology or by sectors?

Could the museum be a public bath, a hub, a cross road, a node? Outside of the conference schedule, a lot of thoughts were exchanged in the bus transfers, the coffee breaks. The bus rhythm in between galleries and museums visits through Rio was the occasion for casual meetings along the road, always full of dense conversations exchanging experiences from the contexts of Belo Horizonte, Haarlem, London, Porto, Cape Town,



Prishtina, among others. Those conversations are highly valuable once one is back at work.

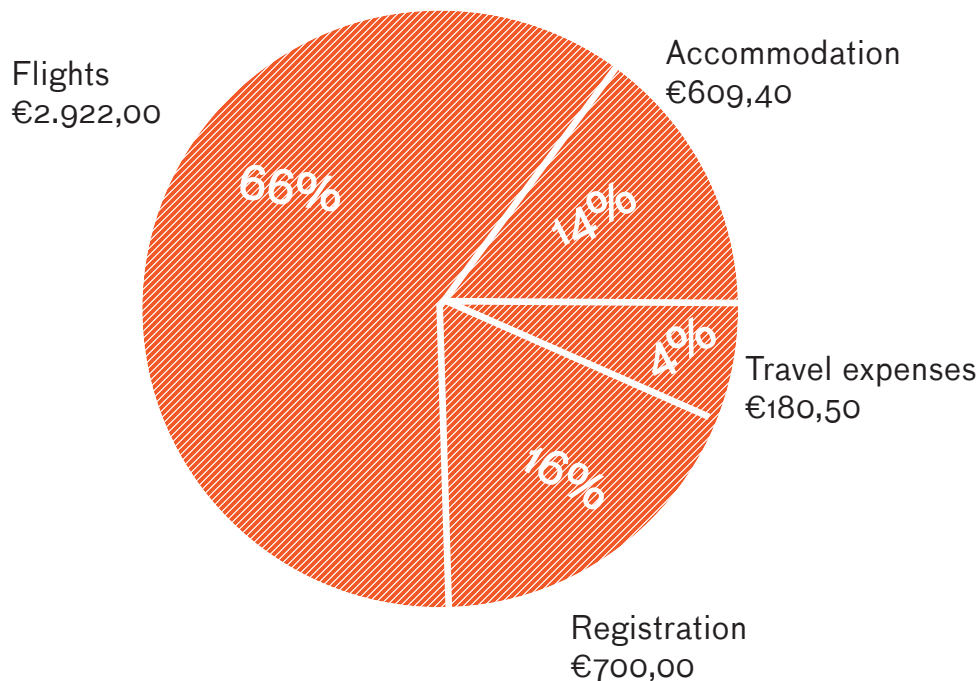
There was another troubling question coming back in the debates, which was not only provoked by the confident presentation about the Museu de Arte do Rio MAR made by its Director, Paulo Herkenhoff, but also raised by on-going conversations from our diverse local situations: what is the place of the museum within the education system? Complementary, substitute, at the service of? Where in many countries education and culture share often the same budget or compete the same sponsors, how to cohabit, to reinforce one another? Here will come a praise for the individuals we could hardly meet but thanks to Luiz Camillo Osorio, we could hear, and according to the short presentation, those persons are conducting a great practice and investigation in the city of Rio: Lia Rodrigues, Marcus Faustini, Jailson de Souza and Ivana Bentes. Their continuous work, trust, presence lead to other forms of "institution": research, cabinets of curiosity, performances, maps, words... Does an institution, does culture, need objects, spaces, regularity, rules, community? Yes, does it need to be glorious? ... Well, we could

spend time to define glorious, or prefer qualities like open, shared, used, sustainable,...

According to Stephen Wright, art, above all, needs profanation, in the sense of restoring the art works, and by extension the art institutions, to the realm of usership. According to my understanding of his talk, usership goes beyond participation; it creates a cognitive relation by acquiring of the tools of production and by questioning the museum/the art collectively. I won't be able to summarize the ideas and connections raised by this talk, let me mention what is traveling with me since then. In general, the museum behaves as a maker of histories, of History. It has a need for a past, a need for passivity but not for action. It functions as an archive - transforming actions into objects and changing dialogues and interactions into perceptions. It limits the physicality of the work of art and reduces the spectators' activities to a carefully limited set of actions. Interaction is defined by a remote consumption but not by a modification of the institution itself. Usership is active in the present, has nothing to do with propriety. It is about usage, about everyday emancipatory act (empowerment). A pre-condition to emancipa-

tion lies in the acceptance of the museum experts to loose what Stephen Wright underlined as their “vertical dignity“, and therefore opening a field of possibilities, presenting an incomplete knowledge as a structure to reach what the speaker named a cognitive relationship with the art/institution. May I say that to proclaim an incomplete knowledge to be collectively fulfilled may create what Stephen Wright reclaims: a powerful instrument of estrangement. Estrangement generates the question: “what is this“? “what am I looking at?“ “what am I doing“. Those questions might define what the themes of the Rio CIMAM conference were: the “New Dynamics of the Museums”.

*The granted funds have been spent as follows.*



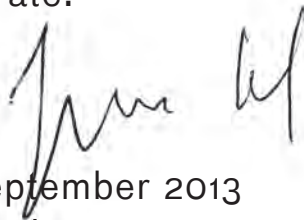
### *Grant expenditure report*

The total amount spent to cover the attendance of two professionals from Spain to CIMAM Annual Conference was €4.411,90. The average awarded amount to each beneficiary has been of

€2.205,95. The average travel cost from the beneficiaries' city of origin to Rio de Janeiro and return had been €1.461,00 and the average accommodation expenses has been of €304,70 per grantee. The cost of the Conference registration was of €350,00 per beneficiary. Please find the detailed expenses below.

<i>Name</i>	<i>Reg. Fee</i>	<i>Flight</i>	<i>Hotel</i>	<i>To/From Airpt.</i>	<i>Total</i>
Laurence Rassel	350,00 €	1.481,00 €	609,40 €	93,50 €	2.533,90 €
Nuria Enguita	350,00 €	1.441,00 €		87,00 €	1.878,00 €
<i>Total</i>	700,00 €	2.922,00 €	609,40 €	180,50 €	4.411,90 €

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



Monday 23 September 2013  
 Jenny Gil Schmitz  
 CIMAM Executive Director



Visit of MAM Rio, Museu de Arte Moderna do Rio de Janeiro, during CiMAM 2013 Annual Conference.

## *The British Council*

Following the successful collaboration initiated in 2012, the British Council supported the attendance of one professional from the UK to attend the CiMAM 2013 Annual Conference. The award was part of the *Transform, Museum Development Program Brazil-UK*, a long term exchange program aimed at strengthening the relationships between institutions, producers, artists and arts professionals from both countries for mutual benefit and legacy, creating sustainable cultural connections.



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

Launching this year's CiMAM conference, Tania Bruguera reminded the assembled museum professionals that her operation within the confines of our respective institutions is something she resists. An artist questioning the use value of our oft-coveted spaces was, of course, a temporarily provocative introduction and one later progressed by Zoe

Butt's proposal that art practice could itself now be considered an institution. While these resistances, or at least alternatives, are now part of a comfortable discourse, the juxtaposition of disciplines, legacies, cultures, economies and ambitions between a multitude of practitioners during the conference offered fruitful debate amongst such an eclectic, international audience. Presentations and workshops over three days reminded us again and again of the importance of difference, revision and, for some, improvisation; this while set against what must be the stormiest economic backdrop within the majority of our working memories.

Such thoughts were eloquently mirrored by our various site visits and the especially memorable 'walking tours' with their inevitable accidental off-map diversions into the welcome, humid reality of the city. As the delegation parade ebbed and flowed between lost and found, it moved from Cristina Iglesias' shortly to open exhibition at the pristine Casa França-Brasil, Ernesto Neto's studio (artist and art abroad) and to A Gentil Carioca – for me a highlight. It was perhaps this compact organisation, founded a decade ago by three



artists and sandwiched within the historic centre of Rio de Janeiro, that brought the underpinnings of the conference together - artwork, curator, governance, public and their dynamic. Alongside their internal programme and its dissemination, roles are reversed when prominent collectors support a rotating external commission – Gentil Wall. Another regular commission allows art to occupy that most democratic of sites – a t-shirt. One is commissioned by an artist for each exhibition opening, their only brief being to include the word ‘Education’ within their design. These gestures were in the right step towards Helio Oiticica’s museum of the world – an additional topic within the conference.

The post conference tour provided another invaluable experience: Brasilia, itself a living museum. A streaming commentary from the son of an architect colleague of Oscar Niemeyer, the city’s creator, was enthusiastic to say the least. The much heard buzz phrase ‘another masterpiece by Oscar Niemeyer’ was, nearly always, admittedly applicable in the city that has everything. Yet the recent addition of a bullet hole, puncturing the otherwise gleaming glass of the presidential palace courtesy

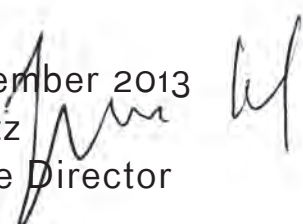
of a striking prison officer, was an almost welcome relief, and a reminder of what will always happen when people and utopia, institutional or otherwise, mix.

### *Grant expenditure report*

The total amount spent to cover the attendance of one professional from the UK to CiMAM Annual Conference was €2.708,39. The travel cost from the beneficiaries' city of origin to Rio de Janeiro and return has been of €1.518,09 and the accommodation expenses €840,30. The cost of the Conference registration was of €350,00.

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

Monday 23 September 2013  
Jenny Gil Schmitz  
CiMAM Executive Director



## *Communication and visibility*

The CIMAM 2013 Annual Conference registration period and the Travel Grant Program were announced in May 2013. Announcements and communications about the CIMAM Travel Grant Program were announced through CIMAM's mailing list (over 2.000 subscribers) and CIMAM's press office.

The call for applications and information about the Travel Grant Program was sent on 17 April, 30 April, 29 May, 7 June and 27 June. Deadline to receive applications for the Getty Foundation and Fundación Cisneros' grant schemes was 10 June and was extended until 12 June. Successful candidates were informed on 1 July and the list of grant beneficiaries was announced on 5 July.

Announcements and press releases were posted on the homepage of CIMAM's website, through CIMAM's Facebook page and Twitter accounts.



Visit to Casa Daros, Rio de Janeiro, during CIMAM 2013 Annual Conference.

Information on CIMAM 2013 Annual Conference was present in the following media and online platforms.

ARC Magazine, Art Recognition Culture

Art Kuwait

Art Radar Asia

Arterial Network

Arts Management Network

Biennial Foundation

Ciudad de la Imaginación

Curating.info

e-art now

e-flux

El Azar Cultural

Fundación Proa

ICOM

Jardim de veredas que se bifurcam

Labforculture.org

Makerere Art Gallery

Museum Publicity

Nafas Art Magazine

National Gallery of Jamaica

On the move

PIPA Prize

SAHA Association

Universes in Universe

VANSA, visual arts network of South Africa

[venelevision.com](http://venelevision.com)

CiMAM's 2013 press clipping is available at

[cimam.org](http://cimam.org)

## *Evaluation survey*

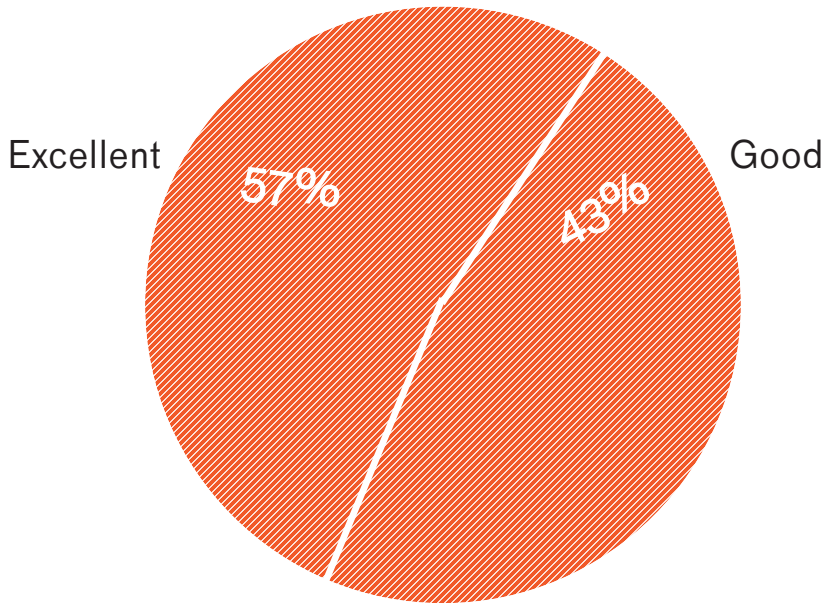
We are always interested in hearing from CiMAM's conference delegates; it helps us identify our strengths and weaknesses and to react accordingly. As every year, CiMAM sent an online evaluation survey to all the conference delegates. This feedback is essential to us.

The overall summary of the evaluation survey shows a general satisfaction with the Conference program with several suggestions to better the organization and implementation of the workshop sessions.

We much appreciate the positive feedback on the 2013 conference organization and will work hard to improve the forthcoming CiMAM conferences.

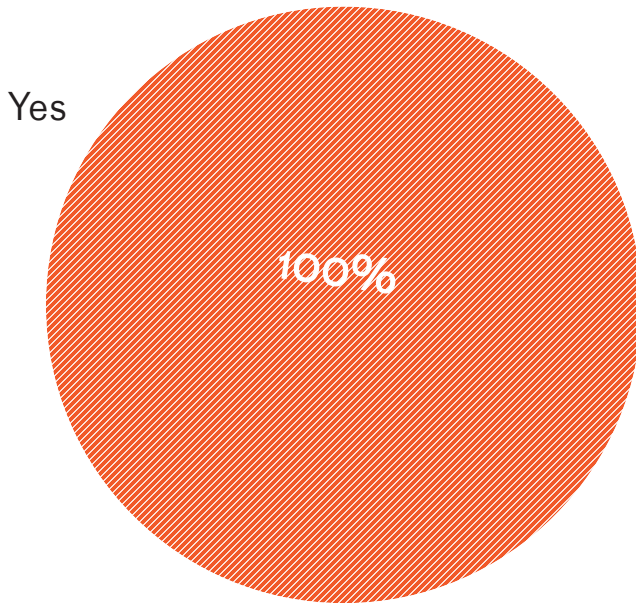
Below is a short overview of the evaluation survey. We can send you a copy of the complete evaluation report upon request.

*Evaluate the CiMAM 2013 Annual Conference.*

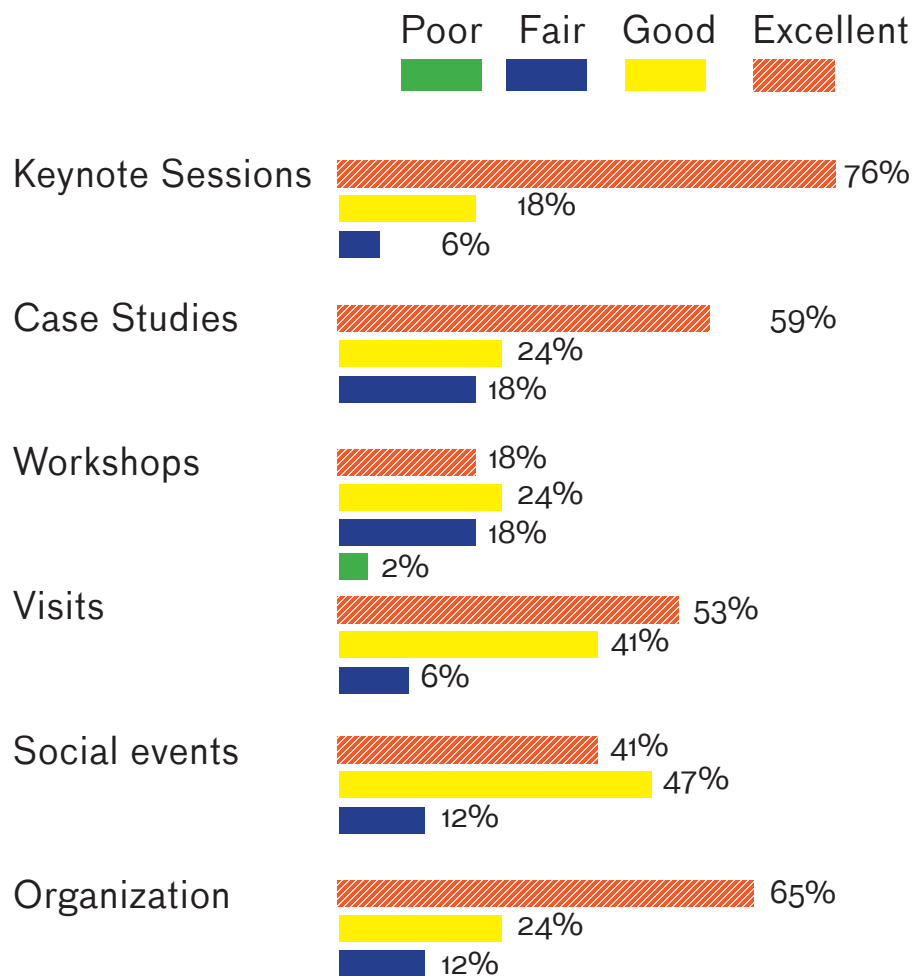




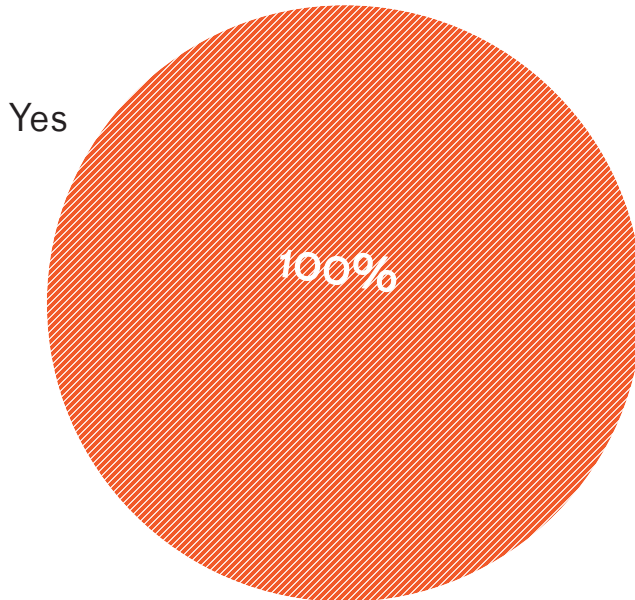
*Were your objectives/expectations achieved/met?*



# *How satisfied were you with the CiMAM 2013 Annual Conference program?*



*Would you recommend this conference?*





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

### *Founding patrons*

Fukutake Foundation, Tokyo, Japan  
Fondation LVMH, Paris, France  
Fundació “la Caixa”, Barcelona, Spain  
Erika Hoffmann, Berlin-Mitte, Germany  
Fundación Cisneros/Colección Patricia Phelps de Cisneros, Caracas, Venezuela

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Albert M.A. Groot, Sittard, Netherlands  
Mei-Lee Ney, Los Angeles, USA  
Sherman Contemporary Art Foundation, Sydney, Australia

## 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

### *Supported by*

A Gentil Carioca

Anita Schwartz Galeria de Arte

ArtRio

Casa Daros

Casa França-Brasil

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Instituto Moreira Salles

MAC Niterói

Museu de Arte do Rio – MAR

Karla Osorio

PiPA Prize

Jozef A. Smets

Carlos Vergara Studio

### *Travel grants funded by*

Fundación Botín

The British Council

Fundación Cisneros/Colección Patricia Phelps de Cisneros

The Getty Foundation, Los Angeles

SAHA Association

## ACKNOWLEDGEMENTS

*Conference hosted by*



CiMAM  
International Committee for Museums and  
Collections of Modern Art

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