

CIMAM  
ANNUAL  
CONFERENCE

2019

THE  
ART

21<sup>ST</sup>  
CENTURY  
MUSEUM:

is

CONTEXT  
EVERY  
THING ?

MUSEUM OF  
CONTEMPORARY ART  
AUSTRALIA

NOVEMBER  
15, 16 & 17  
SYDNEY

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## Welcome Letter

Dear friends and colleagues,

I am pleased to welcome you to Sydney to celebrate the 51<sup>st</sup> CIMAM Annual Conference. It has been 21 years since the last CIMAM conference was held in Australia.

In 1998 the conference was titled: *Museums and Cultural Diversity: Ancient Cultures — New Worlds*. This year we continue to delve into the evolving relationships between museological practices and values, and investigate how museums must act to remain relevant, innovative and accessible, asking; *The 21st Century Art Museum: Is Context Everything?*

The 12 speaker presentations and following debates will promote robust discussions throughout the conference and no doubt some new professional relationships and collaborations will be struck. I am grateful to the speakers who have travelled long distances to participate in this year's conference.

In 2019, CIMAM membership reached an all-time record of 600. Members are our lifeblood and I am grateful to all of you for being part of this global contemporary art museum community. CIMAM is also deeply appreciative of its generous patrons—12 individuals and institutions that support CIMAM year after year—making possible the continuity and success of this organization. Their contribution cannot be understated.

During the General Assembly that will take place on Sunday 17 November, the CIMAM Board and I invite all members to participate in a feedback session about CIMAM and to discuss the current status of this committee as an affiliated organization of ICOM. We encourage open debate around ICOM's new museum definition—the approval of which was postponed during their General Meeting in Kyoto this past September. The Board will also announce the launch of two new initiatives, the dates for the CIMAM 2020 Annual Conference and the names of the elected members who will form the 2020–2022 Board. As President of CIMAM and Director of the Museum of Contemporary Art Australia, the CIMAM Annual Conference in Sydney is a unique

## Welcome Letter

opportunity for the Asia Pacific region to showcase the calibre and diversity of contemporary art in our region and to learn from international experts in our field.

I would like to wholeheartedly thank the Australian Government, the Australia Council for the Arts, the Department of Communications and the Arts and Create NSW. Without their support, this conference would not have been possible. The commitment and generous support of the City of Sydney, our local government partner, and our partners the Gordon Darling Foundation, Business Events Sydney and Accor is also acknowledged and greatly appreciated. Many thanks also to Fresh Catering for supporting the delegates with enjoyable and delicious Australian food throughout the conference.

I also extend my deepest gratitude to our program partners Carriageworks, Art Gallery of New South Wales, Queensland Art Gallery | Gallery of Modern Art (QAGOMA) and Milani Artist Studio for their generous contribution and also to the modern and contemporary art museums and art centers in Sydney and Brisbane for welcoming the international community of contemporary art museum professionals: 4A Centre for Contemporary Asian Art, Artspace Sydney, Firstdraft and UNSW Galleries. Thank you all for contributing to the success of this conference.

Our Travel Grant Program is essential to allow the participation of a broader range of professionals in the international debate concerning contemporary art. I would like to give my sincere thanks to the Getty Foundation, Adam Mickiewicz Institute, Alserkal Arts Foundation, V-A-C Foundation and Byucksan Foundation for their generous grants, as a result of which, 24 curators and directors residing in countries with emerging economies have been able to participate in this conference.

Finally, a very special mention to all at the Museum of Contemporary Art Australia for your commitment and support for this important event. To Simon Mordant, Chairman of the MCA Board and his wife Catriona for hosting a reception at their home, and the many MCA staff involved in making this conference a success, especially Kara Nissen and



## Welcome Letter

Yaël Filipovic who have been the driving force working side by side with Ines Jover, CIMAM Director of the Executive Office, and Susana Carnicero, Arts Administration and Production.

Thanks also to each of you for attending our conference and bringing your expertise to this important gathering. We are committed to generating debate in gatherings like this to ensure CIMAM takes a leadership position in discussing the current concerns of professionals working in museums of modern and contemporary art.

I look forward to your participation during the conference and welcome your feedback on future subjects you would like to see addressed by CIMAM. This will be an invaluable resource for the new Board and President—who will be announced at the closing reception on Sunday 17<sup>th</sup> November.

Wishing you an inspiring and productive  
CIMAM 2019 Annual Conference,

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

# *The 21st Century Art Museum: Is Context Everything?*

## Conference Theme

Museums emerge and exist in changing contexts of history, culture and locality, constantly modifying their operations accordingly. The accelerating rates of change in technology and modes of communication, environmental crisis and massive migration that mark the 21st century, along with the demand upon museums to be not only socially responsive and engaged but effective cultural and economic agents within their locations, arguably intensifies the museum's necessary sensitivity to context and a culturally diverse demographic.

The CIMAM 2019 Annual Conference will address the evolving relationship between core museological practices and values (related to artists, collections, custodianship, scholarship, display, education and the public) and the necessary responsiveness of museums to context in their drive to remain relevant, innovative and accessible.

The presentations and discussions will be inflected by the context of Sydney, acknowledging conflicted histories of cultural ownership—whose stories are these?—indigeneity and place; that define the cultural landscape of Australia—looking out from the east coast to the Asia Pacific and beyond in its reflection upon questions and topics urgent to museums globally.

### *Day 1: Challenging the Narrative: Indigenous Perspectives*

How and to what effect are museums in the 21st century recognizing and incorporating the cultural leadership of First Peoples?

### *Day 2: The Future of Collections*

How could museums approach to collecting change as they face the consequences of their infinitely expanding collections? And what challenges and opportunities exist in digital strategies for collections?

### *Day 3: Beyond the Walls*

The identity and activity of the 21st-century museum is less bounded by physical architecture than its 20th century precursor. How are museums growing publics and transforming audiences into participants through programs taking place 'outside' the museum?

## Conference Theme

The CIMAM 2019 Contents Committee consists of eight board members: Elizabeth Ann Macgregor (chair), Frances Morris, Mami Kataoka, Ann-Sofi Noring, Saskia Bos, Suzanne Cotter, Corinne Diserens and Eugene Tan.

# Day 1, 15 November

## *Challenging the Narrative: Indigenous Perspectives*

### Museum of Contemporary Art Australia

08:15 – 09:00	Registration. Foundation Hall Foyer, Ground Floor
08:15 – 09:00	Welcome coffee. Quayside Room, Level 6
09:00 – 09:15	Welcome to Country. Harbourside Room, Level 6
09:15 – 09:30	Welcome to Day 1 of the CIMAM 2019 Annual Conference.
09:30 – 10:15	Keynote 1. Wesley Enoch
10:15 – 11:00	Morning tea and coffee break.
11:00 – 11:30	Case study 1. Wanda Nanibush
11:30 – 12:00	Case study 2. Ngahiraka Mason
12:00 – 13:00	Panel discussion moderated by Stephen Gilchrist
13:00 – 14:00	Lunch. Quayside Room, Level 6

## Conference Program

14:00 – 15:00	Networking session. Foundation Hall, Ground Floor
15:00 – 15:45	MCA Gallery visits. MCA Galleries, Level 1–3
15:45 – 16:00	Coaches to offsite visits. MCA Circular Quay Entrance
16:00 – 18:00	Offsite tours to Artspace Sydney, Firstdraft, 4A Centre for Contemporary Asian Art and UNSW Galleries.
18:00 – 18:30	Coaches return to MCA for reception
18:30 – 20:00	Opening night reception. MCA Sculpture Terrace, Level 3
20:00 – 20:15	Coaches available to return to hotels.

# Day 2, 16 November

## *The Future of Collections*

### Museum of Contemporary Art Australia

08:15 – 09:00	Registration. Foundation Hall Foyer, Ground Floor
08:15 – 09:00	Welcome coffee. Quayside Room, Level 6
09:00 – 09:10	Welcome to Day 2. Harbourside Room, Level 6
09:10 – 10:00	Keynote 2. Franklin Sirmans
10:00 – 10:45	Morning tea and coffee break.
10:45 – 11:15	Case study 3. Lisa Reihana
11:15 – 11:45	Case study 4. Hannah Mathews
11:45 – 12:45	Panel discussion moderated by Suhanya Raffel
13:00 – 14:00	Lunch. Quayside Room, Level 6
14:00 – 15:30	Discussion workshops. Various spaces
16:00 – 17:30	Coaches to offsite visits. MCA Circular Quay entrance

## Conference Program

16:00 – 17:30	Redfern cultural walking tours
17:30 – 18:00	Walk to Carriageworks for reception
18:00 – 20:00	Evening reception at Carriageworks
20:00 – 20:15	Coaches available to return to hotels



# Day 3, 17 November

## *Beyond the Walls*

### Museum of Contemporary Art Australia

08:15	–	09:00	Registration. Foundation Hall foyer, Ground Floor
08:15	–	09:00	Welcome coffee. Quayside Room, Level 6
09:00	–	09:10	Welcome to Day 3. Harbourside Room, Level 6
09:10	–	10:00	Keynote 3. Sally Tallant
10:00	–	10:45	Morning tea and coffee break.
10:45	–	11:15	Case study 5. Anne Loxley + Tony Albert
11:15	–	11:45	Case study 6. Lara Strongman
11:45	–	12:45	Panel discussion moderated by Lee Weng Choy
13:00	–	14:00	Lunch. Quayside Room, Level 6
14:00	–	14:15	General Assembly. Workshop Conclusions. Harbourside Room, Level 6

## Conference Program

14:15	–	15:30	General Assembly for CIMAM members.
15:35	–	16:10	Walk to offsite visit through the Royal Botanic Gardens Foundation. Hall foyer, Ground Floor
16:15	–	17:00	Sydney Modern project presentation at Art Gallery of New South Wales. Domain Theatre, AGNSW.
17:00	–	17:45	Guided gallery tours: Art Gallery of New South Wales. Various galleries.
18:00	–	20:00	Farewell reception at the Art Gallery of New South Wales.
20:00	–	20:15	Coaches available to return to hotels. Front entrance of the AGNSW.

Day 1, Friday 15

November

*Challenging  
the Narrative:  
Indigenous  
Perspectives*

# Wesley Enoch

Artistic Director, Sydney Festival, Sydney, Australia

## *Why So Many Walls?*

By the very nature of erecting a museum you are saying what is inside the walls is collectable and what finds itself outside is not. What happens when you accept that art/object is the detritus of culture not the embodiment of it? That the things left behind are a cultural memory of an action, a practice, a ceremony that has been designed to be discarded and disposed of, having fulfilled its purpose, rather than collected to adorn the walls. This is an Indigenous Perspective.

The walls attempt to make things solid and impermeable when a lived culture is malleable and ephemeral. The walls set out to control and protect moments in time so that the future can glimpse the past but they can also hold us back. Museums create anchor points to tie down with a weight something that floats and these anchor points, these fragments of culture we call art/object are meaningless without the song that forged them, the dance that animated them, the story that connected them and the place that created them.

Why so many walls? When maybe what an Indigenous Perspective really asks is where are your middens? The thing where you add your layer in the practice of occupying this place.

## *Biography*

Wesley Enoch hails from Minjeribah (Stradbroke Island ) in Queensland and is a proud Noonuccal Nuugi man. He is a writer and director for the stage and joined the Sydney Festival as Artistic Director in 2015. He was creative consultant, segment director and indigenous advisor for the

opening and closing ceremonies of Gold Coast Commonwealth Games in 2018; the Artistic Director of Queensland Theatre Company from 2010–2015; Associate Artistic Director at Belvoir St Theatre from 2007–2010; Australia Council Artistic Director for the Australian Delegation to the 2008 Festival of Pacific Arts; director of Opening Ceremony, *My Skin, My Life* for the Commonwealth Games in Melbourne; Artistic Director of Ilbijerri ATSI Theatre Co-op 2003–2006; Resident Director at the Sydney Theatre Company from 2000–2001 and Artistic Director of Kooemba Jdarra Indigenous Performing Arts from 1994–1997.

His plays include *Black Medea*, *The 7 Stages of Grieving* and *The Story of the Miracles At Cookie's Table*.

Enoch's's recent directing work includes *Mother Courage & Her Children* and *Happy Days*. He has a commitment to new work and has directed many world premieres including *Country Song*, *Headful of Love*, *Trollop*, *Waltzing the Wilarra* and *Black Diggers*.

# Wanda Nanibush

Curator of Indigenous Art, Art Gallery of Ontario (AGO),  
Toronto, Canada

## *Centring Contemporary Indigenous Art*

What are the ways in which museums today could centre contemporary Indigenous art and decolonize the museum and its audiences? How can Indigenous philosophies, values, and histories that are challenging traditional museology be put forward for the benefit of all in terms of both structural change and audience engagement. Nanibush will use concrete examples in her own work to show avenues for change but first we must change what we think of when we think of Indigenous art.

## *Biography*

Wanda Nanibush is an Anishinaabe-kwe image and word warrior, curator and community organizer from Beausoleil First Nation. Currently Nanibush is the inaugural curator of Indigenous art and co-head of the Indigenous + Canadian Art department at Art Gallery of Ontario (AGO). Her current AGO exhibition, Rebecca Belmore *Facing the Monumental* is touring internationally as well as two independent projects *Nanabozho's sisters* (Dalhousie) and *Sovereign Acts* (JMB). Nanibush has a Masters of Visual Studies from University of Toronto where she has taught graduate courses. On top of many catalogue essays Nanibush has published widely on Indigenous art, politics, history and feminism and sexuality.

# Ngahiraka Mason

Independent Indigenous Curator & Visual Historian, Hira, Honolulu, Hawaii

## *At Every Intersection We Meet*

The two case studies in this presentation are about exhibitions I delivered for Auckland Art Gallery Toi o Tāmaki in Auckland, New Zealand. They represent the first and last projects I made for the art gallery and were complicated and powerful for Māori communities and the museum. The results from these endeavors marked a change in the way that the art museum worked with the realities of Māori communities, demonstrating that collaboration, persistence, and courage can make for positive ends.

The third project I address is an exhibition proposal by an elder from Hauraki on the Coromandel Coast of the North Island. This exhibition did not eventuate but lives on in the hearts and minds of Māori people as a yet to be realized opportunity for in-depth conversations about visual history and museum politics. I contend that Māori peoples bear optimism forward, and this is demonstrated each time we share our human stories with museums and the world, further suggesting that generosity, determination, and openness sits at every intersection we meet.

## *Biography*

Ngahiraka Mason is an independent curator and visual historian, with research and curatorial interests in the material culture and histories of Polynesian peoples, descendant and community relationships with museum's and collections.

Mason is the former Indigenous Curator, Maori Art at Auckland Art Gallery Toi O Tamaki, New Zealand's oldest and largest public art museum. Her exhibitions and publications focus on historical, modern and contemporary art.

Recent projects include *Dot i Line i Color* (2018), Honolulu, *Middle of Now/Here*, the inaugural Honolulu Biennial (2017) and the international touring exhibition *Gottfried Lindauer's New Zealand* (2014–2017). Mason lives and works in Honolulu, Hawaii.



# Stephen Gilchrist

Associate Lecturer, University of Sydney, Sydney, Australia

*Framing questions for panel discussion Challenging the Narrative:  
Indigenous Perspectives*

By creating new and broadening dominant formulations of art and social history, identity and museological practice, Indigenous curators have contributed to the reshaping of institutional and disciplinary cultures. But have art museums done enough to create spaces not just of Indigeneity but for Indigeneity? How can this be done? When working within institutions that never imagined us in them, how do we create modes of unbelonging and unassimilation that insist on our own sovereign practices and refuse incorporation? How can Indigenous artists and curators be within the representative space of these institutions, but not be entirely defined by them? Indigenous art is already self-possessed of its own value, so how do we create culturally appropriate recognition for this value? How do we Indigenise not just the art museum, but the critical vocabularies we use to describe Indigenous art? How do we challenge the orthodoxy that Indigenous curation is merely reactive to colonisation rather than gesturing to precedents outside it? Indigenous art is expected to respirit communities, rehabilitate the museum and reconcile the nation, often at the same time? How do we ensure that Indigenous priorities are being met?

## *Biography*

Belonging to the Yamatji people of the Inggarda language group of northwest Western Australia, Stephen Gilchrist is Associate Lecturer of Indigenous Art at the University of Sydney. Before this, he taught at

New York University, Sydney. He is a writer and curator who has worked with the Indigenous Australian collections of the National Gallery of Australia, Canberra (2003–2005), the British Museum, London (2008), the National Gallery of Victoria, Melbourne (2005–2010) and the Hood Museum of Art, Dartmouth College (2011–2013). He was a Curatorial Attaché for the 20th Biennale of Sydney under the Artistic Directorship of Dr Stephanie Rosenthal in 2015–2016. From 2012–2016, Gilchrist was the Australian Studies Visiting Curator at the Harvard Art Museums, Harvard University (2012–2016) where he curated *Everywhen: the eternal present in Indigenous Art from Australia*. Gilchrist has curated numerous exhibitions in Australia and the United States and has written extensively on Indigenous Art from Australia.

Day 2: Saturday 16  
November

*The Future of  
Collections*

# Franklin Sirmans

Director, Pérez Art Museum Miami, USA

*A View from the Center of the Americas:  
Re-Envisioning Miami's Art Museum*

Based at the crossroads of the Americas — between Central and North America with explicit cultural ties to South America — Miami's Art Museum was founded in 1984, opening six months after Christo and Jeanne-Claude's international art happening and spectacle *Surrounded Islands* (1983). With still and moving images Sirmans will illustrate this fascinating history. This is the story of a museum representing a city's desire to define itself as the face of a new "cultured" Miami in the wake of events of the early 1980s such as: the Mariel Boatlift (1980); Miami Race Riots (1980); Time Magazine's "Paradise Lost" cover about the city (1981) and the scourge of drugs and violence perpetrated by Cocaine Cowboys that led to the TV debut of Miami Vice (1984). This unique backdrop has played and continues to play a key role in how we shape our strategic plan, mission and vision in the 21st Century.

Today, with a lead role in the international discussion on diversity in collections, exhibitions and audiences, Perez Art Museum Miami highlights its relationship to the city and county's diverse and dynamic community. Making the arts of Latin America and the Caribbean a focal point, while looking toward the African diaspora, PAMM is a unique voice in today's discussion of art museums. Additionally, as a museum with a short history, PAMM utilizes unique methods to create new audiences for modern and contemporary art.

## *Biography*

Franklin Sirmans has been the Director of the Pérez Art Museum Miami (PAMM) since fall 2015. Since coming to PAMM, he has overseen the acquisition of more than a thousand works of art by donation or purchase. At PAMM, Sirmans has pursued his vision of PAMM as “the people’s museum,” representing a Miami lens, by strengthening existing affiliate groups such as the PAMM Fund for African American Art, the International Women’s Committee and creating the Latin American and Latinx Art Fund.

Sirmans has organized *Toba Khedoori* (2017) and he was co-curator of *The World’s Game: Futbol and Contemporary Art* (2018). Prior to his appointment he was the Department Head and Curator of Contemporary Art at Los Angeles County Museum of Art (LACMA) from 2010 until 2015. At LACMA, Sirmans organized *Toba Khedoori*; *Noah Purifoy: Junk Dada*; *Variations: Conversations in and around Abstract Painting*; *Fútbol: The Beautiful Game*; and *Ends and Exits: Contemporary Art from the Collections of LACMA and The Broad Art Foundation*.

From 2006 to 2010 he was Curator of Modern and Contemporary Art at The Menil Collection in Houston where he organized several exhibitions including *NeoHooDoo: Art for a Forgotten Faith*; *Maurizio Cattelan: Is Their Life Before Death?*; and *Vija Celmins: Television and Disaster, 1964–1966*. From 2005 to 2006 Sirmans was a curatorial advisory committee member at MoMA/PS1. He was the Artistic Director of Prospect.3, New Orleans from 2012 until 2014. He won the 2007 David C. Driskell Prize, administered by the High Museum of Art, Atlanta.

# Lisa Reihana

Ngāpuhi artist, Tāmaki Makaurau, Aotearoa, New Zealand

*Lady Data Wrangler and the Wild West of pixels...*

A rollicking insight into the perils new media artists face while chasing deadlines to install difficult works in museums of differing capabilities. Using iPOV and Nomads of the Sea as case studies, I will talk through the trials and tribulations of working with and archiving big data, and the accessioning of video art into collections in the continually shifting terrain of technology.

## *Biography*

Lisa Reihana (Ngāpuhi) was born in Auckland, Aotearoa New Zealand in 1964. She holds a Masters in Design from Unitec Institute of Technology, and Bachelor of Fine Art, from Elam School of Fine Arts, Auckland University. Reihana is at the forefront of lens based arts, and her work investigates Indigenous and feminist issues. Her solo exhibitions include *Cinemanía*, Campbelltown Art Centre, Australia (2018); *Lisa Reihana: Emissaries*, 57th La Biennale di Venezia, Venice, Italy (2017); *In Pursuit of Venus [infected]* Auckland Art Gallery Toi o Tāmaki, NZ (2015); *Mai i te aroha, ko te aroha* Te Papa Tongarewa, Wellington, NZ (2008); and *Digital Marae*, Govett-Brewster Art Gallery, New Plymouth, NZ (2007). Her work has featured in the Sharjah Biennale 14 Al Mureijah Square, Sharjah, UAE (2019); Adelaide/International Samstag Museum, Australia (2019), Oceania Musee du Quai Branly, Paris, France (2019) and Royal Academy, London, England (2018); APT 9QAGOMA, Brisbane, Australia (2018); Pacific Sisters: Fashion Activists Auckland Art Gallery Toi o Tāmaki and Te Papa Tongarewa, Wellington, NZ (2018); 1st Honolulu

Biennial, Hawaii (2017); Tai Whetuki — House of Death Redux in The Walters Prize, Auckland Art Gallery Toi o Tāmaki, Auckland, NZ (2016); Close Encounters: The Next 500 Years Plug In ICA, Winnipeg, Canada (2011); and Global Feminisms Brooklyn Museum, New York, USA (2007).

To acknowledge her contribution to art and culture, Reihana was made a Member of the New Zealand Order of Merit in 2018. She lives and works in Auckland and actively participates in the stewardship of cultural and teaching institutions.

# Hannah Mathews

Senior Curator, Monash University Museum of Art, Melbourne, Australia

## *Performativity: Knowing your context*

With so much recent interest focused on performativity in contemporary art, it is useful to pause and consider the performative nature of our art collections and the ways in which they can be responsive, resonant and regenerative.

The Monash University Collection was inaugurated in 1961 with the foundation of the university. From the beginning, art and culture were considered integral to university life. With the establishment of an annual acquisition fund for the purchase of artworks by living Australian artists, the aim of the collection was to support culture, embellish university buildings and environments, and inspire and engage students and staff through contemporary art. Built over five decades of scholarship, the collection demonstrates the evolution of art and knowledge production in Australia, and extends from key themes that have concerned Australian artists across half a century, including feminism, identity, politics, the environment, technology and war.

In 2019, the Monash University Collection — managed by Monash University Museum of Art — consists of over 2500 items, with close to 50% of these on display across our five campuses and through loans to other institutions. At MUMA the collection plays many roles and we are committed to keeping it active, visible and valued by installing curated selections of artworks within libraries and faculties, commissioning major public artworks in tandem with new building projects, guiding university departments in the acquisition of artworks into the collection, and using the collection as a study tool for students and staff. In addition, through our work at the museum we prioritise diversifying and deepening



research and publishing on the collection and embedding First Nation knowledges into our work. In an increasingly digitally mediated era, we are committed to increasing the opportunities people have to engage with material forms of art and the embodied experiences these offer.

While most of our collection acquisitions are made at the time of the artworks' making, we have acquired only a few performance-based works to date, and most of these have been instructional in nature. In Australia, only 2–3 institutions have made major acquisitions in the performance field (the MCA being one of them). Internationally it is a collection area in an embryonic state being keenly observed from Australia and led by institutions such as the Tate and Walker Art Museum. Several institutions in Australia also play key roles in the collection of artist and institutional archives and ephemera. These histories and materials are crucial to the record and future revisions of Australia's artistic narratives. They are resources I have drawn on in my own curatorial work and writing projects.

But at Monash we are a young, relatively small-scaled collection with a specific focus on living Australian artists. We are more conscious of generating than authorising. Our work is purposefully proximate to the practices of the artists we work with and represent. Our audiences are staff and students, locals to the area and a dedicated art audience that visits from across the river and across the globe. The Monash University Collection is a working collection. It embraces its scale and scope to stay nimble, it responds to the multi-disciplinary nature of its setting by representing different kinds of knowledges and ways of knowing, and it steps forward to welcome rigour, emerging thinking and challenging ideas. In this way the Monash University Collection stays on its toes and in conversation with art, experimentation, teaching and learning. In knowing our context, we can seek to both nurture and challenge it as the times demand.

## *Biography*

Hannah Mathews is a Melbourne-based curator with a particular interest in contemporary art and performance. She is currently Senior Curator at Monash University. Mathews graduated with a Master of Art Curatorship from the University of Melbourne in 2002 and has worked in curatorial positions at the Australian Centre for Contemporary Art, Melbourne (2008–2016); Perth Institute of Contemporary Arts (2005–07); Monash University Museum of Art (2005); Next Wave Festival (2003–2004); The South Project (2003–2004); and the Biennale of Sydney (2000–2002).

Mathews' key curatorial projects include *Shapes of Knowledge*, MUMA (2019); Alicia Frankovich & Lili Reynaud Dewar, MUMA (2018); *The humours*, MUMA (2017); *Ulla von Brandenburg: It has a Golden Yellow Sun and an Elderly Grey Moon*, ACCA (2016); *Derek Kreckler: Accident & Process*, PiCA, Perth and national tour (2015–ongoing); *Ryan Gander: READ ONLY*, ACCA, Melbourne (2015); *Framed Movements*, ACCA (2014); *In the Cut: Contemporary Collage*, ACCA (2013); *Power to the People: Contemporary Conceptualism and the Object in Art*, ACCA (2011); *NEW11*, ACCA (2011); *Johanna Billing: Tiny Movements*, ACCA (2009); *Primavera*, Museum of Contemporary Art, Sydney (2008); and *Old skool (never lose that feeling)*, PiCA (2007).

Mathews has completed curatorial residencies in New York, Berlin, Tokyo and Venice, and has taught in curatorial programs at Melbourne University, Monash University and RMIT University, Melbourne. She sits on the boards of the National Association for the Visual Arts, City of Melbourne Arts & Culture and International Art Space, Perth.

# Suhanya Raffel

Director, M+ Museum, Hong Kong, China

*Framing questions for panel discussion The Future of Collections.*

It is a fact that well into the 21<sup>st</sup> century, museum construction continues unabated, and we are seeing many new museums being developed across the world, pointing, in part, to the value placed on the public institution by communities and how our various collections present important opportunities to develop diverse perspectives on culture and creative practice.

Questions include, should we be sharing our collections more generously, how do we ensure that diversity is acted upon in collection activity and how do collections build museum identities?

Sustainability must form an anchor point for the future of collections and the role of digital platforms are key to this effort. Knowledge sharing today must include a careful consideration of content as being digital as much as we appreciate and understand the power of physical objects in museums.

The voice of artists who work with moving images and especially those working with digital/online platforms bring challenges as they intersect with museum acquisition protocol, precise display requirements and audience engagement in a fast-evolving technology environment.

Working with living artists, as so many of us do, the ephemeral experiential works where the body has been the site while being the methodology for art making has begun to build a remarkable important presence. How do we consider these as collections? And should we?

Finally, the future of collections is resonant when they engage with audiences. The 21<sup>st</sup> Century museum is a gathering place as much as it is a place for research, learning, enjoyment and reflection. Are we making enough of an effort around our collections to connect to audiences? Do we prioritise this relationship too much or too little?

*Biography*

Suhanya Raffel was appointed Executive Director of M+ in November 2016. Her curatorial career began in 1984 and she has over 30 years of experience as a museum curator and leader.

A cornerstone of the ambitious West Kowloon Cultural District Project, M+ is scheduled for completion in 2020. As Hong Kong's new museum for visual culture, it will encompass twentieth- and twenty-first century art, design, architecture, and moving image from Hong Kong, China, Asia, and beyond. The museum aims to document the past, inform the present, and contribute to the future of visual culture within an evermore interconnected global landscape. Prior to joining M+, Raffel was Deputy Director and Director of Collections at the Art Gallery of New South Wales, Australia and Acting Director of the Queensland Art Gallery & Gallery of Modern Art, Australia.

She is a Trustee of the Geoffrey Bawa Trust and the Lunuganga Trust, and a member of the board of the International Committee for Museums and Collections of Modern Art (CIMAM).

Day 3: Sunday 17  
November

*Beyond the Walls*

# Sally Tallant

Director, The Queens Museum, New York, USA

## *Outside in: Inside Out*

At a time when we are facing global political uncertainties, a growing refugee crisis, and a deepening understanding of climate change; there is a need to develop institutions that are open, inclusive and empathic. We need porous institutions that are both places where art and artists can find space and that are defined and created together with their communities. We need our galleries, museums to be unwavering in their commitment to maintaining spaces where human rights, diversity of opinion and creativity can thrive.

This presentation draws on the experience of working through a situated approach to curatorial practice that takes place and context as starting points. I will expand upon the experience of developing integrated programs of activity that reject traditional divisions and departmental ways of working at Serpentine Gallery, London and whilst I was Director of Liverpool Biennial and present models of working outside, inside and inside out to create a wide range of connections between artists, people and place. Liverpool Biennial is underpinned by education and research and operates year round developing temporary and permanent commissions in partnership with cultural organizations and the City and Region and this embedded strategic approach offers museums and galleries a model of being rooted through partnership.

I have recently taken up the role of Director of the Queens Museum which is located in the most diverse Borough of New York and is the most diverse county in the United States. Over 170 languages are spoken in our schools. The Museum has long understood the need to work with our neighbors to engage critically in issues of neighborhood

development in our schools, parks, streets, and in precious recreational spaces. Over the past decade, the Museum has been working to ensure that community residents are involved in the envisioning, production, programming, and maintenance of public spaces and amenities.

Queens Museum is a community museum and I will present what we are learning from the outside in, the inside out and how we are thinking in situ.

### *Biography*

Sally Tallant is the President and Executive Director of the Queens Museum, New York. She was previously the Director of Liverpool Biennial from 2011–2019.

From 2001–2011 she was Head of Programs at the Serpentine Gallery, London where she was responsible for the development and delivery of an integrated program of Exhibitions, Architecture, Education and Public Programs.

She has curated exhibitions in a wide range of contexts including galleries, museums, public spaces and non-arts contexts. She is a regular contributor to conferences nationally and internationally.

She is Vice President of the International Biennial Association and a Commissioner for the IPPR Commission on Economic Justice. In 2018 she was awarded an OBE for services to the Arts in the Queen's Birthday Honours List.

# Anne Loxley and Tony Albert

Senior Curator, C3West, Museum of Contemporary Art Australia,  
Sydney, Australia

Kuku Yalanji artist, Sydney, Australia

## *Remembering and healing: The Blacktown Native Institution*

In Sydney we have the Native Institution, the start of Australia's Stolen Generations — an almost two hundred year-long history of institutional removal of Aboriginal children from their families. Established in Parramatta in 1814, the Native Institution was relocated to Blacktown in 1823 where it operated for six years. After the Blacktown Institution closed in 1829, the site was variously farmed until the 1980s. From then until last year, it was unused and owned by local and state governments. The traditional owners of this land, the Darug nation, have worked for decades for it to be returned to them so they can practice their cultural traditions without external constraints, and so they can honour the history of the Native Institution children and their families.

This reality has been the subject of two collaborations between artists, community, Blacktown Arts Centre, Blacktown Council, the NSW State Government's Landcom and the MCA's C3West program. Together this somewhat unwieldy cohort developed and presented two iterations of the Blacktown Native Institution Project, first in 2014–2015 and a second in 2017–2018. Both projects aimed to support Aboriginal custodianship of thinking around the future permanent uses of the site, to honour the Native Institution children and their families and to raise awareness of the Stolen Generations in the broader community.

In October 2018 the Blacktown Native Institution site was handed back to the Darug people — the first such transfer of land to the Darug people. Playing a key supporting role in this process, the Blacktown



Native Institution Project required careful navigation through intergenerational trauma, cultural protocols and engaging a non-Indigenous public frequently reluctant to acknowledge this aspect of Australia's record. The project's importance was matched by its difficulty. In this presentation project co-director Anne Loxley and artist Tony Albert share key learnings from grappling with such issues as: How do we remember, give justice to and rewrite a complex and traumatic history? What responsibilities do we have? How do we engage with community? With the non-Indigenous public? How do mainstream institutions support at the grassroots level?

### *Biographies*

Anne Loxley is a Sydney-based curator and writer who works with contemporary artists both in and outside gallery contexts, in communities and in public spaces. As Senior Curator, C3West, for Sydney's Museum of Contemporary Art, she develops innovative ways for artists to work with businesses and non-arts organisations to address strategic issues and engage with communities. With Felicity Fenner, Loxley programmed the visual arts component of the 2017–2019 Perth Festivals. With Blair French she co-edited *Civic Actions: Artists' Practices Beyond the Museum* (MCA Australia, 2017). Previously she directed Penrith Regional Gallery & The Lewers Bequest, the Olympic Co-ordination Authority's Public Art Program and the National Trust's S.H. Ervin Gallery. A founding member of the City of Sydney's Public Art Advisory Panel, a member of the City's Eora Journey Working Group, and a former Sydney Morning Herald art critic, her work has attracted numerous awards.

Since 2014, with the Blacktown community, artists Tony Albert, Darren Bell, Karla Dickens, Sharyn Egan, Moogahlin Performing Arts, Steven Russell, Kristine Stewart, Leanne Tobin, C3West in collaboration with Blacktown Arts has produced two multifaceted projects about the Blacktown Native Institution.

Tony Albert's practice explores contemporary legacies of colonialism in ways which prompt audiences to contemplate elements of the human condition. Mining imagery and source material from across the globe, Albert draws on both personal and collective histories to explore the ways in which optimism might be utilised to overcome adversity. His practice is concerned with identity and the ascribing of social labels; unpacking what it means to judge and be judged in the absence of recognition or understanding.

Albert's technique and imagery are distinctly contemporary, displacing traditional Australian Aboriginal aesthetics with a kind of urban conceptuality. Appropriating textual references from sources as diverse as popular music, film, fiction, and art history, Albert plays with the tension arising from the visibility, and in-turn, the invisibility of Aboriginal People across the news media, literature, and the visual world. Central to this way of working is Albert's expansive collection of Aboriginalia (a term the artist coined to describe kitschy objects and images that feature naive portrayals of Aboriginality).

Tony Albert is well represented in major collections including the National Gallery of Australia; the Australian War Memorial, Canberra; the Art Gallery of New South Wales; the Art Gallery of Western Australia and Brisbane's Gallery of Modern Art-Queensland Art Gallery.

# Lara Strongman

Director, Curatorial and Digital, Museum of Contemporary Art,  
Sydney, Australia

*Galleries without walls: public art practices in post-earthquake Christchurch*

In the aftermath of the devastating Canterbury earthquakes of 2010 and 2011 in New Zealand, public art developed a prominent and increasingly participative role in the new culture of the city. Local visual arts infrastructure underwent profound change: some organisations closed, while others emerged in response to new cultural and social imperatives. Initially commandeered as the national emergency headquarters and centre for civil defence, Christchurch Art Gallery Te Puna o Waiwhetū was closed for five years for repairs. As the demolition of earthquake-damaged buildings took place around them, the gallery team left the building and started programming art in abandoned houses, vacant lots, and on walls that were still standing. They rescued works of art from artists' studios, extended their online presence, and ran three temporary exhibition spaces. They carried out more than 90 public art projects in the ruined city between 2011 and 2014. At the same time, the terms of reference for public art informally expanded to describe a wide range of practices of representation in public space. These included temporary sculptures, anonymous interventions, happenings and events taking place in the virtual public sphere as well as the physical. These projects variously galvanised community, commemorated loss, or critiqued the politics of the recovery. Articulating an unanticipated space that opened up between the past and the future in a central city which had lost more than half of its buildings, other works simply expressed the great strangeness of those years immediately following the earthquakes.

Dr Lara Strongman was the Head Curator at Christchurch Art Gallery from 2014 to October 2019.

*Biography*

Lara Strongman is Director, Curatorial and Digital at the Museum of Contemporary Art Australia, she was previously Head Curator at Christchurch Art Gallery Te Puna o Waiwhetū, where she lead the curatorial team. Prior to this she was also formerly Deputy Director at City Gallery Wellington. Her current research interests include contemporary photography, issues in public art, and art's response to situations of crisis.

She writes on the relationship of art to the wider culture, and reviews film and television for Radio New Zealand. Strongman's essay on the Christchurch earthquakes, *A Song from Under The Floorboards*, was included in the Auckland University Press anthology of great New Zealand nonfiction, *Tell You What*: 2015.

# Lee Weng Choy

President, art critic, writer, AICA Singapore, Kuala Lumpur, Malaysia

*Framing questions for panel discussion Beyond the Walls*

I have two framing questions, one concerns “public ownership of the institution”, and the other concerns the relations between different institutions or organisations.

Zoe Butt, who runs the Factory Arts Centre in Saigon, tells me this anecdote about my former boss, Ute Meta Bauer, who runs the Centre for Contemporary Art in Singapore. Ute had made a presentation about certain MIT programmes to an audience in Saigon of local university students and professors. One of the professors was impressed and asked how they too could develop such programmes. Without skipping a beat, Ute replied, the students have to demand it.

I used to run The Substation arts centre in Singapore, and artists all the time would tell us what we should be doing — I’d like to think it’s not because we were screwing up on the job, but rather that they felt a sense of ownership to make such claims on us. This making of demands on the institution, for me, is an important sign of the public claiming ownership. I’d be interested to hear from each of the panelists stories of how their respective publics, communities and constituents express their public ownership.

Secondly, institutions work with each other all the time, whether it’s museum to museum, or even international museum to local art space. If there is a strong sense of public ownership of an arts organisation, then different organisations working together is a way of bringing together different publics. I’m interested to hear not just about inter-institutional collaborations, but of such collaborations across scale — inter-scale partnerships, as it were. One could say that small

art spaces are good at engaging what's on the ground. Medium-scaled spaces are good at mediating between smaller and larger organisations. Large-scale institutions are not just defined by their large audiences, but they are in the position to offer larger or wider perspectives, that is, more global and more historical perspectives.

### *Biography*

Lee Weng-Choy is an independent art critic and consultant based in Kuala Lumpur. He is also the president of the Singapore Section of the International Association of Art Critics (AIICA). Previously, Lee was Artistic Co-Director of The Substation in Singapore, and has taught at the School of the Art Institute of Chicago, the Chinese University of Hong Kong, and the Sotheby's Institute of Art — Singapore.

He has done project work with various arts organisations, including Ilham Gallery and A+ Works of Art, both in Kuala Lumpur, and the NTU Centre for Contemporary Art Singapore, and National Gallery Singapore.

Lee writes on contemporary art and culture in Southeast Asia, and his essays have appeared in journals such as *Afterall*, and anthologies such as *Modern and Contemporary Southeast Asian Art*, *Over Here: International Perspectives on Art and Culture*, and *Theory in Contemporary Art since 1985*.

# Workshops

Workshops are facilitated small-group conversations on topics of urgent relevance to the contemporary art museum profession. MCA artist-educators will be leading this 1hrs and 30 minutes session. Delegates are invited to dive into the theme and encouraged to relate their experiences and positions to these issues and to share them openly. Providing an additional platform for debate, the aims of the workshops are to raise awareness of the diversity of contexts and perspectives of the conference attendees and to inform the future positions, actions and vision of CIMAM. A summary of the workshop conclusions will be presented by CIMAM board members at the General Assembly on Sunday 17 November.

Delegates are requested to keep to their chosen workshop topic and assigned groups. The workshop group will be indicated on your conference badge.

## *Climate Change*

Museums have long served as vehicles for social and political engagement, if not outright change. What role should museums take on this topic? What are museums responsibility toward this issue?

## *Activism*

How do the growing number of large-scale protests against sources of funding, initiated by politically engaged art collectives and people from around the world, impact museum sponsorship and general practices?

## Workshops

### *Populism & Censorship*

As we live in an age of social media, unabashed narcissism, and the collective consciousness of populism in the public sphere. How can we avoid this impacting or resulting in censorship of content within museums?

### *Digital Disruption*

How are art organisations themselves being influenced by digital disruption, and what are we doing to manage such change?

### *Museum As Refuge*

In an age of mass migration and increase in border control, how can the museum become a place of refuge? Can museums respond to the refugee crisis?



# Who's Who

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Macgregor OBE**

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**Bart de Baere**

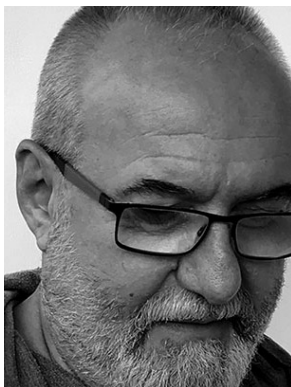
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Kuku Yalanji artist  
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**Wesley Enoch**

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Sydney Festival  
Sydney  
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**Stephen Gilchrist**

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**Sally Tallant**

President and Executive Director  
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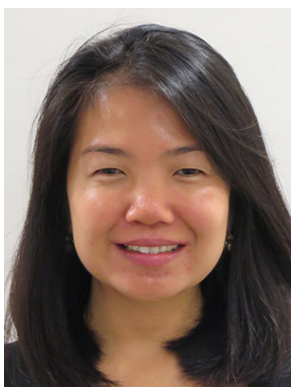
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Director  
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Australia



Helen Hirsch

Director and chief curator  
Kunstmuseum Thun  
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Georgia Hobbs

General Manager  
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## Who's Who



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**Sze Wee Low**

CEO  
Singapore Chinese Cultural Centre  
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## Who's Who



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Centre for Contemporary Art —  
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**Johan Lundh**

Co-director  
Govett-Brewster Art Gallery / Len Lye  
Centre  
New Plymouth  
New Zealand



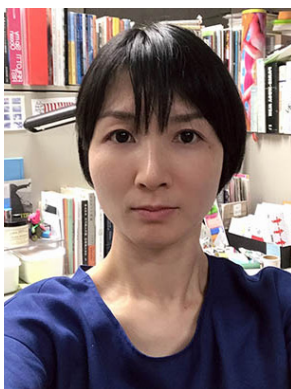
**Victoria Lynn**

Director  
TarraWarra Museum of Art  
Healesville  
Australia



**Nan Ma**

Head of International Curation  
and Research  
The Art Museum of China Academy  
of Art  
Hangzhou  
China



**Chinatsu Makiguchi**

Curator  
The National Museum of Modern Art  
Kyoto  
Japan



**Christopher Malcolm**

Director  
John Curtin Gallery  
Perth  
Australia

## Who's Who



Jose Carlos Mariategui

Director  
Alta Tecnología Andina — ATA  
Lima  
Peru



Andrea May Churcher

Director  
Cairns Art Gallery  
Cairns  
Australia



Nick Mitzevich

Director  
National Gallery of Australia  
Canberra  
Australia



Gina Mobayed

Director  
Goulburn Regional Art Gallery  
Goulburn  
Australia



Barbara Moore

CEO  
Biennale of Sydney  
Sydney  
Australia



Michael Moran

Curator  
Murray Art Museum Albury  
Albury  
Australia



## Who's Who



Isabelle Morgan

Exhibition Coordinator  
Biennale of Sydney  
Sydney  
Australia



Susi Muddiman OAM

Director  
Tweed Regional Gallery &  
Margaret Olley Art Centre  
Murwillumbah  
Australia



Daniel Mudie  
Cunningham

Director Programs  
Carriageworks  
Sydney  
Australia



Victoria Noorthoorn

Director  
Museo de Arte Moderno de Buenos  
Aires  
Buenos Aires  
Argentina



Tina Pang

Curator, Hong Kong Visual Culture  
M+ West Kowloon Cultural District  
Authority  
Hong Kong  
China



Young Ran Park

Head of Education and Cultural  
Programs Department, Senior Curator  
National Museum of Modern and  
Contemporary Art Korea — MMCA  
Seoul  
South Korea

## Who's Who



**Bree Pickering**

Director  
Murray Art Museum Albury  
Albury  
Australia



**Rachel Piercy**

Director  
Manning Regional Art Gallery  
Taree  
Australia



**James Pinker**

ARTPROJECTS  
Auckland  
New Zealand



**Lisa Polten**

Independent Curator  
Sydney  
Australia



**Adam Porter**

Senior Curator,  
Contemporary Visual Art  
Campbelltown Arts Centre  
Campbelltown  
Australia



**Katherine Roberts**

Senior Curator  
Manly Art Gallery & Museum  
Sydney  
Australia

## Who's Who



**Anne Robertson**

Executive Officer  
Public Galleries Association of Victoria  
Melbourne  
Australia



**Emily Rolfe**

Assistant Curator  
Campbelltown Arts Centre  
Campbelltown  
Australia



**Stella Rollig**

General Director  
Belvedere  
Vienna  
Austria



**Elise Routledge**

Curator of Art  
Australian War Memorial  
Canberra  
Australia



**Maria Bernadette  
Samson**

Senior Curator  
Ayala Museum  
Makati City  
Philippines



**Niomi Sands**

Gallery Director  
Grafton Regional Gallery  
Grafton  
Australia

## Who's Who



**Karen Sarkisov**

Curator and Head of Publishing  
V-A-C Foundation  
Moscow  
Russia



**Esther Schlicht**

Deputy Director  
Schnirn Kunsthalle Frankfurt  
Frankfurt  
Germany



**Marcus Schutenko**

Director  
Museum and Art Gallery of the  
Northern Territory  
Darwin  
Australia



**Cherie Schweitzer**

Head of Exhibitions  
Biennale of Sydney  
Sydney  
Australia



**Ritu Sharma**

Director  
National Gallery of Modern Art  
Delhi  
India



**Bridget Smyth**

Design Director, City Design  
City Of Sydney  
Sydney  
Australia



## Who's Who



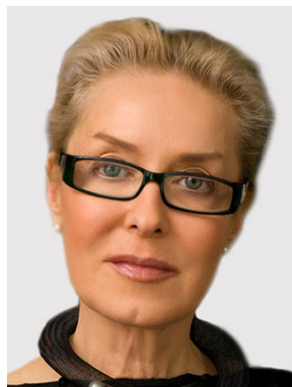
**Peter Stohler**

Director and Head of Programmes  
Grimmwelt Kassel  
Kassel  
Germany



**Russell Storer**

Director, Curatorial & Collections  
National Gallery Singapore  
Singapore



**Olga Sviblova**

Director  
Multimedia Art Museum, Moscow  
Moscow  
Russia



**Hwee Koon Tan**

Independent Curator  
Singapore



**Louise Tegart**

Director  
Art Gallery of Ballarat  
Ballarat  
Australia



**Kiem-Lian The**

Managing Partner, Consultant  
ToornendPartners  
Haarlem  
Netherlands

## Who's Who



Zhang Tian

Programs Officer  
Parramatta Artists' Studios  
Parramatta  
Australia



Kathy Treichel

Partnerships Manager, Infrastructure  
Arts Queensland  
Brisbane  
Australia



Caroline Turner

Adjunct Senior Research Fellow (Dr)  
Australian National University  
Canberra  
Australia



Yuka Uematsu

Curator  
National Museum of Art  
Osaka  
Japan



Olga Viso

Independent Curator and Senior  
Advisor  
Arizona State University's Herberger  
Institute  
New York  
USA



Pip Wallis

Curator, Contemporary Art  
National Gallery of Victoria  
Melbourne  
Australia

## Who's Who



Craig Walsh

Artist, Curator  
Museum of Vast Exchange — MOVE  
Tweed Heads  
Australia



Diana Warnes

Head of Curatorial Projects  
Home of the Arts — HOTA  
Surfers Paradise  
Australia



Laura Webster

Head of Art  
Australian War Memorial  
Campbell  
Australia



Roland Wetzel

Director  
Museum Tinguely  
Basel  
Switzerland



Sam Wild

Senior Manager, Arts Funding  
Create NSW  
Sydney  
Australia



Yanguo Xia

Founder and Director  
de Art Center  
Beijing  
China

## Who's Who



June Yap

Director of Curatorial, Programmes  
and Publications  
Singapore Art Museum  
Singapore



Bummo Youn

Director  
National Museum of Modern and  
Contemporary Art Korea — MMCA  
Seoul  
South Korea



Xuhong Yu

Executive Director  
The Art Museum of China Academy  
of Art  
Hangzhou  
China



# Sydney Program Partners & Hosts

# Museum of Contemporary Art Australia (MCA)

The Museum of Contemporary Art Australia presents a diverse program of exhibitions and special events onsite and offsite — welcoming over a million visitors each year. From major thematic exhibitions and surveys of established artists, solo exhibitions and artist projects, to new work by emerging artists, touring exhibitions and community led projects. The museum covers a diverse range of Australian and international contemporary art.

The MCA opened to the public in 1991, reopening in 2012 following a major expansion. The redevelopment transformed the MCA, with spacious new galleries including an entire floor dedicated to its Collection; a new National Centre for Creative Learning; public spaces that embrace one of the world's most famous locations; and a series of site-specific artist commissions.

Our MCA Collection contains over 4000 works by Australian artists that have been acquired since 1989. The collection spans all art forms with strong holdings in painting, photography, sculpture, works on paper and moving image, as well as significant representation of works by Aboriginal and Torres Strait Islander artists.

Located on one of the world's most spectacular sites on the edge of Sydney Harbour, the MCA stands on a land of immense cultural and historical significance to the traditional owners of this place, the Gadigal people of the Eora Nation. The artwork Warrang by Brook Andrew, situated at the entrance of the Museum on Circular Quay, helps to inform visitors of the relevance of our site.

[mca.com.au](http://mca.com.au)

# 4A Centre For Contemporary Asian Art

4A Centre for Contemporary Asian Art (4A) is an independent not-for-profit organisation based in Sydney, Australia. 4A fosters excellence and innovation in contemporary culture through the commissioning, presentation, documentation and research of contemporary art. Our program is presented throughout Australia and Asia, where we ensure that contemporary art plays a central role in understanding and developing the dynamic relationship between Australia and the wider Asian region.

4A's activities facilitate cultural dialogue between Australia and Asia in the belief that Asian cultural thinking significantly shapes the world today and will have an important impact on the future. In Australia we showcase stories, present a multiplicity of perspectives, and explore contemporary concerns and ideas that influence how we, as a nation, engage with Asia. We have a particular focus on art that addresses Asian-Australian experiences and the contributions that diverse Asian migration has made — and continues to make — in shaping Australia. 4A's focus in Asia is to promote the breadth of Australian artistic talent, seeking to build an image of Australia that is open, progressive and fundamentally connected with our Asian neighbours.

4A has been a leader in Asian contemporary art in Australia since 1996. In the decades since, we have established a highly respected reputation among artists and audiences, and within an expanding network of international art institution peers. Our long history and ongoing work across Asia is recognised as having raised awareness of Asian-Australian art and culture we continue to celebrate Australia's diverse cultural heritage and growing links throughout the wider Asian region.

[4a.com.au](http://4a.com.au)

# Art Gallery Of New South Wales (AGNSW)

From our magnificent site in Sydney, the Art Gallery of New South Wales is one of Australia's flagship art museums and the state's leading visual arts institution. Our mission is to serve the widest possible audience as a centre of excellence for the collection, preservation, documentation, interpretation and display of Australian and international art, and a forum of scholarship, art education and the exchange of ideas.

The Art Gallery of NSW expansion — the Sydney Modern Project — will provide significantly more space for the display and enjoyment of art in all its evolving forms, along with more opportunities for our visitors to learn, create and discover. The Gallery's new building, designed by internationally renowned architects, SANAA, brings together art, architecture and landscape in spectacular new ways with dynamic galleries and seamless connections between indoor and outdoor spaces in one of the world's most beautiful cultural precincts. The completion of the new building in 2022 will be the culmination of the Gallery's 150th anniversary celebrations.

[artgallery.nsw.gov.au](http://artgallery.nsw.gov.au)

## Artspace

Artspace is Australia's leading interdisciplinary space for the production and presentation of contemporary art. Through exhibitions, performances, artist residencies, and public programs, Artspace is where artists of all generations test new ideas and shape public conversation. Committed to experimentation, collaboration and advocacy, Artspace's mission is to enhance our culture through a deeper engagement with

contemporary art. Artspace ensures artistic and cultural vibrancy through its multi-faceted approach to programming, with the core focus of supporting living artists across generational and disciplinary boundaries. Our expanded artistic program positions us as a leading interdisciplinary organisation connecting Australian artistic practices and debates with what is happening

in the world right now. Artspace's vision is to promote investment in living artists, across generations, working in expanded and experimental forms, so that Australian artists, writers, curators and producers can be programmed in direct dialogue with their international peers.

[artspace.org.au](http://artspace.org.au)

## Carriageworks

Carriageworks is the largest and most significant contemporary multi-arts centre of its kind in Australia. Carriageworks is ambitious, risk taking, and provides significant support to artists through commissioning and presenting contemporary work. In 2019, Carriageworks will commission and present 53 projects, including 7 world premieres, 25 international works and 36 new Australian commissions, supporting 850 artists.

Located on Gadigal Land, Carriageworks is situated in the heart of Redfern; the Black Capital of Australia. Built in the 1880s, Carriageworks is regarded as the best example of rail heritage in Australia. It was here that Indigenous Australians were first employed under equal conditions in NSW. This history underpins Carriageworks' core values, its commitment to work, commitment to reflecting the next generations of Australia's culturally diverse communities, and holding close its support of urban Indigenous Australian artistic practice.

[carriageworks.com.au](http://carriageworks.com.au)

## Firstdraft

Established in 1986, Firstdraft is Australia's longest running artist-led organisation. Firstdraft's Exhibition Program is at the core of the organisation, presenting innovative new work by emerging artists, encouraging professionalisation and supporting experimental practice. Open to individuals and groups from across Australia and internationally, the exhibition program is selected via twice-yearly callouts. This short-lead approach supports artists in the early years of their practice, allowing them to explore and present ideas quickly. It also enables the organisation to respond to changes in the artistic landscape, establishing Firstdraft as the premier space for emerging and experimental arts practice. Located in Woolloomooloo, Firstdraft sits within the East Sydney creative precinct, alongside institutions such as the Art Gallery of New South Wales, Artspace, Australian Centre for Photography, Australian Design Centre & Australian Museum.

[firstdraft.org.au](http://firstdraft.org.au)

## University of New South Wales Galleries (UNSW)

UNSW Galleries is one of Australia's leading university art museums. Encompassing three main exhibition spaces, the Galleries are a platform for examining contemporary visual and material culture through exhibitions and public programs. Projects explore transdisciplinary approaches to research; as well as the knowledge exchange and contribution of Indigenous and non-Indigenous artists, designers and curators to our understanding of social, political and aesthetic issues.

[artdesign.unsw.edu.au/unsw-galleries](http://artdesign.unsw.edu.au/unsw-galleries)

# Post-Conference Tour Program

## Day 1: Monday 18 November

07:00 – 07:30	Meet at the Museum of Contemporary Art Australia, Sydney.
07:30 – 08:30	Coaches to airport
09:30 – 10:00	Flight from Sydney to Brisbane Sydney Kingsford Smith Airport, Terminal 3 (QF514 Qantas Airways) to Brisbane Airport, Terminal D
11:15 – 11:45	Travel by coach to Milani Gallery
11:45 – 12:15	Visit and tour of Milani Gallery
12:15 – 12:45	Travel by coach to Milani Artist Studio
13:30 – 14:30	Lunch served in Dale Harding's Studio (Milani Artist Studio)
14:30 – 14:45	Travel by coach to Institute of Modern Art (iMA)
14:45 – 15:30	Visit and tour of Institute of Modern Art
15:30 – 15:45	Travel by coach to Emporium Hotel South Bank. 267 Grey St, South Brisbane
15:45 – 16:30	Check in at Emporium Hotel South Bank
16:30 – 16:45	Travel by coach to Queensland Art Gallery   Gallery of Modern Art (QAGOMA)



## Post-Conference Tour

- 16:45 – 17:45      Tour of Australian Collection at QAGOMA.  
Stanley Place, South Brisbane
- 18:00 – 20:30      Viewing of James Turrell Night Life (2018),  
at GOMA. Drinks and canapés served.
- 20:30 – 20:45      Travel by coach to Emporium Hotel South Bank  
267 Grey St, South Brisbane

## Day 2: Tuesday 19 November

Be immersed in Aboriginal culture on a day cruise from Meeanjin (Brisbane CBD) to Minjerribah (Stradbroke Island) and back. Experience tribal song, dance, creation stories, traditional local language, weaving and native fine foods. A luxurious, fully catered, Indigenous culture day cruise of Quandamooka sea and land. Cruise the waters from the heart of Brisbane City, Meeanjin, down the river and accross Moreton Bay to North Stradbroke Island, Minjerribah.

- 07:30 – 07:45      Walk from Emporium Hotel South Bank to River  
Outlook Pontoon (10 minute) to embark the day cruise.
- 08:00 – 11:00      Boat cruise to Minjerribah (North Stradbroke Island)  
from River Outlook Pontoon.
- 08:30 – 08:45      Welcome to Country and introduction.  
Acknowledgement of the traditional owners  
of the land and waters upon where we meet
- 08:45 – 10:00      Small group workshops, didgeridoo playing,  
traditional weaving

## Post-Conference Tour

10:00	– 10:20	Morning tea
11:00	– 11:10	Arrive at Minjerribah (North Stradbroke Island)
11:10	– 11:50	Traditional smoking ceremony, Quandamooka dance performance
11:50	– 12:40	Self-serve lunch, for any dietary requirement please see our staff
12:40	– 13:50	Minjerribah Walk
13:50	– 14:00	Board boat cruise
14:00	– 17:00	Cruise to River Outlook Pontoon
15:30	– 15:50	Afternoon tea
17:00	– 17:30	Travel by coach to Brisbane Airport
18:35	– 21:10	Flight from Brisbane Terminal D (QF553 Qantas Airways) to Sydney, Kingsford Smith, Terminal 3.
21:10		Arrive in Sydney (Domestic Airport)

# Main Hosts

## Milani Gallery

Milani Gallery has been operating for over ten years and specialises in contemporary Australian art with an emphasis on post-conceptual practice. This includes artists engaged with socio-political themes, cultural hybridity and its aesthetic effect on contemporary society. The work of represented artists can be found in all major state institutions and in a selection of major international galleries.

[milanigallery.com.au](http://milanigallery.com.au)

## Queensland Art Gallery & Gallery of Modern Art (QAGOMA)

QAGOMA is one of Australia's most visited art galleries and is a leading institution for the contemporary art of Australia, Asia and the Pacific.

Located across two adjacent river-side buildings in the Cultural Precinct at Brisbane's South Bank, the Gallery holds a collection of over 18,500 works of historical, modern and contemporary art, and stages a dynamic program of Australian and international exhibitions.

Since 1993, the Gallery has presented its flagship project, the Asia Pacific Triennial of Contemporary Art (APT) with the recent iteration, APT9, attracting almost 720,000 visitors. The APT earned the Gallery the prestigious 2019 International Council of Museums (ICOM) Australia

Institutional Award, with judges citing the series as ‘probably the only exhibition of its type in Australia that can lay claim to being truly globally significant’.

QAGOMA is committed to profiling Queensland artists and to presenting exhibitions and programs that acknowledge Aboriginal and Torres Strait Island art, knowledge and truth-telling. The Gallery is home to the Children’s Art Centre, which presents interactive artworks for children by leading artists from around the world, and the Australian Cinémathèque—home of the Brisbane International Film Festival and the only dedicated cinema facility in an Australian art museum.

[qagoma.qld.gov.au](http://qagoma.qld.gov.au)

# Program Partner

## Institute Of Modern Art (İma)

Founded in 1975, the İMA is the oldest contemporary art space of its kind in Australia. Our mission is to promote experimentation and research by diverse Australian and international artists and share their work with wide audiences. The İMA concentrates on commissioning new works by Australian and international artists at pivotal points of their practices and exhibiting these works in solo and group exhibitions.

A leading forum for contemporary art and its discourses, we generate over 100 public programs annually, and have a rich history of publishing critical readers, exhibition catalogues, and artist monographs. The İMA is a registered charity and membership organisation supported by the Queensland Government through Arts Queensland, the Australian Government through Australia Council for the Arts, and the Visual Arts and Craft Strategy, an initiative of the Australian Federal, State, and Territory Governments, and many private sponsors and donors. The İMA is a founding member of Contemporary Art Organisations Australia. On view at the İMA is Lawrence Abu Hamdan: Earwitness Theatre, and the churchie national emerging art prize. Our new program, İMA Belltower at the Judith Wright Centre of Contemporary Arts features works by Queensland artists Courtney Coombs, and Daniel McKewen.

[ima.org.au](http://ima.org.au)

# About CìMAM

CìMAM is the International Committee for Museums and Collections of Modern and Contemporary Art and an Affiliated Organization of the International Committee of Museums (ìCOM).

CìMAM members are directors and curators working in modern and contemporary art museums, collections, and archives. The current membership has increased by over 8% in the last triennial, reaching an all-time record of 600 directors and curators working in modern and contemporary art museums, collections, and archives as well as independent curators, from 60 different countries.

Founded in 1962, CìMAM's vision is a world where the contribution of museums, collections, and archives of modern and contemporary art to the cultural, social, and economic well-being of society is recognized and respected. Its mission is to foster a global network of museums and museum professionals to respond to the evolving needs of modern and contemporary art institutions. It also takes a leadership role on issues of concern by generating new and unpublished work that anticipates questions reflecting the needs of the profession.

Constituted as a not-for-profit organization, CìMAM is led by a volunteer Board of 15 contemporary art museum professionals that set the strategy and oversee the operations of the committee. For the period 2017 – 2019, Elizabeth Ann Macgregor, OBE, Director of the Museum of Contemporary Art Australia, is the President of CìMAM and Mami Kataoka, Deputy Director and Chief Curator of Mori Art Museum, Tokyo, is the Secretary-Treasurer.

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

## Key Activities

- An Annual Conference that brings together members from around the world to debate philosophical, ethical and practical issues concerning the collection and exhibition of modern and contemporary art. This conference also includes visits to the foremost contemporary art institutions, collections, and projects of the region. Since 1962 the Committee has celebrated 51 conferences held in over 30 different cities around the globe.
- The establishment of professional codes of practice and ethical standards for institutions and individuals. In 2009, CiMAM generated and adopted the General Principles on Conditions of Deaccession from Modern and Contemporary Museum Collections.
- Museum Watch, an advocacy program intended to be a tool to assist modern and contemporary art museum professionals in dealing with critical situations that impact on the ability of museums and individuals to maintain their professional codes of practices.
- A supportive network for professional development. CiMAM's Travel Grant Program supports the curatorial and research development of individuals through their attendance at the Annual Conference. Since 2005 CiMAM has supported over 300 young curators and museum directors in attending the Annual Conference.

- CİMAM's membership program. The most renowned international network of modern and contemporary art museum experts in the field.
- Free admission program to a network of almost 200 museums and biennials worldwide.

## CİMAM's General Assembly

The 2019 General Assembly will be held on Sunday 17 November during 1h and 30 min at the Harbour Room, Museum of Contemporary Art, Sydney.

The General Assembly is the supreme governing body of CİMAM and consists of all members of CİMAM present. Only voting members, those who have paid their membership fees, are entitled to vote and take part in the discussions. Patrons may attend the General Assembly and contribute to the discussion but may not vote.



# Free Admission Program

CiMAM's membership card allows free access to 200 modern and contemporary art museums, collections and biennials worldwide. CiMAM is grateful to all of them which, as a matter of professional courtesy, have agreed to join the program and offer free admission to CiMAM Members.

Musée national d'art moderne et contemporain d'Alger — MAMA,  
Alger, Argelia

Fundación Proa , Mendoza, Argentina

Museo de Arte Latinoamericano de Buenos Aires — MALBA,  
Buenos Aires, Argentina

Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina

Museo de Bellas Artes Juan B. Castagnino, Santa Fe, Argentina

Campbelltown Arts Centre, Campbelltown, Australia

Manly Art Gallery & Museum, Manly, Australia

Art Gallery of New South Wales, Sydney, Australia

Artspace, Sydney, Australia

## Free Admission Program

Cairns Art Gallery, Cairns, Australia

Cowra Regional Art Gallery, Cowra, Australia

Gallery HOTA, Surfers Paradise, Australia

John Curtin Gallery, Perth, Australia

Mosman Art Gallery, Sydney, Australia

Museum of Contemporary Art Australia — MCA, Sydney, Australia

National Gallery of Australia, Canberra, Australia

Queensland Art Gallery | Gallery of Modern Art — QAGOMA,  
Brisbane, Australia

University Gallery — RMIT, Melbourne, Australia

TarraWarra Museum of Art, Tarrawarra, Australia

Monash University Museum of Art, Melbourne, Australia

Austrian Sculpture Park, Premstätten, Austria

Lower Belvedere, Vienna, Austria

Haus, 21er, Vienna, Austria

Institute for Contemporary Art- IZK, Graz, Austria

KunsthauB Bregenz, Bregenz, Austria

## Free Admission Program

Kunsthaus Graz, Graz, Austria

Neue Galerie Graz, Graz, Austria

Nicolas Ibrahim Sursock Museum, Beirut, Lebanon

MUHKA Museum van Hedendaagse Kunst Antwerpen,  
Antwerpen, Belgium

Mu.ZEE, Ostend, Belgium

Roger Raveelmuseum, Machelen-aan-de-Leie, Belgium

WIELS Contemporary Art Center, Forest, Belgium

Paço das Artes, São Paulo, Brasil

Instituto INHOTIM, Brumadinho, Brasil

Casa do Povo, São Paulo, Brazil

Museu de Arte Contemporânea da Universidade de São Paulo,  
São Paulo, Brazil

Museu de Arte do Rio — MAR, Rio de Janeiro, Brazil

Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil

Bandjoun Station, Bandjoun, Cameroon

Art Gallery of Ontario, Toronto, Canada

Museum of Contemporary Art Toronto Canada, Toronto, Canada

## Free Admission Program

Remai Modern, Saskatoon, Canada

The Power Plant Contemporary Art Gallery, Toronto, Canada

Museo de la Solidaridad Salvador Allende, Santiago, Chile

Guan Shanyue Art Museum, Shenzhen, China

Ullens Center for Contemporary Art, Beijing, China

Yinchuan Museum of Contemporary Art — MOCA,  
YinChuan, China

Museum of Contemporary Art Chengdu, Chengdu, China

Museum of Contemporary Art Shanghai, Shanghai, China

The Art Museum of China Academy of Art, Zhejiang, China

Center for Contemporary Art — UCCA, Beijing, China

Grey Cube Projects, Bogota, Colombia

Museo de Arte Contemporáneo de Bogotá, Bogota, Colombia

Museo de Arte y Diseño Contemporáneo, San Jose, Costa Rica

Galerija umjetnina, Split, Croatia

Museum of Contemporary Art Zagreb, Zagreb, Croatia

Centro de Desarrollo de las Artes Visuales, La Habana, Cuba

Centre for Contemporary Art- DOX, Prague, Czech Republic

Museet for Samtidskunst, Roskilde, Denmark

Sorø Kunstmuseum, Sorø, Denmark

Museum for Moderne Kunst — ARKEN, Ishøj, Denmark

Den Frie Centre of Contemporary Art, Copenhagen, Denmark

Herning Museum of Contemporary Art — HEART, Herning, Denmark

Kunstforeningen GL STRAND, Copenhagen, Denmark

Amos Anderson Art Museum, Helsinki, Finland

Turku Art Museum, Turku, Finland

Espoo Museum of Modern Art — EMMA , Espoo, Finland

Kuopio Art Museum, Kuopio, Finland

Museum of Contemporary Art Kiasma, Helsinki, Finland

Musée d'art contemporain de Bordeaux — CAPC, Bordeaux, France

Jeu de Paume, Paris, France

Monnaie de Paris, Paris, France

Musée Départemental Matisse, The Cateau-Cambresis, France

Musée des Beaux-arts de Nantes, Nantes, France

## Free Admission Program

Musée Picasso Paris, Paris, France

Fonds régional d'art contemporain — FRAC Lorraine,  
Marseille, France

Bundeskunsthalle, Art and Exhibition Hall of the Federal Republic  
of Germany, Bonn, Germany

Kunstmuseum Stuttgart, Stuttgart, Germany

Kunstmuseum Wolfsburg, Wolfsburg, Germany

Museum Abteiberg, Mönchengladbach, Germany

Museum Folkwang, Essen, Germany

Saarlandmuseum — Moderne Galerie, Saarbrücken, Germany

Sprengel Museum Hannover, Hannover, Germany

Zeppelin Museum, Friedrichshafen, Germany

Kunstmuseen Krefeld, Krefeld, Germany

Ludwig Museum of Contemporary Art, Budapest, Hungary

Dr Bhau Daji Lad Museum, Mumbai, India

Irish Museum of Modern Art, Dublin, Ireland

Herzliya Museum of Contemporary Art, Herzliya, Israel

Comune di Milano, Milano, Italy

## Free Admission Program

Fondazione Sambuca, Palermo, Italy

Fondazione Sandretto Re Rebaudengo, Turin, Italy

Fondazione Torino Musei, Turin, Italy

Museum of Contemporary Art 21st Century, Kanazawa, Japan

Kasteyev State Museum of Arts of the Republic of Kazakhstan,  
Almaty, Kazakhstan

Stacion — Center for Contemporary Art Prishtina, Prishtina, Kosovo

B'Art Contemporary, Bishkek, Kyrgyzstan

Kunstmuseum Liechtenstein, Vaduz, Liechtenstein

Contemporary Art Centre — CAC, Vilnius, Lithuania

MUDAM — Musée d'Art Moderne Grand-Duc Jean, Luxembourg

Museo de Arte de Zapopan, Zapopan, Mexico

Museo Universitario de Arte Contemporáneo — MUAC,  
Mexico City, Mexico

Nouveau Musée National de Monaco, Monaco, Monaco

Mayangone Yangon, Naung U, Yangon, Myanmar

Bagan Heritage Trust, Bagan, Myanmar

Gemeentemuseum Den Haag, The Hague, Netherlands

## Free Admission Program

Stedelijk Museum Schiedam, Schiedam, Netherlands

Bonnefantenmuseum, Maastricht, Netherlands

De Pont, Tilburg, Netherlands

Museum Boijmans van Beuningen, Rotterdam, Netherlands

Stedelijk Museum Amsterdam, Amsterdam, Netherlands

Van Abbemuseum, Eindhoven, Netherlands

Auckland Art Gallery, Auckland, New Zealand

Govett-Brewster Art Gallery, New Plymouth, New Zealand

Sørlandets Kunstmuseum — SKMU, Kristiansand, Norway

Henie Onstad Kunstsenter, Høvikodden, Norway

Museo de Arte de Lima — MALÍ, Lima, Peru

Center of Contemporary Art Znaki Czasu, Torun, Poland

Museum of Modern Art in Warsaw, Warsaw, Poland

Muzeum Sztuki in Łódź, Łódź, Poland

Zachęta — National Gallery of Art, Warsaw, Poland

Mathaf: Arab Museum of Modern Art, Doha, Qatar

National Museum of Contemporary Art — MNAC,



## Free Admission Program

Bucharest, Romania

Multimedia Art Museum, Moscow, Russia

Garage Museum of Contemporary Art, Moscow, Russia

National Centre for Contemporary Arts — NCCA, Moscow, Russia

The St Petersburg PRO ARTE Foundation, Saint Petersburg, Russia

Museum of Contemporary Art Belgrade — MoCAB, Belgrade, Serbia

Museum of Contemporary Art Vojvodina, Novi Sad, Serbia

National Gallery Singapore, Singapore

International Centre for Graphic Arts — MGLC, Ljubljana, Slovenia

Artsonje Center, Seoul, South Korea

National Museum of Modern and Contemporary Art — MMCA,  
Seoul, South Korea

Centro Botín, Santander, Spain

Centro-Museo Vasco de Arte Contemporáneo — ARTIUM, Vitoria-  
Gasteiz, Spain

Es Baluard Museu d'Art Modern i Contemporani de Palma,  
Palma, Spain

Fundació Antoni Tàpies, Barcelona, Spain

## Free Admission Program

Fundació Gala-Salvador Dalí, Figueras, Spain

Fundació Joan Miró, Barcelona, Spain

Museu d'Art Contemporani de Barcelona — MACBA,  
Barcelona, Spain

Museo de Arte Contemporáneo de Castilla y León — MUSAC,  
León, Spain

Museo Nacional Centro de Arte Reina Sofía — MNCARS,  
Madrid, Spain

Accelerator Stockholm University, Stockholm, Sweden

Nordiska Akvarellmuseet, Skärhamn, Sweden

Bonniers Konsthall, Stockholm, Sweden

Magasin III — Museum & Foundation for Contemporary Art,  
Stockholm, Sweden

Moderna Museet, Stockholm, Sweden

Skissernas Museum, Lund, Sweden

Kunsthhaus Zürich, Zürich, Switzerland

Kunstmuseum Thun, Thun, Switzerland

Kunsthalle Zürich, Zürich, Switzerland

Kunsthhaus Baselland, Muttentz, Switzerland

## Free Admission Program

Kunstmuseum Luzern, Lucerne, Switzerland

Kunst(Zeug)Haus, Rapperswil-Jona, Switzerland

Migros Museum für Gegenwartskunst, Zürich, Switzerland

Museum Tinguely, Basel, Switzerland

Kaohsiung Museum of Fine Arts, Kaohsiung City, Taiwan

İstanbul Modern, İstanbul, Turkey

National Art and Culture Museum Complex “Mystetskyi Arsenal”,  
Kyiv, Ukraine

Jean-Paul Najar Foundation, Dubai, United Arab Emirates

Sharjah Art Foundation, Sharjah, United Arab Emirates

BALTIC Centre for Contemporary Art, Gateshead, United  
Kingdom

Parasol unit foundation for contemporary art, London, United  
Kingdom

Tate Britain, London, United Kingdom

Tate Liverpool, Liverpool, United Kingdom

Tate Modern, London, United Kingdom

Tate St. Ives, Saint Ives, United Kingdom

## Free Admission Program

The Fruitmarket Gallery, Edinburgh, United Kingdom

Frye Art Museum, Seattle, USA

Albright-Knox Art Gallery, Buffalo, USA

Dia Art Foundation, New York, USA

Los Angeles County Museum of Art — LACMA, Los Angeles, USA

Museum of Contemporary Art Chicago, Chicago, USA

New Museum, New York, USA

Philadelphia Museum of Art, Philadelphia, USA

San Francisco Museum of Modern Art — SFMOMA,  
San Francisco, USA

The Museum of Modern Art — MOMA, New York, USA

The Nelson-Atkins Museum of Art, Kansas City, USA

Walker Art Center, Minneapolis, USA

Whitney Museum of American Art, New York, USA

## 2019 Biennials

Desert X, California, USA

Honolulu Biennial, Honolulu, USA

Kaunas Biennial, Kaunas, Lithuania

Oslobiennalen, Oslo, Norway

Sharjah Biennial 14, Sharjah, United Arab Emirates

Gibca, Gothenburg , Sweden

Momentum, Moss, Norway

Ljubljana Biennial of Graphic Arts, Ljubljana, Slovenia

Florence Biennale, Florence, Italy

İstanbul Biennial, İstanbul, Turkey

Ural Industrial Biennial of Contemporary Art, Ekaterinburg, Russia

# About Travel Grant Funders

Launched in 2005, CIMAM's Travel Grant Program is an essential element of the Annual Conference. It is designed to foster collaboration and cultural exchange between contemporary art curators and museums directors in emerging and developing economies and their counterparts in other regions of the world by supporting their attendance at the Annual Conference.

The contribution of CIMAM Travel Grant Funders has an invaluable impact on the career development of numerous art curators and museum professionals. Since 2005 over 300 young curators and museum directors from emerging economies have been awarded support to attend CIMAM's Annual Conference.

## The Getty Foundation

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

[getty.edu](http://getty.edu)

## Adam Mickiewicz Institute

The Adam Mickiewicz Institute's mission is to support international dialogue in the field of culture. The VISUAL POLAND program focuses on visual culture: initiating exhibitions, promoting artistic events, conducting research projects and supporting publications. It also includes active collaboration with foreign institutions to guarantee the presence of Polish artists at celebrated artistic events. As part of the activities carried out so far, the Adam Mickiewicz Institute has held over eight thousand cultural events, seen by nearly 60 million viewers in over 70 countries. The Institute also runs the Culture.pl website — a daily updated news service about the most interesting events and phenomena related to Polish culture.

[iam.pl](http://iam.pl)

## Alserkal Arts Foundation

The Alserkal Arts Foundation supports socially engaged, multi-disciplinary practices and facilitates cross-cultural exchange through its four core initiatives: public art commissions, residencies, research grants and educational programs. The Foundation offers cultural practitioners — either based in Dubai, or whose practice critically investigates themes pertinent to the region's artistic community — opportunities for research, scholarship, and artistic production. All of Alserkal Arts Foundation's activities are supported by Alserkal, an Emirati family business spearheaded by Abdelmonem Bin Eisa Alserkal.

[alserkalavenue.ae](http://alserkalavenue.ae)

## V-A-C Foundation

V-A-C Foundation produces new culture together with artists and audiences alike. It is a platform for open discussion aimed at redefining the contemporary landscape. Working with local communities, V-A-C promotes its exhibition, publishing, performative and learning programs beyond all disciplinary boundaries and thus constantly resets the coordinates for dialogue within a new global geography. This methodology is employed in all V-A-C initiatives, taking place in its Venetian space, through international, cross-institutional partnerships and in its future home for arts and culture in Moscow, GES2.

[v-a-c.ru](http://v-a-c.ru)

## Byucksan Foundation

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

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



# Acknowledgements

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

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# CiMAM 2019 Annual Conference

## *The 21st Century Art Museum: Is Context Everything?*

### *Co-presented by*

Museum of Contemporary Art Australia

CiMAM

### *Reception Hosts*

Carriageworks

Art Gallery of New South Wales

### *Offsite Visits*

Artspace Sydney

Firstdraft

4A Centre for Contemporary Asian Art

UNSW Galleries

Redfern Cultural District

### *Government Partners*

## Acknowledgements

Australian Government International Exhibitions Insurance (AGiEI)-

The Australian Government through the Australian Council for the Arts

Create NSW

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City of Sydney

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Fresh Catering

# Post-Conference Tour: Brisbane & North Stradbroke Island 18 – 19 November, 2019

## *Co-presented by*

Museum of Contemporary Art Australia

CiMAM

## *Reception Hosts*

Queensland Art Gallery | Gallery of Modern Art (QAGOMA)

Milani Artist Studio

## *Offsite Visit*

Institute of Modern Art (IMA)

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Mami Kataoka, Deputy Director and Chief Curator, Mori Art Museum, Tokyo, Japan

Ann-Sofi Noring, Co-Director and Chief Curator, Moderna Museet, Stockholm, Sweden

Saskia Bos, Art Historian and Curator, Amsterdam, Netherlands

Suzanne Cotter, Director, Mudam Luxembourg, Musée d'Art Moderne Grand-Duc Jean, Luxembourg

Corinne Diserens, Independent Curator and Director ENSAPC, Berlin, Germany / Paris-Cergy, France

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

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V-A-C Foundation. Moscow

Byucksan Foundation, Seoul



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Art Historian and Curator Amsterdam, Netherlands

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President, Gwangju Biennale Foundation, Gwangju, South Korea

## Acknowledgements

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# CiMAM International Committee of Museums and Collections of Modern Art is an Affiliated Organization of ICOM

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The Getty Foundation



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# Practical Information

## Practical Information

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# General Contacts

MCA Reception

140 George Street, The Rocks, NSW 2000

Telephone: +61 (0) 2 9245 2400

Email: [mail@mca.com.au](mailto:mail@mca.com.au)

Reception hours: 9am – 5pm, Weekdays

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# History & Site: First Peoples of Australia

The Museum of Contemporary Art Australia acknowledges the Gadigal people of the Eora Nation, the traditional owners of the land and waters upon which the MCA stands.

The MCA recognises and celebrates the histories, diversity, creativity, resourcefulness and endurance of the First Peoples of Australia — the Aboriginal and Torres Strait Islander peoples. This commitment includes collaborating with First Peoples to present important exhibitions, projects and contribute to the MCA Board and Advisory Groups. In 2015, the MCA launched the first Aboriginal and Torres Strait Islander Policy setting out quantifiable targets for a major cultural institution in Australia.

First Peoples is a term broadly used to describe the indigenous people of nations across the globe. In this context, the First Peoples of Australia refers to the Aboriginal and Torres Strait Islander people whose lands every Australian calls home. There are over 750,000 people in Australia who identify as being Aboriginal or Torres Strait Islander (2016 Census, Australian Bureau of Statistics). However, these broad terms do not necessarily reflect the diversity of identity within and between Aboriginal and Torres Strait Islander groups.

Language, place and community of origin are the significant differentiators between Aboriginal and Torres Strait Islander peoples, and with each group identifying as sovereign nations with their own dialects, cultural norms and protocols. The art that is produced as part of Aboriginal and Torres Strait Islanders' expression of culture reflects this enormous diversity, as well as the history of dispossession and colonisation that has shaped contemporary Indigenous society.

# The First Fleet landing and first contact

The MCA is located on the site where the First Fleet landed in 1788. Eleven ships that carried convicts and soldiers from Britain to Australia arrived here to establish a new colony.

As such, it is an extremely significant site in Australian history. It marks the location of First Contact between Indigenous and European peoples, as well as the beginning of the country's colonial history.

## History of the built site

During early settlement by the Europeans, they built houses, wharves, a gaol, a hospital and supply stores in the area now known as The Rocks.

The western side of Circular Quay also became a hub of boat building and naval trading activity. Important archaeological remains of the first government dockyard in Australia, established in 1797 by Governor John Hunter RN, lie underneath the new extension to the Museum.

Many different public buildings were on the site from the early days of colonial settlement. In the 1930s, the commissariat (supply) stores and taxation building were demolished to make way for a new Maritime Services Board (MSB) building.

The Art Deco-inspired building which the MCA has occupied since 1991 was originally built for the Maritime Services Board, and stands on the site of the Georgian-era Commissariat Store.

The MCA has resided in the MSB building continuously, with a major expansion in 2012.

# Emergency and Safety Information

If an incident should occur and you are seeking an emergency response, dial 000 for the Emergency Services from any phone.

## *Non Emergency Numbers*

- St John Ambulance Australia. Ph: 1300 360 455
- Police Assistance Line. Ph: 131 444

## *Police*

There are police stations all over the city. Key central ones are:

- 132 George Street, The Rocks (corner of Argyle Street)
- 192 Day Street, Darling Harbour (corner of James Street).

## *Hospitals*

- Sydney Hospital, 8 Macquarie Street, city. Ph: (02) 9382 7111
- St Vincent's Hospital, 390 Victoria Street, Darlinghurst. Ph: (02) 8382 1111

## Practical Information

### *Nearest Medical Centre*

- CBD Medical Practice, 70 Pitt Street, city. Ph: (02) 9231 1000
- Macquarie St Medical Centre, Level 1, 183 Macquarie Street, city. Ph: (02) 9232 3323
- M.L.C. Centre Medical Centre, Cnr King & Castlereagh Streets, city. Ph: (02) 9232 5477

### *Sun Safety*

The sun in Australia is very strong, even on cloudy days and is particularly harsh between 11am and 3pm. Wearing a wide brim hat and SPF30+ sunscreen is recommended when outdoors.

### *Swim Safety*

Swimming between the red and yellow flags on the beach, which indicate there are lifesavers on duty, is the only way to stay safe. Lifesavers can give you tips on the water conditions and explain which waves you should avoid and how.

For information on beach and weather conditions, phone the Beachwatch Information line on 1800 036 677.

# Communication

## *Telephone Access Codes (International)*

→ 0011 +: then country code: to be charged per minute

## *Internet Access*

Internet Access The MCA has free wifi available throughout the museum

→ Wi-Fi Name: MCA\_Venues  
Username: MCA  
Password: Cimam2019!

## *International Time Zones*

The time in Sydney is GMT+10. Sydney has summer daylight saving hours starting around late October when clocks are put forward one hour and ends in early April when clocks are put back one hour.

## *Newspapers*

Sydney Morning Herald — [www.smh.com.au](http://www.smh.com.au)  
The Australian & The Weekend Australian —  
[www.theaustralian.news.com.au](http://www.theaustralian.news.com.au)

# Currency & Tipping

## *Money*

The notes are: \$5, \$10, \$20, \$50, and \$100. Coins: 5c, 10c, 20c, 50c, \$1 and \$2. Cash and card are accepted even for smaller amounts. ATMS are distributed throughout the city and are usually accessible 24 hours.

## *Currency Exchange*

There are a number of foreign exchange offices located throughout the city:

- Interforex: 75 George St, The Rocks. Ph: (02) 9247 5555 / Jetty 6, Circular Quay. Ph: (02) 9247 2082
- Travelex: 28 Bridge St, Sydney / Domestic & International Terminals, Sydney Airport. Ph: 1800 637 642

## *GST*

A 10% Goods and Services Tax (GST) is added to many items for sale in Australia, and is included in the price displayed.

## *Tipping*

Tipping is not customary in Australia. Of course, people appreciate it but it is not required and is not part of the overall bill or people's wages. Should you be particularly pleased with the service you have received, 10 per cent is an acceptable amount to tip.

# Travelling Around Sydney

Public transport is the easiest way to get around the city. Single, daily and weekly travel passes can be purchased at stations and newsagencies, including The Opal card, a free smartcard ticket that you load value onto and keep for travel on all public transport.

Ph: 131 500 or visit [www.131500.com.au](http://www.131500.com.au) for timetable information.

## *Sydney Kingsford Smith Airport*

Sydney Airport is about 10 km from the city centre and easily accessible by train, bus or car. Trains depart frequently from underground stations in the airport's domestic and international terminals.

*Public buses depart from bus stops outside T1 and T3 (but not T2).*

- Shuttle buses will deliver passengers to their hotel. Reservations at T1 and T3 information desks.
- Taxis are available from organised taxi ranks directly outside the terminals.
- Rental cars are available at all terminals from various rental companies.

## *Buses*

Most city buses will only accept prepaid tickets between 7am – 7pm weekdays. These can be purchased from selected newsagents and convenience stores.



## Practical Information

### *Trains*

CityRail provides an extensive service throughout Sydney and the suburbs. CityRail trains also travel further afield to tourist locations such as the Blue Mountains and Newcastle.

Weekend timetables run a reduced number of services. If there is track work, trains will be replaced by a CityRail bus—check in-station information boards for more details, or visit [www.131500.com.au](http://www.131500.com.au) for up to date travel information.

### *Ferries*

From Circular Quay, Harbour ferries connect with Manly, Darling Harbour, Watsons Bay, Rose Bay, Double Bay, North Shore and Balmain. RiverCats service Homebush Bay and Parramatta.

### *Light Rail*

Transport NSW is currently building a new light rail. Due to road closures along northern sections of George Street, roads surrounding the MCA will be exceptionally busy.

The current operating light rail connects Central Station to Haymarket, Paddy's Markets, Darling Harbour, Star City, Sydney Fish Market and the city's scenic inner western suburbs. For more information on the Light Rail project, visit [sydneylightrail.com.au](http://sydneylightrail.com.au) or Ph: (02) 8584 5288.

## Practical Information

### *Taxis*

Taxis can be picked up at ranks near every railway station plus other locations or hailed from the street. From 10pm to 6am higher night tariffs apply. When the illuminated light on top of a taxi is lit, they are available for hire.

Taxis can also be booked by phone:

ABC	Ph: 13 25 22
Legion	Ph: 13 14 51
Manly	Ph: (02) 9972 5600
Premier	Ph: 13 10 17
RSL	Ph: (02) 9581 1111
St George	Ph: 13 21 66

### *Water Taxis*

Water Taxis provide great flexibility to visitors as they can land at jetties all around the Harbour. They can also provide tours tailored to your requirements.

For further information please call (02) 9555 8888 or visit [www.watertaxis.com.au](http://www.watertaxis.com.au)

# Sydney Tourist Information and Places of Interest

Many of Sydney's top attractions are to be found around the harbour, including Sydney Opera House and the Royal Botanic Gardens. Sydney is also spoilt for choice when it comes to beaches.

## *Sydney Harbour Bridge*

Drive across, climb it or simply gaze at it from any angle. Accessible on foot from Watson Road and Cumberland Street in The Rocks, the bridge offers a scenic walk to Milsons Point.

## *Sydney Opera House*

Designed by Danish architect Jørn Utzon and constructed between 1959 and 1973, Sydney Opera House was recently added to the World Heritage List. Guided tours reveal the icon's inner workings and its cafés and restaurants provide several types of dining against a stunning backdrop. Ph: (02) 9250 7777 / [www.sydneyoperahouse.com](http://www.sydneyoperahouse.com)

## *Royal Botanic Gardens*

Mrs Macquaries Road, city. Open daily from 7am until sunset.

Ph: (02) 9231 8111 / [www.rbgsyd.nsw.gov.au](http://www.rbgsyd.nsw.gov.au)

Set up in 1816 on the colony's first farm, this lush, green area is home to diverse birdlife, native flying foxes and over 17,000 plant species. The Rainforest Walk is popular as is Cadi Jam Ora: First Encounters, a garden display telling the story of the Aboriginal Cadigal people.

## Practical Information

### *Beaches*

- Bondi: Australia's most famous stretch of sand and surf is just 30 minutes by bus from the city centre. Access: by bus from Circular Quay and from Bondi Junction station, and on the Bondi Explorer bus route.
- Coogee: boasts a long beach, plenty of reasonable priced cafés and shops and some beautiful open-air swimming pools. Access: by bus from Central and Bondi Junction stations.
- Manly: 30 minutes by ferry or just 15 minutes on the JetCat, the journey from Circular Quay to Manly offers fabulous views of Sydney Opera House and Sydney Harbour Bridge on the way. Access: by ferry from Circular Quay.
- Bronte: a great place for cafés and brunch on weekends. Access: by bus from Bondi Junction station.

### *Further Afield*

- Hunter Region: renowned for its wineries and scenic drives, the Hunter Region includes Newcastle, the Hunter Valley, and Lake Macquarie. Visit [www.visithunter.com.au](http://www.visithunter.com.au) for more information. The Hunter Region is 2-3 hours north of Sydney.
- Blue Mountains: to the west of Sydney lies the rugged World Heritage Listed Blue Mountains region. With striking scenery, rain-forest and wildlife, the Blue Mountains are 2 hours away by train.
- South Coast: this region includes the beautiful mountain township of Berry, and the seaside destination of Kiama, as well as Kangaroo Valley. Accessible by train, bus and car, and approximately two hours south of Sydney.

# MCA Recommendations:

## Eat, Drink and Enjoy the Rocks

### *Coffee, Lunch and Food On-The-Go*

- Fine Foods Store, Shop 9, inside The Rocks Centre  
*Need a caffeine fix? Our friends at the Fine Food Store have some of the best coffee in town; a definite MCA staff favourite*
- Playfair Café, Opposite Cleland Bond on Playfair Street, The Rocks  
*Our favourite place for a hearty sandwich. Try their Reuben for something amazing, and Donna's homemade brownies are the stuff dreams are made of*
- La Renaissance Café, 47 Argyle Street, The Rocks  
*This French patisserie makes their macarons daily.  
One word: amazing*
- Nakashima Japanese, 7 Cambridge Street, The Rocks  
*Excellent value and seriously good Japanese*
- Mecca Espresso Bar, 1 Alfred Street, Sydney  
*If you need a great coffee, fast, this is the place to go*
- Gateway, Alfred Street, Circular Quay, Sydney  
*Food court offering a wide range of fresh, well made, international cuisines*

## Practical Information

### *Places to Drink*

- The Argyle, 18 Argyle Street, The Rocks  
*An upmarket establishment and night-time destination venue*
- Australian Heritage Hotel, 100 Cumberland Street, The Rocks  
*One of the oldest pubs in Sydney with beautiful views*
- Löwenbräu Keller, 12-18 Argyle Street, The Rocks  
*Fun touristy destination, huge jugs of beer and good schnitzel*
- Orient Hotel, 89 George Street, The Rocks  
*Has a quiet back garden, and provides reasonably priced pub meals*
- The Phillips Foote, 101 George Street, The Rocks  
*Relaxed Aussie pub, with a cook-it-yourself steak and salad bar*
- Maybe Sammy, 115 Harrington St, The Rocks  
*Winner of the Best New International Cocktail Bar at the influential Spirited Awards*
- Mary's Underground, 29 Reiby Place, Circular Quay  
*French-style bistro menu and jazz running six night a week*
- Opera Bar, Lower Concourse, Opera House, Circular Quay  
*Be swept away by the panoramic views of the Sydney Opera House, Harbour Bridge, CBD and beautiful Harbour*