CİMAM CLİPPİNG 2019

İn 2019 CİMAM received prominent visibility with 79 media outlets that published information about our programs, latest news and through interviews to members of the CİMAM board.

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CALL FOR APPLICATIONS! Around 22 Travel Grants are available to young art curators and museum directors to attend #CIMAM2019 Annual Conference hosted by the Museum of Contemporary Art Australia this coming November in Sydney.

Grants are restricted to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM’s Annual Conference.

Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums and most of their field of professional activity is related to the functions of an art museum, are also eligible. Applicants should not be involved in any kind of commercial or for-profit activity.

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

- CIMAM’s Travel Grant Program supports individuals’ curatorial and research development through their attendance at the Annual Conference where the most current concerns on contemporary art practices are being discussed.
- Awarded candidates benefit from unique networking opportunities through interaction and exchange with international museum directors and peers.
- Successful applicants become members of CIMAM for the triennial they have been awarded allowing continuity and belonging to the most relevant international contemporary art museum community.
- Beneficiaries’ profiles and reports are announced through CIMAM’s newsletter and website, and are published in the conference booklet and conference report where they receive wide international visibility.

Application is open to any eligible professional in need of support. There are some dedicated grants available to eligible art professionals from Poland, Russian Federation, Korea, Kazakhstan, Estonia, Latvia, Lithuania, China, Mongolia, Japan … and various other countries (see guidelines).

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

Since 2005 over 300 young curators and museum directors from emerging economies have been awarded support to attend CIMAM’s Annual Conference.
CIMAM Annual Conference 2019 in Sydney: Grants available

Published: Tuesday, 9th April 2019
Comments: Leave a Comment ASIA, AUSTRALIA, POLAND, RUSSIAN FEDERATION, Arts, Conference, ICOM, Opportunity.

CIMAM – International Committee for Museums and Collections of Modern Art is offering around 22 grants to support the attendance of curators, researchers and museum directors of contemporary art to attend the CIMAM 2019 Annual Conference entitled “The 21st Century Museum: Is Context Everything?”, which will take place in Sydney, Australia, on 15–17 November 2019.

CIMAM’s Travel Grant Programme supports individuals’ curatorial and research development through their attendance at the Annual Conference, where the most current concerns on contemporary art practices are discussed. Awarded candidates benefit from unique networking opportunities through interaction and exchange with international museum directors and peers.

Eligibility

Grants are restricted to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM’s Annual Conference. Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums and most of their field of professional activity is related to the functions of an art museum, are also eligible. Applicants should not be involved in any kind of commercial or for-profit activity.

While professionals of all career levels are encouraged to apply, priority is given to junior directors and curators (less than 10 years’ experience). Candidates who have previously received CIMAM grants from the same grant contributor may only be considered for a new grant after 3 years since the previous grant was awarded.

Several types of grants are available, including the following:

- The Getty Foundation: supports professionals residing in countries with Emerging Market and Developing Economies.
- Adam Mickiewicz Institute: supports contemporary art professionals residing in Poland.
- Asian Arts Foundation: supports professionals residing in or whose practices relate to the United Arab Emirates and the wider Middle East and North Africa region, and the South Asian countries.
- Dyucka Foundation: supports professionals residing in the Northeast Asia region.

Purpose of grants

The support is limited to cover conference registration (including access to all sessions, meals, visits and related transportation), travel expenses (round-trip economy flight tickets only) and 4-night accommodation in one of the hotels recommended by CIMAM.

Funds do not cover transportation (from the airport, visa expenses, travel insurance and registration to the optional conference tours).

Application and further information

The deadline to apply is 5 May 2019.

For additional information and application, please visit http://cimam.org/travel-grant-program/eligibility-purpose-grant-application-and-selection-proc/
CIMAM open call - Travel Grant applications

Name: Webmaster  Date: 19-04-08 14:00  Hits: 857

CIMAM is offering around 22 grants generously supported by Getty Foundation, Adam Mickiewicz Institute, Aserkal Arts Foundation, V+V Foundation and Byucksan Foundation.

Grants are restricted to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM’s Annual Conference. Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums and most of their field of professional activity is related to the functions of an art museum, are also eligible. Applicants should not be involved in any kind of commercial or for-profit activity.

→ The Getty Foundation, Los Angeles
Supports professionals residing in countries with Emerging Market and Developing Economies according to the International Monetary Fund’s World Economic Outlook.

→ Adam Mickiewicz Institute, Warsaw
Supports contemporary art professionals residing in Poland.

→ Aserkal Arts Foundation, Dubai
Supports professionals residing in or whose practices relate to the United Arab Emirates and the wider Middle East and North Africa region (Algeria, Bahrain, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Saudi Arabia, Syria, and Turkey) and the South Asian countries (Afghanistan, Bangladesh, Bhutan, Maldives, Nepal, India, Pakistan, and Sri Lanka).

→ V+V Foundation, Moscow
Supports professionals residing in Russia and the countries of the former Soviet Union (Armenia, Azerbaijan, Belarus, Estonia, Georgia, Kazakhstan, Kyrgyzstan, Latvia, Lithuania, Moldova, Tajikistan, Turkmenistan, Ukraine, and Uzbekistan).

→ Byucksan Foundation, Seoul / http://www.bsfoundation.org/
Supports professionals residing in the Northeast Asia region (Republic of Korea, China, Japan, Taiwan, Hong Kong, Macau, and Mongolia).
2019 Travel Grants Application To CIMAM Annual Conference In Australia (Fully Funded)

CIMAM Call for Travel Grant Applications

CIMAM’s Travel Grant Program supports individuals’ curatorial and research development through their attendance to the Annual Conference where the most current concerns on contemporary art practices are being discussed. Awarded candidates benefit from unique networking opportunities through interaction and exchange with international museum directors and peers.

Grants are restricted to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM’s Annual Conference. Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums and most of their field of professional activity is related to the functions of an art museum, are also eligible. Applicants should not be involved in any kind of commercial or for-profit activity.

While professionals at all career levels are encouraged to apply, priority is given to junior directors and curators (less than 10 years’ experience). Candidates who have previously received CIMAM grants from the same grant contributor may only be considered for a new grant after 3 years since the previous grant was awarded.

To get more, join Diplomacy Opportunities Facebook Group, and follow us on Twitter and Instagram

Purpose of the grant

The support is limited to cover conference registration, travel expenses (round trip economy flight tickets only) and 4-night accommodation in one of the hotels recommended by CIMAM.

Distribution of funds is set on a case-by-case basis for each recipient. CIMAM books and pays all expenses directly (travel and accommodation) avoiding reimbursements to any grantee. Funds do not cover transportation to/from the airport, visas expenses, travel insurance and registration to the optional conference tours.

*Conference registration includes access to all conference sessions, lunches, dinners, refreshment breaks, access to organized visits and coach service to and from planned visits.

To Apply

Click here to apply

Travel Grant Calendar

- 6 May: Deadline to submit applications.
- 28 May: Beneficiaries are informed.
- 10 June: Deadline for beneficiaries to accept the grant’s terms and conditions.
- 30 June: Announcement of beneficiaries.
- 1 December: Deadline to submit written reports to CIMAM.
CIMAM Call for Travel Grant Applications

TRAVEL GRANTS TO ATTEND THE CIMAM 2019 ANNUAL CONFERENCE IN SYDNEY

CIMAM offers around 22 grants to support the attendance curators, researchers and museum directors of contemporary art to attend the CIMAM 2019 Annual Conference titled “The 21st Century Museum: Is Context Everything?” taking place in Sydney (15–17 November 2019).

Deadline to apply is 5 May 2019!

Generously supported by The Getty Foundation, Adam Mickiewicz Institute, Alserkal Arts Foundation, V-A-C Foundation, and Byucksan Foundation, CIMAM’s Travel Grant Program supports individuals’ curatorial and research development through their attendance at the Annual Conference where the most current concerns on contemporary art practices are being discussed.

CIMAM – International Committee for Museums and Collections of Modern Art – is the global platform representing the interests of curators and directors of contemporary art museums and professionals working in the field.

Deadline to apply is Sunday 5 May 24:00 CET.

→ Application Form
→ Eligibility
→ Selection Committee
→ CIMAM’s 2019 Annual Conference

Who can apply?

Grants are addressed to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM’s Annual Conference. Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums and most of their field of professional activity is related to the functions of an art museum, are also eligible. Applicants should not be involved in any kind of commercial or for-profit activity.

While professionals of all career levels are encouraged to apply, priority is given to junior directors and curators (less than 10 years’ experience). Candidates who have previously received CIMAM grants from the same grant contributor may only be considered for a new grant after 3 years since the previous grant was awarded.

→ The Getty Foundation, Los Angeles
Supports professionals residing in countries with Emerging Market and Developing Economies according to the International Monetary Fund’s World Economic Outlook.

→ Adam Mickiewicz Institute, Warsaw

Supports contemporary art professionals residing in Poland.

→ Alserkal Arts Foundation, Dubai

Supports professionals residing in or whose practices relate to the United Arab Emirates and the wider Middle East and North Africa region (Algeria, Bahrain, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Saudi Arabia, Syria, and Tunisia) and the South Asian countries (Afghanistan, Bangladesh, Bhutan, Maldives, Nepal, India, Pakistan, and Sri Lanka).

→ V-A-C Foundation, Moscow

Supports professionals residing in Russia and the countries of the former Soviet Union (Armenia, Azerbaijan, Belarus, Estonia, Georgia, Kazakhstan, Kyrgyzstan, Latvia, Lithuania, Moldova, Tajikistan, Turkmenistan, Ukraine, and Uzbekistan).

→ Byucksan Foundation, Seoul

Supports professionals residing in the Northeast Asia region (Republic of Korea, China, Japan, Taiwan, Hong Kong, Macau, and Mongolia).

What does the grant cover?

The grant covers conference registration*, travel expenses (round trip economy flight tickets only) and 4-night accommodation in one of the hotels recommended by CIMAM in Sydney.

Distribution of funds is set on a case-by-case basis for each recipient. CIMAM books and pre-pays all expenses directly (travel and accommodation) avoiding reimbursements to any grantee.

*Conference registration includes access to all conference sessions, lunches, dinners, refreshment breaks, access to organized visits and coach service to and from planned visits.

→ Full details at cimam.org
CIMAM (Australia) > Travel grant applications

**CIMAM Call for Travel Grant Applications**

CIMAM is offering around 22 grants generously supported by Getty Foundation, Adam Mickiewicz Institute, Aliceal Arts Foundation, V-A-C Foundation and Byucksan Foundation to attend CIMAM 2019 Annual Conference taking place in Sydney, Australia (15-17 November 2019).

Grants are restricted to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM’s Annual Conference. Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums and most of their field of professional activity is related to the functions of an art museum, are also eligible. Applicants should not be involved in any kind of commercial or for-profit activity.

→ The Getty Foundation, Los Angeles. Supports professionals residing in countries with Emerging Market and Developing Economies according to the International Monetary Fund's World Economic Outlook.

→ Adam Mickiewicz Institute, Warsaw. Supports contemporary art professionals residing in Poland.

→ Aliceal Arts Foundation, Dubai. Supports professionals residing in or whose practices relate to the United Arab Emirates and the wider Middle East and North Africa region (Algeria, Bahrain, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Saudi Arabia, Syria, and Tunisia) and the South Asian countries (Afghanistan, Bangladesh, Bhutan, Maldives, Nepal, India, Pakistan, and Sri Lanka).


→ Byucksan Foundation, Seoul. Supports professionals residing in the Northeast Asia region (Republic of Korea, China, Japan, Taiwan, Hong Kong, Macau, and Mongolia).
Travel Grant Program

admin  April 13, 2019

Launched in 2005, CIMAM’s Travel Grant Program is designed to foster cooperation and cultural exchange between contemporary art curators and museums directors in emerging and developing economies and their counterparts in other regions of the world. Over the years CIMAM’s travel grantees have constituted a remarkable group of professionals who have later become important protagonists [...]

OPEN CALL: TRAVEL GRANTS TO ATTEND CIMAM 2017 ANNUAL CONFERENCE

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

Awarded candidates benefit from unique networking opportunities through interaction and exchange with international museum directors and peers including the mentorship of CIMAM Board Members throughout the conference days. Travel grantees become Members of CIMAM for the triennia they have been awarded.

Eligibility

Grants are restricted to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM’s Annual Conference. Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums are also eligible. Applicants should not be involved in any kind of commercial or for profit activity.

While curators of all career levels are encouraged to apply, priority is given to junior curators (less than 10 years’ experience). Candidates who have previously received CIMAM grants from the same grant contributor may only be considered for a new grant after 3 years since the previous grant was awarded.

→ The Getty Foundation, Los Angeles supports 15 professional development grants to contemporary art museum and collection curators and directors from countries with Emerging Market and Developing Economies according to the International Monetary Fund’s World Economic Outlook.

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

→ Fubon Art Foundation, Taipei supports 2 travel grants to modern and contemporary art museum and collection directors and curators from Taiwan.

→ Alserkal Programming, Dubai supports 2 travel grants to modern and contemporary art museum and collection curators and directors from the United Arab Emirates and the wider Middle East and North Africa region including Algeria, Bahrain, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Qatar, Saudi Arabia, Syria and Tunisia.

Purpose of the grant

The support is limited to cover conference registration*, travel expenses (round trip economy tickets only) and 4 night accommodation in one of the hotels recommended by CIMAM.

Distribution of funds is set on a case-by-case basis for each recipient. CIMAM books and pre-pays all expenses directly (travel and accommodation) avoiding reimbursements to any grantee. Funds do not cover transportation to/from the airport, visa expenses, travel insurance and registration to the optional conference tours.

*Conference registration includes access to all conference sessions, lunches, dinners, access to organized visits and coach service to and from planned visits. All registered delegates also receive a copy of the conference program and a courtesy tote bag.

Application Process

Candidates are invited to complete an online application form and include a CV and short résumé, a motivation statement and two letters of recommendation by professionals or scholars who are familiar with the candidate’s qualifications.

Selection Process

Travel grant applications are evaluated and conferred by CIMAM’s Travel Grant Committee, composed by members of the CIMAM Board, and the Travel Grant Funder.

Grants are conferred based on the assessment of the professional’s genuine financial need, the potential benefit to his development and/or research and the relevance of field experience in relation to the objectives of CIMAM. When accepting the grant, each successful candidate is invited to submit an online acceptance form and to agree with the grant’s Terms and Conditions.

→ Application Form
CIMAM Call for Travel Grant Applications

CIMAM Travel Grant Program 2019

DATE OF EVENT: 05/04/2019 – 08/04/2019

CIMAM offers around 20 travel grants to support the attendance of contemporary art museum professionals to CIMAM’s 2019 Annual Conference, The 21st Century Art Museum: In Context. Everything! That will be held in Sydney, Australia on 16-17 November 2019.

Generously supported by The Getty Foundation, Adam Mickiewicz Institute, Atilani Arts Foundation, VA-C Foundation, and Blackart Foundation, CIMAM’s Travel Grant Program supports individuals’ cultural and research development through their attendance at the Annual Conference where the most current concerns on contemporary art practices are being discussed.

Awarded candidates benefit from unique networking opportunities through interaction and exchange with international museum directors and peers. Travel grants become Members of CIMAM for the term after which they have been awarded.

Deadline to apply is 5 May 2019 at 24:00 CET.

Eligibility

Grants are restricted to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM’s Annual Conference.

Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums and most of their field of professional activity is related to the functions of an art museum, are also eligible. Applicants should not be involved in any kind of commercial or for-profit activity.

While professionals of all career levels are encouraged to apply, priority is given to junior directors and curators (less than 10 years’ experience). Candidates who have previously received CIMAM grants from the same grant contributor may only be considered for a new grant after 3 years since the previous grant was awarded.

The Getty Foundation, Los Angeles

Supports professionals residing in countries with Emerging Market and Developing Economies according to the International Monetary Fund’s World Economic Outlook.

Adam Mickiewicz Institute, Warsaw

Supports contemporary art professionals residing in Poland.

Alserkal Arts Foundation, Dubai

Supports professionals residing in or whose practices relate to the United Arab Emirates and the wider Middle East and North Africa region (Algeria, Bahrain, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Saudi Arabia, Syria, and Tunisia) and the South Asian countries (Afghanistan, Bangladesh, Bhutan, Maldives, Nepal, India, Pakistan, and Sri Lanka).

V-A-C Foundation, Moscow

Supports professionals residing in Russia and the countries of the former Soviet Union (Armenia, Azerbaijan, Belarus, Estonia, Georgia, Kazakhstan, Kyrgyzstan, Latvia, Lithuania, Moldova, Tajikistan, Turkmenistan, Ukraine, and Uzbekistan).
Byucksan Foundation, Seoul
Supports professionals residing in the Northeast Asia region (Republic of Korea, China, Japan, Taiwan, Hong Kong, Macau, and Mongolia).

Purpose of the Grant
The support is limited to cover conference registration*, travel expenses (round trip economy flight tickets only) and 4-night accommodation in one of the hotels recommended by CIMAM (check-in 14 y check-out 18 November 2019).

Distribution of funds is set on a case-by-case basis for each recipient. CIMAM books and pre-pays all expenses directly (travel and accommodation) avoiding reimbursements to any grantee.

Funds do not cover transportation to/from the airport, visa expenses, travel insurance and registration to the optional conference tours.

*Conference registration includes access to all conference sessions, lunches, dinners, access to organized visits and coach service to and from planned visits.

Application
Candidates are invited to complete an online application form and include a CV and short résumé, a motivation statement and two letters of recommendation by professionals or scholars who are familiar with the candidate’s qualifications.

Selection Process
Travel grant applications are evaluated and conferred by CIMAM’s Travel Grant Committee, composed by members of the CIMAM Board, and the Getty Foundation. Grants are conferred based on the assessment of the candidate’s genuine financial need, the potential benefit to his/her development and/or research and the relevance of field experience in relation to the objectives of CIMAM. When accepting the grant, each successful candidate is invited to submit an online acceptance form and to agree to the grant’s Terms and Conditions.

Travel Grant Calendar
- 5 May: Deadline to submit applications.
- 28 May: Beneficiaries are informed.
- 10 June: Deadline for beneficiaries to accept the grant’s terms and conditions.
- 30 June: Announcement of beneficiaries.
- 1 December: Deadline to submit written reports to CIMAM.

For further information please see the CIMAM website or contact travelgrants@cimam.org
appel à candidatures – cimam (travel grant applications), sydney, australie

DEMANDEURS
EUROPE
SYDNEY
SE STRUCTURES
CONNEXION

appel à candidatures – cimam (travel grant applications), sydney, australie


CIMAM est happily pleased to announce 22 grants generously supported by Gotti Foundation, Jami Maslowe Trust, Kronal Art, Foundation and Lynchon Foundation to attend CIMAM’s 2019 Annual Conference taking place in Sydney, Australia (15-17 November 2019).

Grants are restricted to artists and art curators of museums and curators in need of financial help to attend CIMAM’s Annual Conference. Researchers and independent curators whose field of research and specialization is contemporary art theory, criticism, history and theory and most of their work in professional or curatorial activities are also eligible. Applicants should not be involved in any-epistemological or theoretical activity.

Faites connaître vos projets aux organisations

informations légales
contacts
Expired: CIMAM CALL FOR TRAVEL GRANT APPLICATIONS

11th Apr 2019 / Other Open Calls

Deadline
5 May 2019

Website
www.cimam.org/travel-grant-program/

Opportunity Description

Travel Grants to attend the CIMAM 2019 Annual Conference in Sydney

International Committee for Museums and Collections of Modern Art — offers around 22 travel grants to curators, researchers and museum directors of contemporary art to attend the CIMAM 2019 Annual Conference taking place in Sydney (15–17 November 2019). Grants are generously funded by the Getty Foundation, Adam Mickiewicz Institute, Alserkal Arts Foundation, V-A-C Foundation and Byucksan Foundation.

About

CIMAM's Travel Grant Program supports individuals’ curatorial and research development through their attendance to the Annual Conference where the most current concerns on contemporary art practices are being discussed. Awarded candidates benefit from unique networking opportunities through interaction and exchange with international museum directors and peers.
While professionals of all career levels are encouraged to apply, priority is given to junior directors and curators (less than 10 years' experience). Candidates who have previously received CIMAM grants from the same grant contributor may only be considered for a new grant after 3 years since the previous grant was awarded.

- **The Getty Foundation**, Los Angeles Supports professionals residing in countries with Emerging Market and Developing Economies according to the International Monetary Fund's World Economic Outlook.
- **Adam Mickiewicz Institute**, Warsaw Supports contemporary art professionals residing in Poland.
- **Alserkal Arts Foundation**, Dubai Supports professionals residing in or whose practices relate to the United Arab Emirates and the wider Middle East and North Africa region (Algeria, Bahrain, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Saudi Arabia, Syria, and Tunisia) and the South Asian countries (Afghanistan, Bangladesh, Bhutan, Maldives, Nepal, India, Pakistan, and Sri Lanka).
- **V-A-C Foundation**, Moscow Supports professionals residing in Russia and the countries of the former Soviet Union (Armenia, Azerbaijan, Belarus, Estonia, Georgia, Kazakhstan, Kyrgyzstan, Latvia, Lithuania, Moldova, Tajikistan, Turkmenistan, Ukraine, and Uzbekistan).
- **Byucksan Foundation**, Seoul Supports professionals residing in the Northeast Asia region (Republic of Korea, China, Japan, Taiwan, Hong Kong, Macau, and Mongolia).

**Purpose of the grant**

The support is limited to cover conference registration*, travel expenses (round trip economy flight tickets only) and 4-night accommodation in one of the hotels recommended by CIMAM. Distribution of funds is set on a case-by-case basis for each recipient. CIMAM books and pre-pays all expenses directly (travel and accommodation) avoiding reimbursements to any grantee. Funds do not cover transportation to/from the airport, visa expenses, travel insurance and registration to the optional conference tours.

- Conference registration includes access to all conference sessions, lunches, dinners, refreshment breaks, access to organized visits and coach service to and from planned visits.
CALL FOR APPLICATIONS

CIMAM Travel Grant 2019

CIMAM, Sydney, Australia
15 Nov 2019 - 17 Nov 2019
Deadline: 05 May 2019

CIMAM Call for Travel Grant Applications

CIMAM – International Committee for Museums and Collections of Modern Art – offers around 22 travel grants to curators, researchers and museum directors of contemporary art to attend the CIMAM 2019 Annual Conference taking place in Sydney (15-17 November 2019). Grants are generously funded by the Getty Foundation, Adam Mickiewicz Institute, Aserkal Arts Foundation, V-A-C Foundation and Byucksan Foundation.

Deadline to apply is Sunday 5 May 24:00 CET.
Application Form
List of eligible countries
Selection Committee
CIMAM’s 2019 Annual Conference

About
CIMAM’s Travel Grant Program supports individuals’ curatorial and research development through their attendance to the Annual Conference where the most current concerns on contemporary art practices are being discussed. Awarded candidates benefit from unique networking opportunities through interaction and exchange with international museum directors and peers.

Eligibility
Grants are restricted to modern and contemporary art museum or collection directors and curators in need of financial help to attend CIMAM’s Annual Conference. Researchers and independent curators whose field of research and specialization is contemporary art theory, collections and museums and most of their field of professional activity is related to the functions of an art museum, are also eligible. Applicants should not be involved in any kind of commercial or for-profit activity.

While professionals of all career levels are encouraged to apply, priority is given to junior directors and curators (less than 10 years’ experience). Candidates who have previously received CIMAM grants from the same grant contributor may only be considered for a new grant after 3 years since the previous grant was awarded.

→ The Getty Foundation, Los Angeles
Supports professionals residing in countries with Emerging Market and Developing Economies according to the International Monetary Fund's World Economic Outlook.

→ Adam Mickiewicz Institute, Warsaw

Supports contemporary art professionals residing in Poland.

→ Alserkal Arts Foundation, Dubai

Supports professionals residing in or whose practices relate to the United Arab Emirates and the wider Middle East and North Africa region (Algeria, Bahrain, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Saudi Arabia, Syria, and Tunisia) and the South Asian countries (Afghanistan, Bangladesh, Bhutan, Maldives, Nepal, India, Pakistan, and Sri Lanka).

→ V-A-C Foundation, Moscow

Supports professionals residing in Russia and the countries of the former Soviet Union (Armenia, Azerbaijan, Belarus, Estonia, Georgia, Kazakhstan, Kyrgyzstan, Latvia, Lithuania, Moldova, Tajikistan, Turkmenistan, Ukraine, and Uzbekistan).

→ Byucksan Foundation, Seoul

Supports professionals residing in the Northeast Asia region (Republic of Korea, China, Japan, Taiwan, Hong Kong, Macau, and Mongolia).

Purpose of the grant

The support is limited to cover conference registration*, travel expenses (round trip economy flight tickets only) and 4-night accommodation in one of the hotels recommended by CIMAM.

Distribution of funds is set on a case-by-case basis for each recipient. CIMAM books and pre-pays all expenses directly (travel and accommodation) avoiding reimbursements to any grantee. Funds do not cover transportation to/from the airport, visa expenses, travel insurance and registration to the optional conference tours.

*Conference registration includes access to all conference sessions, lunches, dinners, refreshment breaks, access to organized visits and coach service to and from planned visits.
DОFINANSOWANIE UDЗIAŁU W KONFERENCJI CİMAM

NEWS, O MUZEACH, DOSTĘPNOŚĆ, OGÓLНЕ


Termin składania aplikacji został przedłużony do niedzieli, 26 maja br. do godz. 24.00 CET. http://cimam.org/travel-grant-program/deadline-extended-grants-supported-adam-mickiewicz-institute/

CİMAM 2019 Call for Travel Grant Applications

Będziemy takie zobowiązani za jak najszersze przekazanie tej informacji osobom potencjalnie zainteresowanym udziałem w naborze.

Mamy nadzieję, że wsparcie udziału muzealników i niezależnych kuratorów z Polski na konferencji CİMAM pozwoli w pełni na potraktowanie ich kwalifikacji i nawiązywanie kontaktów w środowisku międzynarodowym.
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Alserkal Avenue recomana Museum of Contemporary Art Australia.
9 de març de 2019

Open Call! Applications to the 2019 CIMAM Travel Grant Program are now open! Submit your application at the link in bio to attend the #CIMAM2019 Annual Conference in Sydney Australia, hosted by the Museum of Contemporary Art Australia from 15-17 November 2019. Application deadline is 5 May.

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Are you an art museum professional residing in a country with an Emerging Market and Developing Economy? We’re offering travel grants to attend CIMAM’s 2019 Conference in Sydney, Australia. Learn more about eligibility: http://bit.ly/2GaM68U #CIMAM2018

CIMAM
3 d’abril de 2019

CALL FOR APPLICATIONS! Around 22 Travel Grants to attend #CIMAM2019 Annual Conference hosted by the Museum of Contemporary Art Australia this coming November in Sydney. You have until 5 May to APPLY! Generously Supported by the Getty Foundation; Institut Adama Mickiewicz, Alserkal Avenue, V-A-C Foundation and Bvckrsn Foundation.

CIMAM.ORG

CIMAM offers around 22 travel grants to suppo...
CONFERENCE ANUAL CIMAM 2019 EN SYDNEY

15 noviembre, 2019 – 17 noviembre, 2019

todo el día

Conferencia Anual CIMAM 2019
El Museo de Arte del Siglo XXI: ¿es el contexto todo?
Sydney

Del 15 al 17 de noviembre de 2019 tendrá lugar la Conferencia Anual CIMAM 2019 bajo el título "El Museo de Arte del Siglo XXI: ¿es el contexto todo?" en Sydney, Australia.

La Conferencia abordará la relación entre las prácticas y los valores museológicos principales y la capacidad de respuesta necesaria de los museos al contexto en su impulso para seguir siendo relevantes, innovadores y accesibles.

Más información en la web de CIMAM
Committee of Museums and Collections of Modern Art (CIMAM) Annual Conference

The CIMAM Annual Conference brings together directors and curators of museums of contemporary art from around the world to discuss issues of common concern, to network with colleagues and to learn about the art and city of the host location. Over three days, Nov 15-17, this year’s conference, titled The 21st Century Art Museum: Is Context Everything?, will address the evolving relationship between core museological practices and values and the necessary responsiveness of museums to context in their drive to remain relevant, innovative and accessible.

Keynote speakers include Bruce Pascoe, Aboriginal writer and anthropologist discussing Challenging the Narrative: Indigenous Perspectives; Franklin Sirmans, Director Perez Art Museum Miami looking at the Future of Collections; and Sally Tallant, Director Queens Museum examining how we can go Beyond the Wall. Conference program

Tickets for CIMAM’s Annual Conference can be purchased here. Visit our website to know more about CIMAM.

If you need any additional information or have any questions, please do not hesitate to contact us.

Download as iCal file

Congreso en Sydney, New South Wales, Australia

Descripción de la Formación

La conferencia anual de CIMAM reúne a directores y comisarios de museos de arte contemporáneo de todo el mundo con el fin de debatir y compartir cuestiones de interés común en el mundo del arte contemporáneo, así como establecer vínculos con otros profesionales del sector.

DOCUMENTOS RELACIONADOS

- Convocatoria [ENG]
World’s top museum professionals to congregate in Sydney

One of the world’s most prestigious museum conferences, CIMAM, brings industry leaders together to consider the evolving practices of the 21st century museum experience.


The museum conference market globally is enormous and possessed of an urgency felt sector-wide, as professionals seek to future-proof their organisations to find relevance, stay visible and innovate.

From 15-17 November, the International Committee for Museums and Collections of Modern and Contemporary Art (CIMAM) will host its annual conference in Sydney at the Museum of Contemporary Art, Australia.

While that might sound like just another date on the calendar, it is an incredible program for professionals in the museum and galleries sector.

Founded in 1962, CIMAM’s conference has only been held in Australia once before, in 1998, when the art museum landscape was very different.

This year’s theme: The 21st Century Art Museum: Is Content Everything? CIMAM brings together directors, curators and art professionals from around the world to network with colleagues and discuss common issues.

Some 200 delegates from over 50 countries are expected to attend. Learn more at https://www.cimam.org.

MCA Director and CIMAM President, Elizabeth Ann Macgregor OBE, told ArtsHub: "I know from my own experience. It is hard toaccruals to take that extra leg of the journey to come to Australia. It just shows that there is an increasing interest in what's happening here - it's a big vote of confidence."

WILL THE TALK REALLY CHANGE THE PROBLEMS OUR MUSEUMS FACE GLOBALLY?
'Not everyone agrees on things, so we need to air those conversations,' she said.

An organisation like CIMAM is increasingly important today as museums deal with the same issues: the rise of populism, the impact of social media, changing political structures which can put curators under more pressure, the increase of private sector involvement and the ethical issues that arise, censorship and the impact of climate change. For example, CIMAM is involved in the campaign against Censorship, developing guidelines for curators following the decision made by Cuggenholm to remove artworks in response to a social media campaign.

The state of play in the sector is reflected by the 'Museum Watch' portal on CIMAM's website. 'It is exactly what it sounds like, we have taken up the cases of a number of curators who have faced difficult issues. There is a global pattern emerging and we need to address it.'

She added: 'Museums are no longer simply places where great works of art are preserved for the future. They are social spaces which have a responsibility to the communities they serve. ICOM - International Council of Museums - is the process of updating the definition of the museum to bring it into the 21st century. CIMAM is contributing to these discussions from the point of view of modern and contemporary art.'

The lineup of speakers includes a strong roster of curators, artists, researchers and museum directors addressing three key areas:

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 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 audiences and transforming visitors into participants through programs taking place ‘outside the museum’?

Keynote speakers are:

- Bruce Pascoe: Aboriginal author of Dark Emu, and anthropologist from the Burringurrah clan of the Kulin nations, he is Director of the Commonwealth Studies project on preserving the Wathaurong language.
- Franklin Sirmans: Director, Perez Art Museum Miami, which focuses on presenting work from Latin America and the Caribbean, and previously curator of contemporary art at Los Angeles County Museum of Art, 2010-2015.
- Sally Tallant: Newly appointed Director, Queens Museum, and previously Director of Liverpool Biennale and Head of Programs at Serpentine Galleries.

Macgregor said: 'The keynotes set the agenda each day and then more practical examples are rolled out through moderated panel discussions.'

See full list of speakers for the 2019 CIMAM Conference.

Macgregor added: 'We hope that the conference will give members the chance to hear new perspectives and contribute their own to an ongoing debate about the role of museums. This is an incredible opportunity to sit in a room with colleagues from around the world for three days: to network; to share stories; to learn in real time.'

All 13 CIMAM board members will attend the Sydney event, having visited prestigious institutions including Mord Art Museum, Tokyo, Tate Modern, Moderna Museet, Stockholm, M+ Hong Kong, among others.

The CIMAM Conference will be held over 15, 16, 17 November 2019 and is open to museum directors, curators and arts professionals.
CIMAM 2019 Annual Conference
November 15-17, 2019

The International Committee for Museums and Collections of Modern and Contemporary Art (CIMAM) Annual Conference brings together directors and curators from around the world to discuss issues of common concern and to learn about the host city and the work of artists from there. CIMAM is pleased to announce that this year’s host venue will be held at the Museum of Contemporary Art Australia (MCA) in Sydney.

Over three days, this year’s conference titled “The 21st Century Art Museum: Is Context Everything?,” will address the evolving relationship between core museological practices and values and the necessary responsiveness of museums to context in their drive to remain relevant, innovative and accessible.
The presentations and discussions will be influenced by the context of Sydney, acknowledging conflicting histories of cultural ownership, indigeneity and place that define the cultural landscape of Australia. Looking out from the east coast of Australia to the Asia Pacific region and beyond, the conference will reflect upon questions and topics that aren’t just local but urgent for museums globally.

Keynote speakers include Bruce Pascoe, Aboriginal writer and anthropologist discussing Challenging the Narrative: Indigenous Perspectives; Franklin Simaan, Director of the Perez Art Museum Miami looking at the Future of Collections; and Sally Tallant, Director of the Queens Museum, New York examining how institutions can go Beyond the Walls.

The Annual Conference will be followed by the post-conference tour to Brisbane and Stradbroke Island. The two-day optional program will include visits to QAGOMA, Milani Gallery and Artist Studios and Institute of Modern Art, and will conclude with guided tours by Aboriginal custodians on country.

To see the full program and to register, visit the CIMAM website [here](#).

Tickets are available to directors and curators of modern and contemporary art museums and collections from around the world as well as independent researchers and arts professionals.

About the Museum of Contemporary Art Australia
The MCA is dedicated to collecting, exhibiting and interpreting the work of living artists, presenting exhibitions of international and Australian art to over one million people a year. The Museum’s range of creative learning programs engage people of all ages, from all backgrounds.

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, the Gadigal people of the Eora Nation.

About CIMAM, International Committee for Museums and Collections of Modern and Contemporary Art
Founded in 1962, CIMAM’s vision is a world where the contribution of museums, collections and archives of modern and contemporary art to the cultural social and economic well-being of society is recognized and respected.

CIMAM is an Affiliated Organization of the International Council of Museums (ICOM) and aims to foster a global network which encourages debate and co-operation between art institutions and individuals at different stages of development around the world. CIMAM is run by a board of eminent museum directors and curators. The current President is Elizabeth Ann Macgregor OBE, Director of MCA Australia.
CIMAM 2019 Annual Conference

The CIMAM - International Committee for Museums and Collections of Modern Art 2019 Annual Conference will be held in Sydney, Australia on 15-17 November, hosted by the Museum of Contemporary Art Australia.

The Post-Conference tour will take place on 18 November and will include guided tours by Artwork Australia of the city. A Post-Conference dinner will be held at the Museum on 18 November.

The 21st Century Contemporary Art Museum: Is Context Everything?

The 21st Century Contemporary Art Museum: Is Context Everything?

Museums emerge and exist in changing contexts of history, culture, society and technology, constantly modifying their operations accordingly. The accelerating pace of change in technology and modes of communication, environmental shifts and massive migration that mark the 21st century, along with the growing impact of museums in the newly formed mega-cities and engaged and effective cultural and economic agents within their locations, irrevocably intensifies the museum's necessary sensitivity to context and a continually diverse demographics.

The CIMAM 2019 Annual Conference will address the evolving relationship between core museological principles and values related to art, artists, curating, relationships, the museum, education and the public and the necessary responsiveness of museums to chord in their drive to remain relevant, innovative and accessible.

Find out more
CIMAM is the International Committee for Museums and Collections of Modern and Contemporary Art and an Affiliated Organization of ICOM, that in the last triennial has brought together leading exponents in the field of contemporary art museums in three international conferences, where relevant issues concerning the development of museums have been discussed, generating previously unpublished and reference content for the profession.

This year, the Annual Conference will be held in Sydney—hosted by the Museum of Contemporary Art Australia, the institution directed by CIMAM’s President. The conference is titled: The 21st Century Art Museum: Is Context Everything? Over three days the topics of Challenging the Narrative: Indigenous Perspectives; The Future of Collections, Beyond the Walls will be debated.

“We are now in a good position to develop CIMAM further as a dynamic organization representing the interests of professionals working in modern and contemporary art museums” said Elizabeth Ann Macgregor, OBE, Director of the Museum of Contemporary Art Australia, and President of CIMAM.

The presentations and discussions will be influenced by the context of Sydney, acknowledging the conflicting histories of cultural ownership, Indigeneity, and place that define the cultural landscape of Australia. Looking out from the east coast of Australia to the Asia Pacific region and beyond, the conference will reflect upon questions and topics that aren’t just local but urgent for museums globally.

Keynote speakers include: Franklin Sirmans, Director of the Perez Art Museum Miami looking at The Future of Collections; and Sally Tallant, Director of the Queens Museum, New York, examining how institutions can go Beyond the Walls. Discover all the invited speakers here.
One of the achievements of the last triennial is the endorsement of the Museum Best Practices for Managing Controversy, a comprehensive document co-produced by the National Coalition Against Censorship’s Arts Advocacy Project and six collaborating national arts organizations. This is an excellent guide for all museum and gallery staff committed to supporting artists in presenting work that deals with contentious issues.

Also, one of the most important tasks carried out by CIMAM is the development of the Museum Watch Program, established 2012 to serve as an advocacy program addressing specific critical situations that impact on the ability of museums, not-for-profit institutions, and individuals working in modern and contemporary art, to maintain their professional codes of practice.

In the near future, projects such as the CIMAM Outstanding Museum Practice Award, which aims to promote excellence in innovation in modern and contemporary art museums, and the initiative Sustainability in Museum Practice to raise awareness about climate change and sustainability in museums, will be launched in 2019 and developed thorough the next triennial.
The CIMAM 2019 Annual Conference In Sydney

By: News Editor  03 Jul 2019  Share this post  

The CIMAM 2019 Annual Conference will be held in Sydney, Australia on 15-17 November, hosted by the Museum of Contemporary Art Australia. A post-conference tour has been organized to Brisbane and Stradbroke Island and will include guided tours by Aboriginal custodians on-country on 18-19 November 2019.

Over three days, this year’s conference theme: The 21st Century Art Museum: Is Context Everything? will address the evolving relationships between core museological practices and values and the necessary responsiveness of museums to remain relevant, innovative and accessible.

Keynote speakers include Bruce Pascoe, Aboriginal writer and anthropologist discussing Challenging the Museum; Indigenous Perspectives; Franklin Sirena, Director Perez Art Museum Miami under the title of Collections and Sally Tallant, Director Queensland Museum examining how we can go Beyond the Wall.

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

Know more about the Conference program
Book your seat before 30 September

Tour to Meeanjin & Minjerribah (Brisbane & North Stradbroke Island)

Don’t miss your chance to register for the post-conference tour to Australia’s northeast state from 18 – 19 November. This tour offers a unique opportunity for industry leaders to come together and experience the stunning destination of Australia’s northeast coast.

The two-day optional program includes visits to the foremost contemporary art museums and artists’ studios in Brisbane and will conclude with guided tours by Aboriginal custodians on-country on a return day cruise from Meeanjin (Brisbane CBD) to Minjerribah (Stradbroke Island).

Know more about the Tour
Book your seat before 1 September

About CIMAM’s Annual Conference

The Annual Conference is CIMAM’s most important meeting throughout the year. It is attended by directors and curators of modern and contemporary art museums and collections and independent professionals and it is a great opportunity to be involved in the international contemporary art scene.

The first CIMAM Annual Conference took place on 1962 in The Hague. Since then the Committee has celebrated 50 conferences that have been held in over 30 different cities around the globe.
Keynote speakers include Bruce Pascoe, Aboriginal writer and anthropologist discussing Challenging the Narrative: Indigenous Perspectives; Franklin Sirmans, Director Perez Art Museum Miami looking at the Future of Collections; and Sally Tallant, Director Queens Museum examining how we can go Beyond the Wall.

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.

For additional information, please visit this link.

Museum of Contemporary Art Australia, Sydney, Australia
16 Nov 2019 - 17 Nov 2019

This year, CIMAM’s Annual Conference will be held in Sydney—hosted by the Museum of Contemporary Art Australia, the institution directed by CIMAM’s President.

The conference title is: The 21st Century Art Museum: Is Context Everything? Over three days the topics of Challenging the Narrative: Indigenous Perspectives; The Future of Collections; Beyond the Walls will be debated.

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 demands upon museums to be not only socially responsive and engaged but effective cultural and economic agents within their localities, arguably introduce the museums’ necessity 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, curation, scholarship, display, education, and the public) and the necessary responsiveness of museums to context in their drive to remain relevant, innovative and meaningful.

The presentations and discussions will be informed by the context of Sydney, acknowledging the complex 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 collections 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 transforming 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 predecessor. How are museums growing publics and transforming audiences into participants through programmes taking place inside and outside the museum?
CIMAM 2019 Annual Conference in Sydney

By CIMAM

The CIMAM 2019 Annual Conference will be held in Sydney, Australia on 15-17 November, hosted by the Museum of Contemporary Art Australia. A post-conference tour has been organized to Brisbane and Stradbroke Island and will include guided tours by Aboriginal custodians on country on 15-17 November 2019.

Over three days, this year’s conference, titled The 21st Century Art Museum: Is Context Everything?, will address the evolving relationship between core museological practices and values and the necessary responsiveness of museums to context in their drive to remain relevant, innovative and accessible.

Keynote speakers include Bruce Pascoe, Aboriginal writer and anthropologist discussing Challenging the Narrative: Indigenous Perspectives; Franklin Sirmans, Director Perez Art Museum Miami looking at the Future of Collections; and Sally Tallant, Director Queens Museum examining how we can go Beyond the Wall.

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.

- Know more about the Conference program
- Book your seat before 30 September
International contemporary art conference to be held in Australia

International museum and modern art professionals will meet over three days at the Museum of Contemporary Art Australia in Sydney this November.

19 September 2013

Directors and curators from around the world will meet in Sydney from 19 to 21 November for the International Committee for Museums and Collections of Modern Art (ICOM) Annual Conference. Hosted by the Museum of Contemporary Art Australia, UMAW is the leading forum for modern and contemporary art directors and curators to discuss emerging and dynamic industry practices. First held in 1962, the UMAW annual conference has been met in over 45 cities worldwide and this is the second time it has been held in Australia.

The theme of the Conference is, The 21st Century Art Museum is Context. Everything? and will consider evolving relationships between museum practices and values and the responsiveness of museums to remain relevant, innovative and accessible to audiences, including Indigenous perspectives, digital collection strategies and audience engagement.

The Australian Government is contributing $250,000 to support UMAW in addition to a $250,000 contribution from the Australia Council for the Arts.


Find out more:

- Read the Minister’s media release 

"Muzea mají být nezávislá, ne neutrální."

Prezidentka Mezinárodní rady muzeí ICOM Suay Aksay se ve svém projevu vyjádřila na téma role muzeí v dnešní společnosti.

Prezidentka Mezinárodní rady muzeí ICOM Suay Aksay se ve svém projevu na výroční konferenci CIMAM (Mezinárodní výbor pro muzea a sbírky moderního umění) vyjádřila na téma role muzeí v dnešní společnosti. Podle ní jsou muzea nezávislé instituce, které působí ve společenském a historickém kontextu, a mají tak povinnost se vymezit v aktuálních otázkách, jako je klimatická krize nebo dekolonizace.

Dále článek dostupný [zde](#)
"Museums do not need to be neutral, they need to be independent"
CONFERENCES

CIMAM'S 2019 ANNUAL CONFERENCE "THE 21ST CENTURY ART MUSEUM: IS CONTEXT EVERYTHING?"

Start: 20-9-11 - 15.10.20
End: 21-9-11 - 17.10.20
Location: Museum of Contemporary Art Australia (MCA)
Price: Sydney
Fee: 2015 AUD - 3500 AUD

The 21st Century Art Museum: Is Context Everything?
The CIMAM 2019 Annual Conference will address the evolving relationship between curation, academic discourse, and museum production. The sessions will explore the museum as a site of exchange and contestation, and the role of museums in shaping the public's understanding of contemporary art. The conference will feature presentations and discussions led by leading scholars, curators, and museum professionals.

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?
Thorny questions prick complacency as conference tackles museum practice

Indigenous views and the quest for bigger collections were on the meeting's agenda

ELIZABETH ANN MACGREGOR

A few weeks ago, more than 200 curators and directors gathered at the Museum of Contemporary Art in Sydney for the annual conference of the International Committee for Museums and Collections of Modern Art. Known as CIMAM, this group is part of the International Council of Museums, whose president, Suay Aksoy, contributed to discussing the most pressing topics for our sector today.

Aksoy’s visit came in the wake of a recent ICOM meeting in Japan where a proposal for an updated definition of museums caused intense debate. That definition remains unresolved. The topic of the Sydney conference — museums and their context — was highly pertinent to this debate, and Aksoy urged delegates to share their thoughts.

The first day, which focused on how museums relate to first peoples, opened with a stirring keynote by Wesley Enoch, a proud Noonuccal Nuugi man and artistic director of the Sydney Festival. His provocation was that objects, which for so long have been at the heart of the museum, are for First Nations simply detritus — the end result of a process of storytelling and ceremony, the product of people coming together to share experiences. Enoch was not suggesting that museums should rid themselves of objects; instead they should consider redefining themselves according to indigenous principles, with people at the centre. His presentation was followed by two case studies: one from Wanda Nanibush, curator of indigenous art at the Art Gallery of Ontario, and the other from Honolulu-based independent curator Ngahiraka Mason. Moderated by Stephen Gilchrist, the three speakers discussed how museums everywhere could learn from indigenous perspectives.

The second day was no less challenging. Keynote speaker Franklin Sirmans, director of Perez Art Museum and one of the world’s few African-American museum directors, questioned the incessant quest to build ever larger collections requiring larger buildings and storage facilities. Opened in 1984, the Perez has about 4000 works of art, and Sirmans raised the contentious issue of deaccessioning to make collections more relevant to communities.

Subsequent case studies by Maori artist Lisa Reihana, who addressed the changing nature of technology, and Hannah Matthews, who looked at how museums can collect ephemeral material such as performance, demonstrated the need to accommodate the range of contemporary practice. The reminder that art is often a process as much as a product resonated strongly with Enoch’s initial provocation.

Day three took up Enoch’s challenge with a keynote by Sally Tallant, recently appointed executive director of New York’s Queens Museum and previously director of the Liverpool Biennale. Tallant is rethinking the strategic planning models that start with the museum and its collections. She proposes a new vision for the Queens Museum that has the community, or rather communities, at the centre.

MCA senior curator C3West Anne Loxley and Kuku Yalanji artist Tony Albert presented Re-membering and Healing: the Blacktown Native Institution, a collaboration with Blacktown Arts Centre, a moving account of how art can help deal with complex and traumatic histories, bringing about resolution and, in this case, the historic handing back of the site to the Darug people.

Lara Strongman, former head curator at Christchurch Art Gallery, told how the gallery had brought art back to the community after the 2011 earthquake. For nearly five years the gallery had not been able to operate in its building, hence an innovative programme running art throughout the city, demonstrating the role that art and artists could play in bringing people together even in the most difficult circumstances.

These sessions were interspersed with workshops on topics including censorship and populism, and digital disruption. Delegates also visited venues across Sydney and Brisbane before a final tour of Minjerribah, Stradbroke Island, the land of Enoch’s people.

The strong focus on indigenous perspectives demonstrated how the world of museums could learn from listening to first peoples. Some participants were calling for a radical rethink of museum practice in a time of global strife, community polarisation and climate emergency. Should we continue to expand? Are the days of touring blockbusters over? How much do arts professionals need to travel do to undertake their jobs?

The ICOM network provides a space to share experiences and support each other in time of difficulties. As I step down as CIMAM president, I believe even more strongly that museums, especially those that engage with contemporary artists, have a vital role in public discourse. Our acknowledgment of country pays tribute not just to elders past and present but future. What kind of future can museums help to create?

Elizabeth Ann Macgregor is director of the Museum of Contemporary Art and outgoing president of the International Committee for Museums and Collections of Modern Art.
Facing the narrative

A project to hang one of New Zealand’s most famous paintings upside down in a museum has provided many revelations for independent curator and historian Ngahiraka Mason. The project hasn’t eventuated, but Mason says the excitement came in the way it deeply engaged Māori communities.

Speaking at this month’s International Committee for Museums and Collections of Modern Art (CIMAM) conference at Sydney’s Museum of Contemporary Art Australia (15-17 November), Mason will tell of how this radical intervention, proposed by an elder from Hauraki on the North Island, lives on in the hearts and minds of Māori people as a ‘yet to be realised opportunity for in-depth conversations about visual history and museum politics’.

The plan was to upturn The Arrival of the Maoris to New Zealand, an 1898 oil painting by Charles F. Goldie and Louis John Steele. Described on the Auckland Art Gallery website as ‘probably the best-known history painting ever produced in New Zealand’, it caused a sensation when first exhibited in 1899 because it was seen as a romantic fabrication ignoring traditional accounts of the Māori immigration voyages.

Honolulu-based Mason, responding to questions via email, says Māori have very strong negative feelings about the painting, not least because the canoe depicted in the painting is not even an ocean-voyaging vessel. ‘The canoe is sailing backwards, and Māori didn’t make the type of sail on the boat,’ she says. ‘The image is used nationally and internationally in art education and history subjects as an authentic picturing of Māori arrival to New Zealand.’

Mason consulted with Māori and with New Zealand university painting professors and communities about whether they would like to see the painting turned upside down: ‘Unanimously all said yes! My international painting conservator colleague confirmed the painting could not be damaged by turning it upside down.’

But the plan became a ‘missed opportunity to bring hard conversations about picturing New Zealand history forward in the art museum setting’. Even so, the process was powerful because the elders and communities were offered an opportunity for dialogue ‘that was provocative, but [it] was not met with the same courage’.

It is fitting Mason will be discussing this at the CIMAM conference as part of a panel discussion called ‘Challenging the Narrative: Indigenous Perspectives’. After all, underlining the Arrival endeavour and the two other projects she will discuss (both realised) is her wonderful contention that Māori people ‘bear optimism forward’: ‘Each time they share their human stories with museums and the world, generosity, determination and openness sit at every intersection we meet.’
Mujeres, antropoceno y arte colaborativo

Lo mejor de 2019: Artes internacionales | Análisis

LUISA ESPINO | 27 Diciembre 2019

Due el arte es el testigo de nuestro tiempo y ya lo sabíamos, pero el 2019 no ha hecho sino recordársmelo. Cerramos el año con un hecho insólito: los artistas nominados al Premio Turner —Isaac Junillo, Tai Shani, Helen Cammock y Lawrence Abu Hamdan— pudieron al juzgado que se los concedieran a las cuatro, y se salían con la suya marcando un hito con esta llamada a la colaborativa frente a lo competitivo. Y, tres meses antes de la sonada COP25, la Bienal de Estambul de Nicolas Bournioudis ponía el foco con El sótano cantante en toda la basura que flota a sus anchas en nuestros océanos.

Habíamos de esta nueva era geológica que las científicas han llamado con un término —Antropoceno— en relación a la devastadora actividad humana en el planeta — que se repite en todos y cada uno de los textos de las exposiciones del panorama internacional. En la Bienal de Venecia, por ejemplo, desde en la intervención de Laure Prouvost en el Habellin de Francia hasta en el de Lituania, que se llevó un merecido León de Oro por una original ópera performática en alta playa ficticia. Ambas tendrían seguramente más espacio en nuestra memoria que la propuesta de Ralph Rugoff, por la que pasaron muchos de los artistas de las grandes menores de poder. El calafón final a la cita lo puso un temporal, litros de agua inundaron hasta la Basílica de San Marena. Más antropoceno en un momento en el que la realidad, una vez más, superaba a la ficción.
El término ‘antropoceno’ está presente en todos los textos y citas del panorama internacional

También el MoMA con su nueva presentación de la colección permanente, tras el cierre y la ampliación de su edificio, ha dado lugar a nuevos diálogos entre piezas, periodos y geografías. No son las únicas. Cada vez son más los museos que revisan la manera de contar sus fondos. El MASP de Sao Paulo ha dedicado tres meses a una programación centrada en Historias de mujeres o Historias feministas que arrancaba en el Renacimiento. Y en Europa han coincidido varias exposiciones dedicadas a creadoras parejas de: Dora Maar (en el Hamburger y la Tate y viajará después, a Los Ángeles) y Anni Albers (en la Tate Modern compartiendo, además, exhibición de diseño con obras cinco artistas de su tiempo en el Art Institute de Chicago), entre otras. Esperamos ya ansiosos la de Artemisia Gentileschi en la National Gallery de Londres, que cogerá el testigo a la nuestra de Sofonisba Anguissola y Lavinia Fontana en el Prado. Así como Raphael sucederá a Leonardo, del que lo más sonado ha sido la exposición que le dedicaba el Louvre. Sin La Gioconda, eso sí, a la que ha habido que racionar las visitas.

A Sidney llegaron los directores de museos a debatir en el congreso del CIMAM cuál debía ser la misión del museo en el siglo XXI y su imbricación con el contexto. Kara Walker ha entrado en la Sala de Turbinas de la Tate con una fuente que pone en cuestión la noción de monumento y de historia, de nuevo. En la Haus der Kunst de Múnich el ghaneés El Anatsui protagonizaba la última exposición de Okwui Enwezor, que nos dejaba en marzo (podremos verla en el Guggenheim de Bilbao en julio) y la pintura de Julie Mehretu sigue en el LACMA de Los Ángeles. Las voces se multiplican.
Museus não precisam de ser neutros, mas devem ser independentes... e rigorosos

Nas aulas de Museologia, há três décadas, ainda ouvimos a defesa da neutralidade do museu como o mais relevante e central objetivo do discurso museológico. Lembro-me de algumas das vezes que questionámos acerca da (im)possibilidade de construir um discurso neutro, de nos libertarmos da subjetividade e do contexto. Discutimos também, se somos capazes de identificar e anular os preconceitos (ou pré-conceitos) que nos amarram. E, alguns de nós, defendiamos a possibilidade de anunciar uma perspetiva, a nossa perspetiva, se a fundamentássemos. Isto é, se a assumíssemos como hipótese de partida, construindo o discurso museológico com o rigor da pesquisa científica na sua validação. Cada vez mais se consolidou esta ideia, ainda que alguns aspectos fossem sendo alterados e corrigidos.

Hoje, o ICOM assume uma posição idêntica. Suay Aksoy, Presidente do ICOM, no encontro anual do CIMAM "The 21st Century Art Museum: Is Context Everything?" (15-17 nov, Sydney, Museum of Contemporary Art Australia), assumiu que:

"Museums have two dimensions that make them of extreme relevance regarding the profound social changes the world is currently undergoing. On one hand, they play a scientific role in regards to cultural heritage. [...] Meanwhile, on another hand, museums are not neutral. They never have, and never will. They are not separate from their social and historical context." (Aksoy, 2019)
Ao museu é atribuída a função de autoridade nos temas que expõe. O museu é uma instituição confiável certificadora e, como tal, definidora de conceitos e parâmetros e normalizadora de procedimentos, justificando a ligação à academia para a aquisição de conhecimento e respetiva confirmação num enquadramento teórico de base. Isto não é neutralidade, mas rigor científico.

Tal como o processo museológico se baseia num processo de seleção – a peça com maior capacidade representativa, não outra; a peça mais relevante no discurso, não outra – também o discurso enunciado assenta num processo de escolhas, ou de tomadas de posição. Como também referia Aksoy, “Choosing not to address climate change is not neutrality. Choosing not to talk about colonisation [1] is not neutrality. Choosing not to advocate for equality is not neutrality” (id., ibid.). Cabe aos profissionais do museu, aqueles a quem caberá a criação do discurso, defender a sua independência e liberdade de expressão, como lhes cabe a responsabilidade de aceitar o contraditório e a humildade de reconhecer outras vozes e outras perspectivas. O rigor do discurso museológico passa, também, pela sua atualização e sucessivas correções em função da discussão, dos debates argumentativos e, portanto, do estado da questão relativa ao tema.

Referência:


1 Veja https://en.wikipedia.org/wiki/1651
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MUSEUM GROUP DEMANDS RELEASE OF TURKISH ACTIVIST OSMAN KAVALA

The International Committee for Museums and Collections of Modern Art (CIMAM) published a statement calling for the release of Turkish businessman, arts patron, and philanthropist Osman Kavala, who is the chair of the cultural nonprofit Anatolian Kültür (Anatolian Culture) and has been detained in a Turkish prison for over a year. Anatolian Kültür fights for the rights of artists and marginalized communities. It also runs a small, vital art center in Istanbul known as Depo.

CIMAM also spoke out against the Turkish police’s detention of a group of thirteen Turkish academics and cultural workers last November. The 2018 arrest included board members and advisers of Anatolian Kültür—Asena Çınal, Yiğit Ekrem, Hakan Altınay, Mehter Asian, and Çigdem Mais— and was seen as a continued crusade against Kavala, whom Turkish president Recep Tayyip Erdogan has reportedly called “the red Soros of Turkey” and the mastermind behind the 2013 Gezi Park demonstrations.

“CIMAM, the international association of contemporary art museums, is deeply concerned by these events which it considers to be in violation of Turkey’s commitments to human rights and the fundamental freedoms of transparent debate and the exchange of ideas within society,” reads the statement. “CIMAM believes this situation represents systematic harassment of leading cultural professionals and we wish to express our solidarity with our colleagues in Turkey. CIMAM asks for Osman Kavala to be immediately released.”

In November 2017, counterterrorist police at Atatürk Airport in Istanbul arrested Kavala, who was returning from Gaziantep in Turkey’s Anatolia region, where he was discussing a project at the Goethe-Institut. While he remains in prison, he has still not been charged.
CIMAM states their deep concern over Ralf Beil’s December termination from the Kunstmuseum Wolfsburg

Kunstmuseum Wolfsburg, Courtesy Flickr Commons.

LEADING LIGHTS  -  Experts

By Katherine Keener  |  Published on 27 March 2019 at 12:56 am

Back in December, Ralf Beil, director of the Kunstmuseum Wolfsburg, was unexpectedly terminated a year before his contract was up in January of 2020. There has been much speculation as to why he was let go so abruptly and seemingly without any decent reason. Nevertheless, Beil was informed by museum lawyers on December 13th that he was released of his duties and to have his office cleared out by 2PM the next day.

Quickly, the media took hold of one obvious detail — and potential reason for the dismissal — concerning museum funding and an upcoming show curated by Beil. The show, still expected to run from September 2019 through February 2020, is called ‘Beauty and Horror in the Petrol Age.’ The issue? The Kunstmuseum is solely sponsored by the Volkswagen Art Foundation and is in the same city as Volkswagen’s headquarters. The museum has upheld that this link had nothing to do with Beil’s termination. Moreover, Beil has consistently stated that the show was not meant to be an act of activism but a way to highlight the relationship between oil and society today. Beil did state, however, that he felt the exhibition’s topic did play a role in his sudden termination.
Recently, the CIMAM, an international museum watchdog committee, released an open letter condemning the actions of the museum. Founded in 1962, CIMAM’s purpose is to foster a global network of museums and museum professionals in the field of modern and contemporary art. One of the organization’s programmes, Museum Watch, is an advocacy programme specifically designed to assist museum professionals in critical situations.

The letter opened with the CIMAM stating that they are ‘greatly concerned’ for the manner in which the Kunstmuseum Wolfsburg (referred to as KMW by the CIMAM) handled Bell’s contract and subsequent termination. The letter continued:

“This unfortunate state of affairs comes as a surprise to those that have followed the evolution of the KMW under his artistic leadership. Exhibitions such as Never Ending Stories, Facing India, Robert Lebeck. 1968 have made an impact in the international art world, and the accompanying publications are evidence of the broad cultural vision and social awareness defining the intellectual practice of Ralf Bell.”

The letter states that Bell, in his four years at the museum, worked to increase visitor numbers and media coverage, and improve the museum’s international reputation. He was successful in all categories according to the letter. “The fact that his contract has been terminated without any preliminary warning, without explanation and with the instruction for him to leave the premises within 24 hours, raises serious questions about the professional ethics of the governing body of the Museum,” the letter stated.

“Every institution operating in the public realm are expected to meet the highest standards of transparent governance,” reads the letter after reiterating the museums relationship to Volkswagen. “The stance of the governing body of KMW who have refused to address the enquiry into the matter sent by the CIMAM Museum Watch Committee, or inform CIMAM of the reasons behind its decision, is inappropriate for an institution of this nature and a source of great concern.”

The organization’s closing sentiments are ones of remorse and disappointment for the museum’s actions:

“CIMAM considers the situation at KMW as another manifestation of the increasing pressure being exercised by governing bodies on museum directors and curators. We bring this case to the attention of our colleagues and the wider public as an example of the threat posed to museums by the censorship of ideas and programmes by governing bodies, the very people who are supposed to encourage, promote and protect the institutions they lead. Finally, we condemn the manner with which the governing body of KMW has managed the abrupt termination of Ralf Bell’s contract.”
Indonesian Collective ruangrupa Selected as Artistic Director of Documenta 15

As reported on the CIMAM website, Documenta has taken a new approach with its selection of artistic director for the fifteenth installment of the exhibition, scheduled to take place from June to September 2022 in Kassel. The Documenta board has chosen the Indonesian art collective ruangrupa to lead the exhibition, the first time a collective will organize the show. Here’s more from CIMAM:

The Indonesian word ruangrupa loosely translates as “a space for art” or “a space for art.” This field of tension is already apparent from the collective’s central curatorial approach. Parid Zakun and Adi Darnawan, who represented ruangrupa today in Kassel, formalized their distinctly participatory curatorial goals for the international art exhibition in 2022 as follows: “We want to create a globally oriented, cooperative, interdisciplinary art and culture platform that will have an impact beyond the 180 days of Documenta 15. Our curatorial approach arises at a different community-oriented model of resource usage – economical, but also thinking ideas, knowledge, programs and frameworks into account. If Documenta was launched in 1955 to heal war wounds, why shouldn’t we focus Documenta 15 on today’s injuries, especially those rooted in colonization, capitalism, or patriarchal structures, and contrast them with partnership-based models that enable people to have a different view of the world.”

The collective was founded in 2000 in Jakarta, Indonesia. ruangrupa runs an art space in South Jakarta and realizes exhibitions, festivals, publications and radio formats. The collective has participated in many cooperation and exhibition projects, including the Gwangju Biennale (2002 and 2018), the Istanbul Biennale (2005), the Asia Pacific Triennial of Contemporary Art (Brisbane, 2012), the Singapore Biennale (2011), the São Paulo Biennale (2014), the Aichi Triennale (Nagoya, 2016) and Cosmosphère at Centre Pompidou (Paris, 2017). In 2016, ruangrupa curated TRANSaCtion: Sonsbeek 2016 in Arnhem, the Netherlands. In 2018, the participants founded GUDSKUL, an educational and networking project for creatives based on cooperative work.
Art World

Art Industry News: Gagosian Borrowed a Rembrandt Self-Portrait, and Roberta Smith Thinks It’s ‘Obscene’ + Other Stories

Plus, Yemen tries to halt the trade of its looted artifacts and journalists name the most influential art critic.

ArtNet News, March 7, 2019

Art Industry News is a daily digest of the most consequential developments coming out of the art world and art market. Here’s what you need to know this Thursday, March 7.

NEED-TO-READ

Yemen Tries to Stop the Trade in Looted Artifacts — The culture minister of Yemen traveled to the New York to lobby the Trump administration to issue an emergency order that would ban the import of Yemeni artifacts lacking watertight documentation. He denounced the looting of the country’s cultural heritage during the ongoing civil war. The Yemeni delegation has recently been accused of plundering manuscripts and Islamic relics from the historic library of Zabid. In the past, the US government has issued emergency bans on artifacts arriving from Iraq and Syria. (New York Times)

Who Is the Most Influential Art Critic? — American arts journalists who took part in a Nieman Foundation survey overwhelmingly named Roberta Smith of the New York Times as the most influential art critic working today (her husband, Jerry Saltz, came in second). Our own Ben Davis was the top-ranked critic at a web-only publication and the one not working for a major newspaper or magazine to crack the top five. Nearly half of the survey’s respondents wrote for web-only outlets; only a third write for a daily newspaper, marking a sharp fall over the past decade. (Nieman Reports)

How Gagosian Got Rembrandt’s Self-Portrait — Gagosian is borrowing a Rembrandt self-portrait from Kenwood House in London that is usually only lent to major museum shows. How did they swing it? In return, the gallery is supporting English Heritage, the tax-funded organization that runs the historic building. Gagosian is paying for conservation of the painting’s frame — and that’s just the beginning. Future collaborations will include “exciting juxtapositions between our collections and the gallery’s Modern and contemporary programs,” according to English Heritage’s curatorial director Anne Faust. Rembrandt’s self-portraits will hang alongside those by his contemporaries. (ArtForum)
Museum Organization Condemns Director’s Firing — The international museum ethics watchdog, CIMAM, has expressed “deep concern” over the unexpected firing of museum director Peer Bell from the Kunstmuseum Wolfsburg. The museum is a private entity financed by Volkswagen, but the committee notes in an open letter that it still operates in the public realm and writes that his “arbitrarily” termination a year ahead of the expiration of his contract is “another manifestation of the increasing pressure being exerted by governing bodies on museum directors and curators.” (Open Letter)

ART MARKET

Galerie Leelong to Represent Leonardo Drew — The Brooklyn-based artist Leonardo Drew has left New York’s Blaen Jenkins & Co. gallery to join Galerie Leelong of New York and Paris. The artist’s Madison Square Park commission is due to be unveiled in June. (Press release)

Old Masters Dealer Heads to the Venice Biennale — Jorge Coll of Colnaghi Gallery is opening a show of Old Master paintings, drawings, and sculpture in Venice during the biennale. The selling show will be held in a former monastery on the Grand Canal once owned by Barnave Hutton and Gary Grant (UAN).

Investors Stung by Art-Lease Scheme — The Art Lovers Group of Hong Kong offered investors a guaranteed return with its art-purchase lease-back scheme of Chinese art. But when the lease contract expired, collectors found that their paintings were worth a fraction of the price they had paid. A S. Lucette Angelique says she lost around $250,000 on a work by Liu Xiaodong. AFP did not respond to Bloomberg’s request for comment. (Bloomberg)

COMINGS & GOINGS

MoMA Names New Painting and Sculpture Curator — The museum has named Ugochukwu-Smooth C. Nwosu as the Steven and Iris Fanjoy Curator, a newly created role in the painting and sculpture department. He will start on July 22. Ann Temkin, the department’s current curator, says the accomplished scholar and curator of African art “will bring an important perspective as we expand our collection holdings and gallery presentations in new directions across the museum.” (Press release)

LACMA Acquires Major Fanzhi Painting — The Los Angeles museum has bought a monumental abstract painting by Zeng Fanzhi with funds from donors Dominique and Lellen Ng. The acquisition of the untitled work from 2018 is part of a concerted effort to add Chinese art to the museum’s contemporary holdings. The work will be displayed later this month in the Ahmanson Building. (ARTnews)

FOR ART’S SAKE

Museo del Prado Airplane Taken Off — The Spanish airline Iberia has teamed up with the Prado Museum to celebrate its bicentennial by renaming a new plane, the Airbus A330-900, the “Museo del Prado.” Customers on long-haul flights will be provided videos about the works of Hieronymus Bosch, Velázquez, and Goya, and the in-flight magazine will feature a long-read about the national museum. (Express Info)

Peruvian Graves of Sacrificed Children Found — Archaeologists made a shocking discovery in Peru when they uncovered the skeletons of around 150 children who appear to have been ritually sacrificed in the 13th century. Their hearts were said to have been removed and their bodies were buried alongside more than 200 young llamas as a ritual following a heavy rain in flood. “This archaeological discovery was a surprise to all of us—we had not seen anything like this before,” says anthropologist John Verano. He says the discovery opens a new chapter on the practice of child sacrifice in the ancient world. (Independent)
Week in Review: Tehran Museum Accused of Flipping Artwork, Art Institutions Prep for Brexit

Also, Hank Willis Thomas will design a MLK, Jr. memorial in Boston, Venice Biennale artists announced, and more.

Week in Review is a weekly collection of news, developments, and stirrings in the art world. Subscribe to receive these posts as a weekly newsletter.

Hank Willis Thomas was chosen to design an anticipated Martin Luther King, Jr. Memorial in Boston. “Beneath the 22-foot high arms of Dr. King and Coretta Scott, passersby will be reminded of our shared human connection. This memorial will envelop participants, allowing them to be simultaneously vulnerable and protected,” the artist, along with his collaborator MASS Design Group, wrote in their proposal for the artwork. “By highlighting the act of embrace, this sculpture shifts the emphasis from singular hero worship to collective action, imploring those curious enough to investigate closer.” [WHUR]

A list of the 83 artists participating in the 2019 Venice Biennale has been released. The list includes Njideka Akunyili Crosby, Jimmie Durham, Nicole Eisenman, Julie Mehretu, Zanele Muholi, Hito Steyerl, Tavares Strachan, and Henry Taylor. [artnet News]

Ahead of the impending Brexit deadline, March 29, British institutions and galleries are hastily shipping works to and from European Union (EU) nations in the case of a no-deal. The British Council is sending all of Cathy Wilkes's works to Italy “well ahead of the 29 March deadline to avoid any possible disruption,” a spokeswoman told the Art Newspaper (TAN). Wilkes is representing the British pavilion at the 2019 Venice Biennale. The organizers of the Irish pavilion are also rushing to send out Eva Rothschild’s works to avoid delays. “We don’t know what’s going to happen after 29 March but it’s not worth the risk of things getting held up at customs,” the commissioner and curator of the pavilion told TAN, “The ramifications are huge.” [TAN]
Artists are accusing the Tehran Museum of Contemporary Art (TMoCA) of flipping contemporary artworks. Artist Rokni Haerizadeh believes TMoCA purchased one of his paintings, “Vans Ab 2 (2002-03),” at a reduced rate and then resold it at a premium. Haerizadeh says the painting was consigned to Tehran Auction in January, where it sold for 3.6 million rials (US$65,880), which is significantly more than it was originally purchased for by the museum. Artist Bawbedi Golshiri believes his work in the TMoCA collection met a similar fate. “TMoCA confirmed that my work [‘Bahram Doesn’t See a Right Wing (2003)’] is indeed in the collection, yet when I ask them to say this in writing, they turn tail,” he told TAN. “I no longer have any motivation to find out what happened to my work. That piece was about my own death. I consider it dead. It is as if it never existed.” Sami Azar, a former director of the museum, says: “The institute bought these works under the instructions of the director [myself] because we wanted to support these artists. But after five or six years, the institute decided to sell a number of works; I can understand, though, why the artists are angry.” [TAN]

Students at Brown University who organize under the name “Warren Kanders Must Go” protested at the Granoff Center for Creative Arts, which houses the Brown Arts Initiative (BAI). They dispersed flyers about Brown alum Warren Kanders, owner of defense manufacturing corporation Safariland, throughout the building. The group says, “We demand that the BAI cut all ties with Warren Kanders, CEO of Safariland, and reject all future donations. We also demand that Brown University and the BAI release a statement condemning the violence in Palestine and at the US-Mexico border.” The students say the action was inspired by Nan Goldin’s recent die in at the Guggenheim Museum. [via email announcement]

International museum committee CIMAM had voiced its “deep concern at Hafiz Bel’s termination of contract by the Board of Kunstmuseum Wolfsburg,” which is a member of CIMAM and owned by Volkswagen. Bel, who was the museum’s former director, was fired with solely a day’s notice following a planned exhibition about fossil fuels. CIMAM says the museum has refused to address their inquiries asking about the reason for the abrupt firing, which happened one year before the end of Bel’s contract. “We bring this case to the attention of our colleagues and the wider public as an example of the threat posed to museums by the censorship of ideas and programmes by governing bodies, the very people who are supposed to encourage, promote and protect the institutions they lead,” they explained. [CIMAM]
CIMAM CALLS FOR REOPENING OF AICHI CENSORSHIP EXHIBITION

By CASSIE LEE

CIMAM (International Committee for Museums and Collections of Modern Art) has publicly called for the reopening of the Aichi Triennale's exhibition, "After Freedom of Expression," which was closed due to the inclusion of a sculpture depicting a woman in a provocative way.

"Freedom of Expression" was threatened in August, and pressure is mounting on the organizers to reopen the exhibition. The cancellation is an infringement of the rights of artists and the freedom of speech. The organizers have acknowledged the controversy and have promised to reopen the exhibition.

The organizers have stated that they will continue to support freedom of expression and will ensure that the exhibition is reopened in its original form. The organizers have also expressed their commitment to addressing any concerns raised by the public.

To read more about the Aichi Triennale's exhibition, visit our Digital Library.
NAGOYA, JAPAN—The International Committee of Museums and Collections of Modern Art (CIMAM) has added its voice to the growing backlash against the organizers of the Aichi Triennale in Japan over their decision to shutter the exhibition "After Freedom of Expression"—a presentation of artworks that had been previously censored in the country—on August 8, days after it opened.

Staged at the Aichi Prefectural Museum of Art in Nagoya, the show had received several threats over the inclusion of a "comfort woman" statue, a tribute to the women forced into sexual slavery by the Japanese military during World War II, and endured a campaign of intimidation carried out by local politicians who threatened future funding for the triennial. Participating artists have since denounced the move, calling it censorship disguised as concern for the safety of the museum's staff and visitors.

Two weeks ago, thirteen artists—including TanACTION, Pia Camill, Kinouk Lim, Pedro Reyes, Koki Tanaka, and Javier Teller—signed an open letter responding that their works be withdrawn from the triennial until the closed exhibition was restored. "We consider it an ethical obligation to stand by the exhibiting artists' vision and their work being exhibited," the letter read. "Freedom of expression is an unconditional right that must be defended independently of any context."

On August 27, CIMAM, a Barcelona-based organization whose membership includes more than five hundred directors of contemporary art museums and collectors, independent curators, and researchers, joined the protest when it released a statement urging organizers to reopen the exhibition. It reads in part: "CIMAM calls on the Aichi Triennale to honor the commitments it has made—namely to put in place the appropriate security arrangements for the exhibition in response, and to lead in facilitating the open platform for reflection and free and vigorous discussion that the artists have called for."

In response to the condemnation of the triennial, artistic director Daiki Tsuda has issued an apology to the artists whose works were in the exhibition and for the "strong sense of indignation and disappointment" felt by the artists who pulled their works from the triennial. He also defended the decision to close the show: "When the exhibition opened, threats beyond our expectations, malicious and abusive phone calls, and warnings about imminent acts of terrorism have been menacingly directed against us. The closure of the exhibition was a decision to prioritize the safety of visitors and staff who were in a position of imminent danger. Our greatest respect for freedom of expression, however, has remained constant throughout."
According to Tsuda, a panel—dubbed the Future of Aichi Triennale Review Committee—was formed on August 10 to assess the events leading up to the closure and to discuss the possibility of reopening the exhibition. Organizers are also planning to put out a joint declaration on freedom of expression.

CIMAM’s full statement can be read in full below:

CIMAM is greatly concerned about the 2019 Aichi Triennale’s decision to cancel the exhibition After “Freedom of Expression.” The cancellation is an infringement of the artists’ freedom of expression, as the ban on politicians and the Mayor of Nagoya City, Takashi Kawamura, who made a direct request for the exhibition to be closed. On display in the exhibition was a collection of artworks that were excluded from museums in Japan or were included in exhibitions that were closed due to censorship or self-censorship. The closing of the exhibition itself is a serious violation of freedom of expression.

CIMAM requests that the demands of the great majority of artists participating in the triennal, as expressed in their statement on August 10th, are met. The artists requested three things: the immediate restoration of the Aichi Triennale 2019’s autonomy from political pressure and intimidation; the continuation of the exhibition under the assurance of safety for all its staff and visitors; and the establishment of a platform for free and vigorous discussion open to all, including the participating artists.

CIMAM strongly denounces that an exhibition has been closed as a result of political threats and intimidation. The issue is, however, wider than this and requires a meaningful reflection upon the curatorial premise behind the exhibition and clear recognition that the freedom of expression it sought to engender is now completely undermined.

CIMAM calls on the Aichi Triennale to honour the commitments it has made—namely to put in place the appropriate security arrangements for the exhibition to reopen, and to lead in facilitating the open platform for reflection and free and vigorous discussion that the artists have called for.
Art Industry News: Richard Serra Is Finally Lightening Up Ahead of His Heaviest Show Ever + Other Stories

Plus, more artists join the protest against Shed board member Stephen Ross and the Sackler family offers $12 billion to settle a wave of lawsuits.

Artnews News, August 28, 2018

FOR ART’S SAKE

Berlin Celebrates the Anniversary of the Fall of the Wall With Art – The German capital is planning a week-long festival to mark 30 years since the fall of the Berlin Wall. As part of the event, artist Patrick Shann will fly some 30,000 messages above the Brandenburg Gate on November 9; each message will be written by Berlin residents or visitors about their hopes, wishes, and memories. The festival runs from November 4 to 10. (JAN)

International Curators Call for Aichi Show to Reopen – The International Committee for Museums and Collections of Modern Art (ICOM) has issued a statement calling on the Aichi Triennale to reopen after it shuttered an exhibition about artistic freedom following security threats and criticism from politicians. The group, which includes leading directors and curators, called the closure of the show “a serious violation of freedom of expression” and expressed support for the participating artists who have protested the decision to close the show. ICOM asked that safety measures be put in place to ensure the exhibition can reopen. (Art Asia Pacific)

Anish Kapoor Supports Arms Fair Protest Show – The world-famous artist has donated an unfilled, signed print that will be displayed and sold at the upcoming Art the Arms Fair exhibition, which runs from September 3 to 13 at Maverick Projects in Peckham. The award-winning display, which explores war, conflict, and peace, is intended to offer counter-programming to London’s largest arms fair, which runs around the same time. (Press release)

Alex Israel’s Awkward Television Art Show “As It Lays” Is Back – Before “Between Two Lungs,” there was artist Alex Israel’s oddly fascinating video series “As It Lays.” For the second season, Israel has interviewed 33 famous Los Angeles figures, including Billy Idol, Cindy Crawford, and Gwyneth Paltrow. You can watch them all here, or get a sneak peek below. (Instagram)
ARTFORUM

NEWS

August 22, 2019, 12:00pm

INTERNATIONAL MUSEUM ASSOCIATION CALLS FOR REOPENING OF AICHI TRIENNALE EXHIBITION FOLLOWING CENSORSHIP CONTROVERSY

The International Committee of Museums and Collections of Asian Art (CIMAM) has added its voice to the growing backlash against the organizers of the Aichi Triennale in Japan over their decision to shutter the exhibition “After Freedom of Expression?”—a presentation of artworks that had both previously censored in the country—on August 9, days after it opened.

Stapled at the Aichi Prefectural Museum of Art in Nagoya, the show had received several threats over its inclusion of a “comfort woman” statue, a tribute to women forced into sexual servitude by the Japanese military during World War II, and called a campaign of intimidation carried out by local politicians who threatened to pull funding for the annual. Protestors argue that such works should be removed, calling it “deranged logic” due to the nature of the museum’s staff and visitors.

Two weeks ago, thirty artists—including Hanka Bragem, Pat Ganai, Naoaki Ueda, Adek Kere, Sukiya Anaka, and Lyric Gilroy signed an open letter requesting that their works be withdrawn from the triennale and the closed exhibition was removed. “We consider it an absurd obligation to be used by the judiciary to limit and shut down the arts’ voice and their work being exhibited,” the letter read. “Freedom of expression is an absolute right that must be defended indefatigably at all costs.”

On August 17, CIMAM, a Brussels-based organization whose membership includes more than five hundred directors of contemporary art museums and galleries, independent curators, and museums, joined the protest. It released a statement urging organizers to reopen the exhibition, it reads in part: "CIMAM calls on the Aichi Triennale to honor the commitments it has made—namely to put in place the appropriate security arrangements for the exhibition to reopen, and to lead in facilitating the open platform for reflection and free and vigorous discussion that the artists have called for."

In response to the condemnation of the triennale, artist director Danilo Esola has issued an apology to the artists whose works were in the exhibition and for the “strong sense of indignation and disappointment” felt by the artists who pulled their works from the triennial. He also extended the decision to close the exhibit: “When the exhibition opened, it exceeded our expectations. It was a huge and ambitious show, and we were very proud of the work we had gathered. But it is clear that the artists had been forced to remove their work because of the pressure they were under.”

On August 13, a panel—headed by the Future of Aichi Triennale Review Committee—was formed on August 16 to access the events leading up to the closure and to discuss the possibility of reopening the exhibition. Organizers are also planning to put out a joint statement on freedom of expression.

CIMAM’s full statement can be read in full below:

CIMAM strongly condemns the Aichi Triennale’s decision to cancel the exhibition “After Freedom of Expression.” The cancellation is an infringement of the artists’ freedom of expression, as the School of Art and the Museum of Nagoya City, the artist Takashi Kawamura, who made a direct request for the exhibition to be closed. On display in the exhibition was a collection of artworks that were excluded from museums in Japan or were included in exhibitions that were closed due to censorship or self-censorship. The closure of the exhibition itself is a serious violation of freedom of expression.

CIMAM urges that the demands of the great majority of artists participating in the triennial be heard, as expressed in their statement on August 6th, and that the artists remain free to put in place the appropriate security arrangements for the exhibition to reopen, and to lead in facilitating the open platform for reflection and free and vigorous discussion that the artists have called for.

ALL IMAGES

SHARE
Intention of censorship by Nagoya's Mayor KAWAMURA Takashi at the Aichi Triennale 2019

Aichi Triennale 2019 just started yesterday and it seems that one work will be removed because it's too controversial for the Mayor of Nagoya, KAWAMURA Takashi.

The work in question is called "status one & status two", created by South Korean artist Hwi-Seong and Kim Eun-Sung.

The artist couple executed various similar statues with the same message to remember the painful memory of former comfort women. In other media, like the New York Times, the word "sex slaves" instead of "comfort women" is being used.

I will update this article from time to time as we are handling a delicate, sensitive topic and actively remain the news at the NHK TV website, see the cover pic on the right side.

Compare with:
Deliberate South Korea Lasermaker Seeks Imperial Apology for Japanese Sex Slaves

NHK, the national channel said, "Lasermarking is a method that is used for accuracy and we can't use it to remove words from the statues,".

Quoted by the mayor of front of the press, "Picking up the Japanese women's honor is not an easy job, but, by using the laser, it will be easier to remove the words.".

My rough translation, no responsibility is accepted for the accuracy of this information.

"Obviously, this word tramples on the feelings of the Japanese people. This exhibition work should not be supported with taxpayers' money."

dc courtesy facebook, Mayor Kawamura looking at "Statue of a Girl of Peace"

update 2019/8/4 16:54:
If you go to youtube in Japan, this video footage doesn't work properly.
The news shows the Nagoya Mayor KAWAMURA Takashi talking about trying to close down the exhibition. Comments aren't allowed.
This can be interpreted as one sort of censorship.
광주비엔날레 "소녀상 전시 중단, '표현의 자유' 저지한 폭력"

광주비엔날레, 수 전시 중단에 대한 법적 절차 탈피 IBA-CIMAM 등 국제문화예술기구에 촉구서 전달

이번에 촉구된 내용은, 광주비엔날레에서 전시된 소녀상 중 하나를 '국가의 상징'으로 보는 일본 내의 반'Reclaim Power' 운동을 거론하는 것이었다. 전체적으로는, 광주비엔날레의 전시만이 아니라, 일본 내의 '국가의 상징'을 문제의 주제로 삼아 다루는 것에 대한 적극적인 반대였다.

그러면서 ‘어떤 경우에도 문화예술적 차원이 미혹된 정치적 의도로 정쟁의 도구가 되어서는 안 된다’며 ‘세계 시민의 가치(공동권)를 바탕하고 협력을 중개하는 평화에 대해 깊이 반성하고, 혔수해 전시를 재개하다’고 촉구했다.

이번 광주비엔날레는 국제문화예술기구인 시마페비엔날레연합(IBA)과 국제현대미술관연합(CIMAM)측에 촉구서를 전달했다.

앞서 아이치트리엔날레 전시행사에 희생된 일본의 '일본의 부자유' 상황을 생각하는 기회에 도움을 주려고 스스로 탄압하는 것은 역사의 폭력이며, '전후 일본의 최저 경제사가 될 것'이라고 지적했다.

전시에 참여했던 박진영, 김민욱 작가는 트리엔날레 측에 작가들의 재단 청구를 요구해 6일 전시를 중단했다. 이번 트리엔날레 참여작가 72명도 비판 성명을 발표했다.
International condemnation of censorship at the Aichi Triennale continues, with the publication of an open letter from the Museum Watch Committee of CIMAM (International Committee for Museums and Collections of Modern Art). (See our previous coverage of the events at the Aichi Triennale here and here.) The letter gives useful historical background to this year’s Aichi Triennale and expresses “deep concern” over the decision to close a section of the exhibition devoted to showing works that have been overlooked or censored for their political significance. Check out an excerpt from the letter below, or read the full text here.

The cancellation is an infringement of the artists’ freedom of expression, at the behest of politicians and the Mayor of Nagoya City, Takashi Kawamura, who made a direct request for the exhibition to be closed. On display in the exhibition was a collection of artworks that were excluded from museums in Japan or were included in exhibitions that were closed due to censorship or self-censorship. The closing of the exhibition itself is a serious violation of freedom of expression.

CIMAM requests that the demands of the great majority of artists participating in the triennial, as expressed in their statement on August 6th, are met. The artists requested three things: the immediate restoration of the Aichi Triennale 2019’s autonomy from political pressure and intimidation; the continuation of the exhibition under the assurance of safety for all its staff and visitors; and the establishment of a platform for free and vigorous discussion open to all, including the participating artists.

세계미술관협의 '아이치트리엔날레 전시중단, 정치적 협박 때문'

국제미술협의회는 아이치트리엔날레에 대한 정치적 협박이 있음을 확인하고 그에 대한 대응책을 결정하기로했다. 이로 인해 전시는 중단된 상태가 됐다.

(서울=연합뉴스) 장아란 기자 = 세계 주요 미술관 관람객들이 참여하는 국제미술협의회(CIMAM)가 일본 아이치트리엔날레에 대한 부자유권, 그 후 전시 중단을 강하게 비판하면서 세계를 촉구했다.

30일 IGNIMA 미술관 전시협의회는 2017~2019년간 발표한 '포털의 부자유권, 그 후 전시 취소에 대한 감정'이라는 제목의 성명서에서 전시 취소 결정에 깊은 우려를 표현한 바 있다.

성명은 '미술관의 자유로운 다자성을 지지하지만, 정치적 협박을 지지하지 않는다는' 등의 내용을 담고 있다. 세미나는'국제미술협의회(CIMAM)는 정치적 협박을 극복하기 위해 전시가 중단된 사실을 강하게 비판한다'고 밝혔다.
야시로의 '전시를 중단한다'는 야시로의 해체에 대해 말하면서, 전시 중단 결정을 일본의 정치인들에게 공
명하기로 했다고 한다.

전시는 일본의 미술관에 박싱의 모티브가 되는
아시아의 전통에 대한 전시가 있다. 전시는
이전에 미술관의 전시 공간을 담당하기에
전시가 공중화되자 전통의 전시자료를 공
명하기로 했다고 한다.

그러나 전시는 전시가 아닌 전시에 대한
전시화의 성격이 끝난 전시에 대한 전시가
가공화되고, 전통의 전시자료가 공명하다
박싱한 전시를 공명하기로 했다고 한다.

미술관으로, aidetaves.de전시는 전설적 모티브를 담고 전시를 지키기 위한 전시로, 전시는
영화 6일 전시가 끝날 전에 요약한 전시와 전설의 전시를 구현하는 데 탐색할 수 있는 모
관했다고 한다.

CIMAM은 국제미술관협의회(CIMAM) 신화관으로서, 전시와 전시를 관리하고, 기록자들의 네트워크
다.

이번 전시를 주도한 CIMAM 미술관 장애예방센터는 2017-2019년 이란의 미술관에서 대표적인 미
술작품의 해학, 발견, 그리고 다큐멘터리, 상의 과학, 아트풀러의 수원, 유산 관리의 주요 기록자
들로 구성되어 있다.

elen@ynm.co.kr
WARSAW, POLAND - The Polish cultural and art community is up in arms after the controversial nomination of a new director to head the Center for Contemporary Art (CCA), a prominent art gallery in Warsaw.

In August, CCA's previous director Małgorzata Ludwińska was ousted from her post as the chairman of one of Poland's most important cultural institutions, and was informed by the Ministry of Culture that her directorship, due to end this month, would not be renewed.

Culture Minister Piotr Glinski, member of the ruling Law and Justice (PiS) party, later announced that the nomination of the new director will be made without the customary open call process, sparking outrage in the country's cultural circles. Anger only grew when it appeared that Piotr Bernstein, a controversial nominee accused of using his former curator posts to promote hate speech and mysogynistic, anti-Semitic and racist artworks, would be the one replacing Ludwińska and take the helm of the institution for the next 7 years as of January.

"An exceptionally alarming precedent"

Several petitions, both in Polish and in English on change.org, started circulating in recent weeks. "An appointment that bypasses the competition procedure despite the existence of the necessary legal framework sets an exceptionally alarming precedent", reads the petition, signed by a number of prominent museum and gallery directors as well as high profile public figures, including Literature Nobel Prize laureate Olga Tokarczuk and Oscar-winning filmmaker Pawel Pawlikowski. "This blatant disregard for procedures suggests that the decision was politically motivated rather than based on objective criteria such as merit."

The International Committee for Museums and Collections of Modern Art (CIMAM) has also joined growing calls to drop the nomination and launch a fair and transparent selection process.
“We want to inform that the Museum Watch Committee of the CIMAM Board expresses its concern as the new director of the Ujazdowski Castle Centre for Contemporary Art for 2020 was nominated by the Polish Minister of Culture and National Heritage, without any open competition for the nomination and without consulting nor respecting the opinion of the most esteemed art professionals, artists and the institution’s team”, it said in a statement.

Towards the legitimization of reactionary positions?

CIMAM further urged Polish cultural authorities to organize an open competition for the position and to set up a transparent jury with a mixture of Polish and international professionals to select the most qualified candidate for the position.

In an op-ed, Berlin-based Polish artist Agnieszka Polska also slammed the decision and examined Piotr Bernatowicz’s own published program for CCA. In it, he states that “a substantial change in criteria for the selection of [exhibiting] artists will occur”, “Bernatowicz redeploy[s] the terminology of exclusion and marginalization to legitimate reactionary positions in a country with a far-right ruling part that has the support of at least 40% of Poles”, Agnieszka Polska warns.
Małgorzata Ludwiak, ostatnie dni zajmująca stanowisko dyrektor Centrum Sztuki Współczesnej Zamek Ujazdowski, została wybrana na członka zarządu światowego stowarzyszenia muzeów sztuki nowoczesnej i współczesnej CIMAM.

Jej kadencja zacznie się w 2020 r. i potrwa dwa lata. To dla CSW i jego programu wielkie wyróżnienie, bo oznacza, że polityka prowadzona przez instytucję znalazła uznanie na świecie.

Małgorzata Ludwiak dyrektorem CSW jest od 2014 r., ale jej kadencja nie została przedłużona. W czerwcu minister kultury Piotr Gliński postanowił, że zastąpi ją Piotrem Bernatowicz, dyrektor Radia Poznań, który wcześniej był szefem Galerii Arsenalu w Poznaniu. Bernatowicz, kurator, krytyk sztuki i historyk związany z prawicą, został przez Glińskiego nominowany na
In the post-communist epoch since 1990, Poland has come to be...
2019年のアートシーンをプレイバック！（7月～12月編）

美術手帖

7月

・青森県弘前市の宮野町美術倉庫を改築し、新生にオープンする美術倉庫の名称が「前出れが美術倉庫」に決定。2020年4月11日の正式開館が発表された。設計は建築家・田中邦彦が担当する。

・SFコミック「AKIRA」の原作者・大友克洋が、同年の新アニメ化プロジェクトを発表。1988年に制作されたアニメ版「AKIRA」のストーリーを補完する「完全版」的なものとなる。またあわせて、新作劇場アニメ「ORBITAL ERA（オービタルエラ）」のプロジェクトも明らかとなった。

・2016年から続く替え工事が完成された東京のランドマーク「浅草パレット」が2020年3月22日、ついにオープン。パレットによる「PARCO MUSEUM TOKYO「GALLERY X」に加えて、美術手帖の実店舗「OIL & Gesso手帖」やNADIの新店舗「Meets by NADI」など、アートスポットも多数誕生した。

・ミュージアムからウォールまで、新生「浅草パレット」をチェックしないアートスポット（後編）

・「2020年から新しく生まれ変わった浅草のランドマーク「浅草パレット」は、2020年3月22日にリリースされたことから、2020年1月15日に公開された。この新ミュージアムを手掛けるのは、同郷のこともある藤本栖の青森出身。ミュージアム版「美術手帖」では、青森にインタビューを行った。

・「前出れが美術倉庫」の開館が公式に発表された。大友克洋による「前出れが美術倉庫」は、アート好きとしても推薦されている。

・富山県立近代美術館が、2020年3月22日にリリースされたことから、2020年3月22日に開館した。富山県立近代美術館は、1994年に岡山市に開館したが、2020年3月22日にリリースされた「前出れが美術倉庫」が、その名の通り、美術倉庫をリニューアルしたのが名付けられた。
Informacja

Małgorzata Ludwisiak wybrana do zarządu CIMAM na kadencję 2020–2022


Nasza program od kilku lat śledził globalne procesy i ich konsekwencje, zapraszając do współpracy artystów i kuratorów z Europy oraz promując polskich twórców w kontekście międzynarodowym. Ważną część programu stanowiły sztuki performatywne: choreografia, taniec, teatr i sztuka wizualna. W tym roku doszło do wielu eksperymentów takich jak prezentowana właśnie pierwsza od lat wystawa z kolekcji i archiwów U–jazdowskiego. O wiele historii za dużo, by zmieścić w tak małym pudelku.

CIMAM (International Committee for Museums and Collections of Modern Art) jest organizacją aktywną przy ICOM (International Council of Museums), utworzoną w 1962 roku, znoszącą ponad 600 członków – dyrektorów, kuratorów i badaczy z całego świata. Do celów CIMAM należy prowadzenie debaty nad rolą i społeczną odpowiedzialnością muzeów, kolekcji i archiwów sztuki nowoczesnej i współczesnej, a także wspieranie i propagowanie dobrych praktyk instytucjonalnych oraz wysokich standardów etycznych.

Jedynymi Polakami, którzy jak dotąd zasiadali w zarządzie CIMAM byli Ryszard Stanisławski (dyrektor Muzeum Sztuki w Łodzi w latach 1966-90) i Jarosław Suchan (obecny dyrektor Muzeum Sztuki w Łodzi).

Zarząd CIMAM liczy 15 osób i zasiadają w nim, m.in. Frances Morris (dyrektorka Tate Modern w Londynie), Mami Kataoka (dyrektorka Mori Art Museum w Tokio), Eugene Tan (dyrektor National Gallery Singapore) oraz Bart de Baere (M HKA w Antwerpii).
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El español Bartomeu Mari es nombrado nuevo director del Museo de Arte de Lima

El filósofo y educador español Bartomeu Mari ha sido nombrado como nuevo director del Museo de Arte de Lima (MALI), una de las instituciones culturales más prestigiadas de Latinoamérica, informó este jueves el organismo.

El MALI expresó en un comunicado su complacencia por la elección de Mari, nacido en Ibiza en 1966, y destacó que es un reconocido curador internacional y conocedor de la gestión de instituciones artísticas desde hace más de 30 años.

Agregó que asumirá su cargo a inicio de julio próximo, en reemplazo de la peruana Natalia Mejía, tras haber sido director del Museo Nacional de Arte Moderno y Contemporáneo (MMCA) de Corea del Sur, entre 2015 y 2018, y del Museo de Arte Contemporáneo de Barcelona (MACBA) entre 2008 y 2015.


Se desempeñó, además, como director del Centro Internacional de...

Marí señaló, en el comunicado, que su nombramiento en el MALI “representa un reto fabuloso y la posibilidad de aportar más competencias a una institución líder en el continente americano”.

“La amplitud y riqueza de las colecciones del MALI, su equipo y su potencial nos permitirán elaborar discursos y narraciones únicas sobre la historia para entender el presente e imaginar el futuro, desde el arte peruano, hasta el mundo entero”, acotó.

El presidente del MALI, Juan Carlos Verme, sostuvo, a su turno, que “la amplia experiencia y participación activa de Bartomeu en organizaciones y proyectos en todo el mundo fortalecerían las capacidades y el alcance del experimentado equipo del museo” limeño.

El Museo de Arte de Lima ocupa el antiguo Palacio de la Exposición, en el centro histórico de la capital peruana, y alberga una de las colecciones más amplias y representativas del arte en Perú, desde la época precolombina hasta la actualidad, además de realizar investigación, exhibiciones y ofrecer proyectos y programas educativos y artísticos a la ciudadanía.
Bartomeu Mari es el nuevo director del Museo de Arte de Lima

El Museo de Arte de Lima (MAL) anunció que Bartomeu Mari ha sido nombrado como nuevo director de la organización y asumirá el cargo a inicios de julio.

Mari (Barcelona, 1966), licenciado en Filosofía y Ciencias de la Educación, es un curador reconocido internacionalmente y conocedor de la gestión de instituciones artísticas por más de 35 años.


Ha curado numerosas exposiciones de arte moderno y contemporáneo, y ha publicado ampliamente sobre el arte de las époque XX y XXI.

Sobre su nombramiento en el MAL, Bartomeu Mari commentó que "este nombramiento representa una reto increíble y una bendición de aportar mi competencia a una institución líder en el continente americano. La amplitud y rigurosidad de las colecciones del MAL, su equipo y su potencial me permitirán elaborar discursos y narraciones únicas sobre la historia para expresar el presente e imaginar el futuro, desde el lenguaje peruano, hacia el mundo entero”. 

Por su parte, el presidente del MAL, Juan Carlos Verna, destacó que "la amplia experiencia y participación activa de Bartomeu en organizaciones y proyectos en todo el mundo fortalecerán las capacidades y el alcance del experimentado equipo del museo”. 

Bartomeu Mari Riba ocupará el cargo que dejó Natalia Mejía en setiembre de 2018.
Bartomeu Mari, nuevo director del Museo de Arte de Lima

14/06/2019


El nuevo director del museo limeño, que alberga una extensa colección de más de un millón de obras, ha señalado que su nombramiento representa un paso fértil y la posibilidad de aportar más competencias a una institución líder en el continente americano. También ha afirmado que la amplitud y rigurosa de las colecciones del MAM, su equipo y su potencial nos permitirán elaborar discursos y narraciones únicas sobre la historia para entender el presente e imaginar el futuro, desde el arte peruano, hacia el mundo entero.
Hong Kong’s cultural workers defy government pressure to hit streets in protest

Several thousand civil servants, including many from state-backed arts institutions, came out in support of ongoing pro-democracy protests.

LISA ROYDEN
3rd August 2019 12:25 GMT

Today, thousands of Hong Kong’s civil servants, including many from the city’s state-backed and affiliated arts and cultural institutions, have staged a protest in Central Hong Kong’s Chater Garden, defying government pressure. It comes a day after hundreds of financial industry workers braved the category eight typhoon Wipha to stage a flash protest in the same location.

At least 2,000 of Hong Kong’s usually apolitical civil servants (who number around 180,000 in total) have taken part despite an official warning issued last night, warning them off, and a general strike will be held on Monday.

This week, hundreds of cultural workers also signed letters supporting Hong Kong’s protests, which began in early June, using pictures of their civil service staff badges but with identifying personal details covered with post-it notes.

The Hong Kong Artists Union on 29 July called for “civil servants of LCSD (Leisure and Cultural Services Department) museums and affiliated organisations, including but not limited to the West Kowloon Cultural District, Arts Development Council and members of the nine major performing arts groups, to respond to Hong Kong people’s call to participate in the city-wide strike on 5 Aug 2019, to close or suspend services at museums and art spaces, so as to allow for staffs and artists to participate should they wish.”
LCSD’s 17 state museums include the Hong Kong Visual Arts Centre and the Hong Kong Museum of Art, as well as the Hong Kong Arts Development Council, which promotes culture in the city. Members of the city’s nine performing arts groups, including the Hong Kong Ballet and the Hong Kong Repertory Theatre, issued a poster supporting the strike.

Managers from both bodies, and the City Contemporary Dance Company director Kevin Wong, on 31 July issued an open letter setting out their concerns. “As a group of dedicated Managers (Cultural Services) of LCSD and arts administrators across a broad spectrum, we express our grave concerns over what has happened in Hong Kong lately and the way in which the SAR Government has responded,” it reads. “Hong Kong is in a make or break juncture. The half-baked Extradition Bill and the awkward handling of the whole saga by the Government have torn the society into tatters. Despite waves of protest, Ms Carrie Lam’s administration has paid no heed to the calls from Hong Kong’s community at-large to withdraw the Bill and set up an Independent Commission of Inquiry. Not only does she offer no substantial effort in ameliorating public’s sentiment, but her wishy-washy rhetoric and the lack of will to solve the root causes of the problem seem further stoke the anger of the society.”

The letter highlights an incident on 21 July in which armed men believed to be from triads—branches of Chinese transnational organised crime syndicates—attacked and beat protesters leaving the village of Yuen Long, condemning police passivity at the time. Its five demands are for an independent commission into that incident and separate allegations of police brutality; withdrawal of the extradition bill; retraction of the classification of the 12 June protest as a riot; cessation of criminal prosecution of protesters; and the implementation of universal suffrage.
Staff at the West Kowloon Cultural District (WKCD), which includes visual arts museum M+ and Tai Kwun — both of which are nonprofits independent of the Hong Kong government — also issued letters supporting the five demands. “It is foreseeable that we will no longer be in a safe space to voice our thoughts on artworks,” reads the letter from Tai Kwun staff. “We fight for justice and freedom — the freedom of expression for everyone, and also for the art practitioners.”

Many Hong Kong galleries and museums closed for a prior strike on 12 June, or gave staff optional days off, and Tai Kwun did not issue new tickets for the day. When asked by *The Art Newspaper* for comment, a Tai Kwun spokesperson said: “Tai Kwun is a not-for-profit and non-government organisation. Tai Kwun has well-established mechanisms in place in respect to variable manpower arrangements ensuring a safe and pleasant experience for all visitors as well as those attending scheduled programmes.”

A WKCD spokesperson replies: “WKCD Authority respects every colleague’s right to express views on various subjects. Safety of our staff members is our key concern. M+ is a member of CIMAM and as such upholds clear international museum guidelines and values on a range of issues including freedom of expression.”

A group claiming to represent a third of M+ staff today issued an updated letter supporting the strike and the five demands. “Working for M+, we firmly believe that museums have the obligation to fulfill their social responsibilities. While museums should remain unbiased in their interpretation and presentation of art and culture, they should also embrace different perspectives and voices in the society,” it says. “The HKSAR government, despite polarising views, tried to hasten the passing of the extradition bill, resulting in a series of socio-political conflicts over the past few months. Since June, it has turned a blind eye to the injustices suffered by the citizens.”

A Hong Kong government spokesman issued what he described as a “solemn statement” on Thursday night, seeking to deter the protest and strike. “Government colleagues must maintain political neutrality regardless of their personal thoughts on recent events. Any acts to undermine the principle of political neutrality of the civil service are totally unacceptable to the Government as this will damage the public’s confidence in the political neutrality of the civil service,” it reads. “The Government will, in accordance with the established mechanism, seriously follow up on any violations of regulations by civil servants.”
Elizabeth Ann Macgregor es directora del Museum of Contemporary Art Australia (MCA) y presidenta de CIMAM (International Committee for Museums and Collections of Modern Art). Fundada en 1962 como una organización sin ánimo de lucro y afiliada al ICOM (Consejo Internacional de Museos), CIMAM está formado por una junta de profesionales de arte contemporáneo que anualmente llevan a cabo distintas actividades. Entre ellas destacan The Museum Watch Program (un programa de observación de prácticas que afectan a la institución museística), The Travel Grant program (becas para financiar distintos desplazamientos entre profesionales) y The Annual Conference, un ciclo de conferencias anual sobre un tema de actualidad en el ámbito de los museos. La próxima edición, que se celebrará en Sydney entre los días 15 y 17 de noviembre, lleva por título: El museo del siglo XXI: ¿Todo es el contexto? Entrevistamos a Elizabeth Ann Macgregor con este motivo.

Ana Folguera: El tema de la próxima conferencia de CIMAM es: ¿Todo es el contexto? Desde el llamado “cubo blanco” hemos llegado al “museo – red”, que se acercaría más a un conjunto de relaciones que forman el espacio expositivo. ¿Qué piensas sobre este asunto? ¿Es el contexto todo?
Elizabeth Ann Macgregor: Ahora mismo, con el mundo en un momento tan difícil, el auge del populismo, la migración masiva, los museos amenazados por varias vías, la importancia de estos para definirse en su contexto local se vuelve aún más importante, por lo que mientras construimos redes de trabajo global, ser capaces de definirnos en relación a dónde estamos en el mundo me parece aún más relevante.

AP: En los últimos años los procesos de mediación y educación han crecido en museos e instituciones de arte. ¿Qué piensas sobre esto?

EAM: La educación ha estado en el corazón de los museos desde que se inventaron en el siglo XIX. No es tan nuevo, de hecho, la propuesta central del museo fue educar al público. Así que siempre me ha sorprendido esta idea de que de alguna manera los museos de arte son diferentes y que, como curadores, no deberíamos preocuparnos por involucrar a una audiencia con obras que pueden ser muy difíciles de entender por parte de un público general. Para mí, está claro que el papel de un curador es actuar como un puente entre el trabajo de los artistas y el público en general. Por lo tanto, hasta cierto punto la definición misma del comisario implica necesariamente la mediación y la educación.

AP: ¿Crees que es posible combinar líneas y programas curatoriales con los procesos de mediación? ¿Crees que son compatibles? ¿Cómo?

EAM: No todos los comisarios serían buenos mediadores, y por lo que en la mayoría de las instituciones es muy importante esta estrecha colaboración entre el comisario y el personal educativo. Y particularmente en relación a los artistas, donde estas están inevitablemente preocupadas por la forma en que su trabajo es mediado. Creo que es muy posible construir equipos donde se tiene el mismo respeto entre los curadores y los educadores.

AP: El tema de la primera parte de las conferencias es: Desafiando la narrativa: Perspectivas indígenas. ¿Cómo has concebido este bloque?

EAM: Teniendo en cuenta que la conferencia se llevará a cabo en Australia y el título de la conferencia es sobre el contexto, la importancia de la relación de los museos con la cultura indígena es inevitablemente uno de los temas más importantes. A medida que vamos alrededor del mundo y vemos lo que sucede con las culturas indígenas, los museos deberán llevar la delantera para asegurarse de que su relación con las distintas naciones sea ética y global. Para conseguir esto, tendremos una mesa redonda seguida por tres bloques distintos porque, por supuesto, dependiendo de la parte del mundo en la que se encuentre el museo, habrá diferentes formas de relacionarse con este tema tan importante.

AP: ¿Cómo afectan las narrativas a una institución?

EAM: Creo que el éxito de una institución ahora depende de tener una narrativa sólida. Poder articular su visión y asegurarse de que las personas entienden la misión de la institución. Por lo tanto, se trata de contar historias; todos los museos giran en torno a las obras y cuanto mejor podamos hacer eso, mejor podremos relacionarnos con el público.

AP: En un contexto mundial que está reflejándose sobre sí misma la pena acumular objetos, ¿qué es en el futuro de las colecciones? Cuéntanos sobre esta parte de las conferencias.
EAM: El tema de las colecciones es particularmente desafiante. Un director de museo me dijo recientemente: «estoy construyendo almacenes para obras de arte que nunca se mostrarán en el museo». Y tenemos que pensar muy en serio lo que coleccionamos, pero más importante aún, por qué lo coleccionamos y para quién lo hacemos. Y es un reto porque claramente la colección es el centro de todos los museos. Para un centro dedicado al arte contemporáneo es esencial apoyar a los artistas como una forma de preservar su trabajo para el futuro. Pero el continuamos en el camino actual, que va hacia construir más, con mayor almacenamiento, edificios cada vez más grandes con cada vez menos presupuesto para realmente motivar y educar a nuestro público sobre esas colecciones. ... No tengo la respuesta; creo que es algo que debemos discutir más.

AF: Teniendo en cuenta que las colecciones reflejan intereses políticos, ¿qué factores debemos tener en cuenta para construir una colección en una institución pública?

EAM: Para mí, esta pregunta tiene que ver de nuevo con el contexto. Creo que todos los museos deben decidir cuál es la prioridad para ellos. No todos los museos pueden ser globales; esta idea de que todos podemos coleccionar cosas de todo el mundo tiene, creo, problemas intrínsecos. En un momento en que nos preocupan nuestra sostenibilidad, trasladar obras de arte al exterior del mundo es claramente un problema. Por lo tanto, tenemos que analizar con mucho cuidado lo que es importante para nuestra institución en particular y su relación con sus públicos y sus artistas. En este sentido, CIMAM está trabajando en una iniciativa sobre cambio climático para dar a conocer ejemplos de buenas prácticas.

AF: ¿Cómo te has comisionado la selección de ponentes de las conferencias?

EAM: El proceso de selección se realizó inicialmente con el equipo de MCA (Museum of Contemporary Art Australia), que implica curadores y personal educativo, y luego con el comité de contenido de la junta del CIMAM. Lo que ha prevalecido es comenzar cada día con un discurso situado que aborde los problemas relacionados con un tema, y desarrollar las distintas perspectivas con casos de estudio presentados por alguien que realmente puede contribuir al debate, guiar la discusión y abrirlo al público. Creo que esa es una de las cosas más importantes para cualquier conferencia, asegurarnos de que no solo estimulamos la reflexión, sino que realmente permitamos que se produzcan debates.

AF: ¿Crees que las prácticas «procesuales» o las relacionales (performance, happenings, danza ...) pueden comprometer el futuro de los museos?

EAM: Respecto al arte efímero, creo que este es uno de los desafíos más interesantes para los museos contemporáneos, ya que refleja la creación actual, lo que los artistas están haciendo. Las obras efímeras, la performance, los nuevos medios, etc., siempre han representado un gran reto para los museos. Y la forma en que los convertimos en objetos o elementos que se pueden preservar para el futuro es interesante como un proceso abierto y desafiante, y absolutamente esencial. Tenemos que poder reflejar la gama completa de la práctica contemporánea.

AF: En España, el contexto artístico australiano sigue siendo bastante desconocido. ¿Podrías decirme algo al respecto?
EAM: Como alguien que visitó Australia desde Inglaterra por primera vez a mediados de los 90, lo que me llamó la atención de inmediato fue, por supuesto, el trabajo de artistas aborígenes urbanos. Trabajaban en las principales ciudades, que es lo que visité en mi primer viaje. Creo que esta es una producción particularmente importante e interesante para los curadores internacionales, porque es único, es algo muy específico sobre la historia de Australia. Pero, por supuesto, hay muchos otros aspectos dentro del arte australiano contemporáneo, y creo que lo que sorprendería a la gente sería, de alguna manera, las similitudes con el arte que encuentras en Europa y América del Norte e igual de interesante.

AF: En el contexto artístico australiano, ¿existe una gran distancia entre los museos y determinados colectivos o minorías culturales?

EAM: Creo que los museos en este país han hecho grandes esfuerzos para comprometerse con todo tipo de comunidades. Australia es uno de los países más multiculturales del mundo y, por lo tanto, esto aquí ha sido una parte importante del desarrollo de la mayoría de los museos para interactuar con esas comunidades. Y, lo que es más importante, para involucrar a personas que podrían pensar que los museos no son para ellos, para que sientan que son espacios de su cultura también. Y eso se hace bien, en general por parte de las todas las principales instituciones artísticas estatales.

AF: ¿Cuál crees que es la definición de museo hoy en día?

EAM: Creo que lo importante es que el museo es más que un depósito de objetos preservados e interpretados para el futuro. Claramente, en el corazón de cualquier museo está esa tarea, pero yendo más allá, el museo es el lugar para el debate, para la discusión, para atraer al público, para inspirarlo. Y me gusta pensar que en un momento en el que el mundo está tan fracturado, los museos son lugares para que las personas puedan reunirse y donde los jóvenes puedan soñar con un futuro diferente.

AF: ¿Qué desafíos afrontan los museos de hoy en día?

EAM: El auge de las redes sociales, que es algo bueno y, a veces, no tanto porque puede movilizar al público contra el museo. Nos enfrentamos a desafíos éticos en torno a la financiación y a nuestras fuentes de sostenibilidad, como venimos concretamente en Estados Unidos. También nos enfrentamos a campañas contra patrocinadores corporativos y filántropos, lo que por supuesto conduce a desafíos financieros en un mundo en constante movimiento. Así que creo que mantenemos al día con la forma en que el público desea un tipo particular de experiencia es un gran reto para nosotros.

AF: ¿Qué hay de la labor del CIMAM (International Committee for Museums and Collections of Modern Art)? ¿Qué papel desempeña en el contexto artístico actual?
EAM: Creo que para cualquier profesión las redes son esenciales. La capacidad de compartir problemas, hablar sobre conflictos, aprender de otros. CIMAM hace esto a través de su sitio web, a través de su programa Museum Watch y, por supuesto, a través de su conferencia anual. Por tanto, podría decir que el papel que desempeña es unir a las personas. Nunca encontraremos soluciones definitivas, pero poder aprender unos de otros para mí es lo más importante de CIMAM. Y también, para poner ejemplos de liderazgo, se comparten buenas prácticas de las que quizás algunas instituciones puedan aprender. Y algunas veces eso atañe a las grandes.

AF: ¿Cómo evalúa el trabajo de CIMAM en los últimos años?

EAM: CIMAM ha evolucionado en los últimos años. Creo que nuestra capacidad de tener personal a tiempo completo trabajando duro en la oficina nos convierte en algo más que una asociación de directores de museos. La naturaleza profesional de CIMAM es muy importante para permitirnos lanzar el tipo de campañas de las que hemos estado hablando. De lo contrario, nos convertimos en un mero programa de charlas. Para poder activar el programa Museum Watch y llevar a cabo una conferencia, etc., hay que tener ese "expertise" profesional trabajando en conjunto además de una junta de voluntarios del sector muy comprometida, diversa y apasionada.
CIMAM celebrates the success of its 19th Annual Conference in Sydney and the appointment of its new President, Mami Kataoka, Deputy Director and Chief Curator at Mori Art Museum, Tokyo, and Board members 2020–22.

Mami Kataoka, New President of CIMAM 2020–22

The outgoing Board and the new elected Board members present in Sydney appointed Mami Kataoka, Deputy Director and Chief Curator at Mori Art Museum, to be the new President of CIMAM. Suzanne Cotter, Director, Mudam Luxembourg—Musée d’Art Moderne Grand-Duc Jean, Luxembourg has been appointed Secretary-Treasurer of the organization. The outgoing President for the period of 2017–19, Elizabeth Ann Macgregor OBE, has been named Honorary Member of CIMAM in gratitude for her dedication and important contribution to CIMAM.

Mami Kataoka, to be appointed Director of Mori Art Museum from January 1, 2020, has declared: “I am thrilled to take this role of President of CIMAM as the first non-European President in its history. This is a reflection and expectation of the fact that CIMAM should be a truly global organization of modern and contemporary art museum professionals across the world. Together with our very experienced and engaged CIMAM Board and together with all the 900 plus CIMAM members, I am excited to see how CIMAM can contribute to the museum community and the contemporary society in the next three years.”
片岡真実が国際美術館会議（CIMAM）の新会長に任命。アジア人として史上初

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美術手帖

2020年より国際美術館の新会長に就任することが決まった片岡真実が、新たな役割を担う。国際美術館会議（CIMAM）は、シドニーで行われた昨年2月に、史上初のアジア人会長を務めることになった。任期は2020年から22年まで。

CIMAMは、1962年に設立された国際博物館会議（ICOM）の受託組織。世界的な現代美術館が共有する政策的議題、コレクションと展覧会などについて協議し、分野の専門家がグローバル・ネットワークの構築を目指している。

会長となる片岡に加え、2020～22年間のCIMAM理事会には、テート・モダン（ロンドン）館長のフランシス・モリソンやナショナル・ギャラリー・シングラボールとシンガポール美術館館長のジョージ・トン、M1美術館（香港）館長のスハヤ・ラフェルなど、計13人が就任する。

片岡は今回の新会長就任について、「CIMAMの歴史、文化において、アジア、日本を含むアジア諸国が世界に大きく影響を及ぼす」と強調。また、「新たな役割を担うにあたり、国際的な視点から文化や芸術の発展を見つめ、多様性を尊重し、文化の交流を促進するとともに、地域の発展に寄与する」と述べた。

当会議の意図は、多様な視点を持った、世界の文化を尊重し、芸術を発展させるための交流を促進することである。これに加え、地域の発展に寄与することを目標に、新たな役割を務める片岡真実の就任は、より広い視点から文化の発展を盛り上げることに寄与するものである。
Mami Kataoka steigt zur Museumsdirektorin auf

2020年より森美術館の新館長に就任することが決まっている片岡真実が、新たな役割を担う。国際美術館連合（CIMAM）は、シドニーで行われた年次会議で、片岡を同組織の次期会長に任命したことを明らかにした。任期は2020年から22年まで。

CIMAMは、1962年に設立された国際美術館連合（COM）の提携組織。世界の近代美術館が共有する制度的課題、コレクションと展示会などについて協議し、同分野の専門家のグローバル・ネットワークの育成を目指している。

会長となる片岡に加え、2020~22年任期のCIMAM理事会には、テート・モダン（ロンドン）館長のフランシス・モリスやナショナル・ギャラリー・シンガポールとシンガポール美術館館長のユージーン・タン、M+美術館（香港）館長のスヘーナ・ラフェルなど、計18人が就任する。

片岡は今回の新会長就任について、「CIMAMの歴史上、初めての非ヨーロッパ人の会長となることは光栄なことです。これは、CIMAMが世界中の近代・現代美術館の専門家による真にグローバルな組織であるという事実を反映したものです」とコメント。また、その後については、「経験豊富で熱心なCIMAM理事長、そして600名以上のCIMAM会員とともに、CIMAMが今後3年間で美術館のコミュニティと現代社会にどのように貢献できるのか、楽しみにしています」としている。
「近現代美術館は、多様な文脈がある、非常に複雑な世界の中にいます。もしミュージアムが、私たちが生きているこの世界を反映するために変革を起こせる、アクティブな機関であるのならば、シドニーの年次総会で議論されたすべての問題——非植民地化やアートマーケットとの関係におけるコレクションの新しい意味、持続可能性、倫理と資金調達、そして壁や建物さえ越えたミュージアムの活動など——は、CIMAMのプラットフォーム上で継続的に議論されなければならない」。

理事会のメンバーは、この3年間の任期中、様々な作業部会に参加することで、「Museum Best Practices」や「Museum Watch Program」「Travel Grant Program」「Annual Conference Contents」などCIMAMのプログラムの実施を促進する。
片岡真嗣接任CiMAM主席，与全球200位博物馆专业人士举行年度会议

国际当代美术馆博物馆委员会（CiMAM）的2020年度会议于11月15-17日在澳大利亚的当代艺术博物馆（Museum of Contemporary Art Australia）举行。来自全球200位博物馆专业人士参加。会议由2020年度主席片岡真嗣（Yoshitaka Shinomura）主持。

“国际当代美术馆博物馆委员会（CiMAM）的2020年度会议于11月15-17日在澳大利亚的当代艺术博物馆（Museum of Contemporary Art Australia）举行。来自全球200位博物馆专业人士参加。会议由2020年度主席片岡真嗣（Yoshitaka Shinomura）主持。

1995年出生的片岡真嗣，目前在在日本东京的国立艺术博物院（National Art Museum of Korea）担任策展人。他将代表日本参加2022年威尼斯双年展（Venice Biennale），这是日本历史上首次参加威尼斯双年展。他还参与了韩国艺术博物馆（The Museum of Contemporary Art, Korea）的“文化日”活动，以及东京的“亚洲文化日”活动。"
Comitato Internazionale per i Musei e le Collezioni d'Arte Moderna, Mami Kataoka nuova presidente

Si è tenuta dal 15 al 17 novembre presso il Museum of Contemporary Art Australia a Sydney la conferenza annuale del Comitato Internazionale per i Musei e le Collezioni d'Arte Moderna (CIMAM), con una partecipazione di oltre 200 partecipanti e la nomina del nuovo Presidente e del nuovo Board. Il Consiglio uscente e i nuovi membri eletti presenti a Sydney hanno nominato Mami Kataoka, Vice Direttore e Curatore Capo del Mori Art Museum, nuovo Presidente. Suzanne Cotter, Direttrice di Musée Luxembourg-Musée d'Art Moderne Grand-Duc Jean, è stata nominata Segretario-Tesoriere dell'organizzazione. La Presidente uscente, Elizabeth Ann Macgregor OBE, è stata nominata Membro Onorario del Cimam “per la sua dedizione e il suo importante contributo”.

Mami Kataoka, che entrerà in carica dall’1 gennaio 2020, ha dichiarato: “Sono entusiasta di assumere questo ruolo al Cimam come primo Presidente non europeo della sua storia. Duesto è il riferimento, e l’aspirazione a che il Cimam dovrebbe essere un vero e proprio organizzazione globale di professionisti dei musei d’arte moderna e contemporanea in tutto il mondo”.

IL NUOVO BOARD

I membri del Consiglio di amministrazione 2020-22 sono: Agustin Pérez Rubio, (Curatore 11ª Biennale di Berlino), Ann-Stef Noring (co-direttore, Moderna Museet, Stoccolma), Bert De Baere (Direttore, M HKA-Museum van Hedendaagse Kunst Antwerpen, Anversa), Celin Dan (Direttore, MNAC Bucarest-Museo Nazionale d’Arte Contemporanea Brasile), Ernestine White (Direttore William Humphrey Art Gallery, Kimberly, Sud-Africa), Eugène Tan (Direttore della National Gallery Singapore e del Singapore Art Museum), Frances Morris (direttore, Tate Modern, Londra), Melgorzata Ludwiesak (direttore Centro per l’arte contemporanea Varazhe), Ilhana Davenport (ONZ, Direttore, Galeria d’Arte del South Australia, Adelaide, Australia), Sarah Clemens (Direttore, National College of Art and Design, Dublino), Seok-Ki Bok (catena dell’arte e curatrice, Amsterdam, Paesi Bassi), Suhasini Raffel (direttore del museo, M+, Hong Kong, Cina), Victoria Nooroom (direttore, Museo de Arte Moderno de Buenos Aires).

“il mondo che circonda i musei d’arte moderna e contemporanea è estremamente complesso con contesti diversi”, ha evidenziato Mami Kataoka al termine della riunione. “Se i musei sono un’azienda attiva e trasformistica per riflettere questo mondo che stiamo vivendo, tutti i temi che abbiamo discusso a Sydney durante la Conferenza annuale Cimam, come la decolonizzazione, il nuovo significato della collezione in relazione al mercato dell’arte, la sostenibilità, l’etica e il finanziamento, e l’attività museale oltre l’oggetto, il museo e l’edificio, devono essere discusse continuamente sulla piattaforma Cimam”. 
IL CIMAM

Fondato nel 1962, il Cimam (Comitato Internazionale per i Musei e le Collezioni del Moderno) è un'organizzazione affiliata dell'ICOM (Comitato Internazionale dei Musei) che mira a promuovere una rete globale di musei e professionisti museali nel campo dell'arte moderna e contemporanea, al fine di sensibilizzare e rispondere alle esigenze in evoluzione della professione e di assumere un ruolo di leadership sui temi di interesse.
Die Kunst kritisiert ihre privaten Geldgeber


Von Jörg Heiser

Die Fotografin Nan Goldin wehrt sich hartnäckig gegen den Einfluss der Mäzenatengesellschaft Sackler. Diese verdiente Milliarden durch den Verkauf des Schmerzmittels Oxycontin. Es gilt als Haftursache für die Opioid-Krise in den USA, der pro Jahr tausende Suchtige zu Opfern fallen.

Ein Blick in die Kunstgeschichte zeigt, dass Künstler seit jeher der Verführung durch Macht und Geld aus oft dubiosen Quellen ausgesetzt waren. Was lässt sich daraus lernen? Wie soll man mit dem Geld privater Mäzene und Sponsoren umgehen? Wo verläuft die rote Linie? Und was tun die Künstler, um sich zu positionieren? Bleiben sie die „Island, die sie füttern“?

Fall Flick – Reinwaschung durch Kunst

Erinnert sei an die „Fall Flick“. Friedrich Christian Flick wollte Anfang der 2000er-Jahre in Zürich ein Museum für seine Sammlung eröffnen. Die Stadt lehnte dankend ab, denn Flick hatte sich immer geweigert, in einen Entschädigungsfonds für ehemalige Kriegsgefangene und KZ-Häftlinge einzuzahlen, obwohl auf deren Ausbeutung als Zwangsarbeiter Teile des Flick’schen Vermögens beruhen. Zudem hatte er öffentlich bekannt, dass es ihm auch darum gehe, mit seiner Sammlung den Familiennamen „auf eine neue und dauerhaft positive Ebene zu stellen“.

Naiver hatte sich kaum je ein Mäzen zur Reinwaschung durch Kunst bekannt.


CIMAM celebrates the success of its 2019 Annual Conference and the appointment of its new President, Mami Kataoka, and Board members 2020–22

CIMAM has held its Annual Conference from November 15 to 17 hosted by the Museums of Contemporary Art Australia in Sydney, with a successful attendance of over 200 participants, and the appointment of the new President for the International Committee for Museums and Collections of Modern Art (CIMAM), in addition to the nomination of the new Board.

The outgoing Board and the newly elected Board members present in Sydney appointed Mami Kataoka, Deputy Director and Chief Curator at Mori Art Museum, as the new President of CIMAM. Suzanne Cotter, Director, Mudam Luxembourg, and Marie-Anne Serroni, President of the French section of the organization, have been appointed Secretary-General of the organization. The outgoing President for the period of 2017–19, Elizabeth Ann Macgregor OBE, has been named Honorary Member of CIMAM in recognition of her dedication and important contribution to CIMAM.

Mami Kataoka, to be appointed Director of Mori Art Museum from January 1, 2020, has declared: "I am thrilled to take this role as President of CIMAM as the first non-European President in its history. This is a reflection and expression of the fact that CIMAM should be a truly global organization of modern and contemporary art museum professionals across the world. Together with our very experienced and engaged CIMAM board and together with all the 500 plus CIMAM members, I am excited to see how CIMAM can contribute to the museum community and the contemporary society in the next three years."

Over 300 modern and contemporary art museum professionals attended the CIMAM Annual Conference debates around the topics "The 21st Century Art Museum: Is Context Everything?" Challenging the Narrative: Indigenous Perspectives; The Future of Collections; and Beyond the Walls.

Mami Kataoka gave a concluding overview on the conference: "The world surrounding museums of Modern and Contemporary Art is extremely complex with diverse contexts if museums are transformative and active agency to reflect this world we are living. All of the issues we had discussed in Sydney during CIMAM Annual Conference, such as de-colonization, new meaning of collection in relationship with art market, sustainability, ethics and funding, and museum activity beyond object, wall and building, must be discussed continuously on the CIMAM platform."

Join CIMAM
Membership offers several benefits but above all, you will be part of a global contemporary art community representing the interests of the museum profession. CIMAM has over 600 members from 86 different countries. Members are directors and curators working in modern and contemporary art museums, collections, and archives, as well as independent curators.

Join or renew your membership with CIMAM for 2020-21 by filling the corresponding form here.

About CIMAM
Founded in 1962, CIMAM (International Committee for Museums and Collections of Modern) is an Affiliated Organization of ICOM (International Committee of Museums) that aims to foster a global network of museums and museum professionals in the field of modern and contemporary art in order to raise awareness and respond to the evolving needs of the profession, and to take a leadership role on issues of concern.
AICA-TR VE CIMAM'DAN KÜRESEL DİYALOG

28 Ekimden 600'den geçmişe Kıyı Taşları 1950'ten günümüze kadaraki çeşitli sanatçıların küresel kareali ve sanatın place'se ayrıntıları konulan AICA-TR ile CIMAM arasında gerçekleştirilen ilk bir diyalog olarak Maxxi İstanbul ve İstanbul Modern'ın başkan olarak görev yapan Mustafa Hulusi Beyaz ve AICA-TR Genel Başkanı Ferhat Aykus gibi liderlerin katkıları ile gerçekleştirildi.

Belki işleniş olabilirsiniz. Küçük gelenecek - distopik üzerine önemli bir film olan 'Children of Men'ın adını biraz anlama gelmez, ikinci de pelikan barkası koyun bir barınağın figürüdır. Bu adan, bir çocuk yapışı kendi kolıksiyonunun çaresiz bir hirsî katıma çıkalıyor. Bu yüzden, siz 'Küresel İklim Değişikliği ve Müzeler' dediğinizde neler söyleyebilirsiniz?

Sanat müzeleri küresel iklim değişikliği üzerine bir uygulama çakabilmeleri sorumluluğunu üstləyəcəklər. Bununla birlikte, 'Küresel İklim Değişikliği ve Müzeler' dediğinizde neler söyleyebilirsiniz?

Kendi örgütünüz üzerinden, düzenlemen konferansına vaka olarak paylaşılmış?
Hani KATAYOKA, Mori Sanat Müzesi Yarnucu Direktörü ve Şef Kurşuritiesi, CINAM 2020-2022 Dönemi Yeni Bağışkanı:

Kendi işindeki her bölgesindeki karşımıza, gordüğümüz dünyanın politik, ekonomik ve sosyal, tarihsel değişim ve yenilenmesi için gerek hâlinden bahsedenlerinde, gelenek nesnelerinin çok karmaşık dünyamız ile ilgili yaşamın tarihsel dörtlüğü ve modern dünyamızın esas noktalarını hak etmek zor. Bu bağlamda, ilgili konuları derhal tartışmak ve bu konu hakkında yeni perspektifler sunmak için platformların ve bilişim platformları olarak hareket etmek gerekir.

Bu anlarda müzeler ve sanat eleştirmenleri ve gazetecileri, karesel bağlamda bu tartışmaya katkıda bulunmuşlardır.

AICA (Sanat Eleştirmenler ve Gazeteciler) ile�тан anlaşılmıştır ve bu anlaşımla birlikte, bu绑定 eleştirmenlerin ve gazetecilerin, AICA üyelerince elektronik olarak dil formasyonu ve diğer bilgi ve eğitim programları sunulacaktır.

Son dönemde ortaklaşa çağışıqlar'ın adı altında ele alınan tarihsel ve sosyal açıdan ele alınan konularla ilgili çalışmalar, 'Yeni Era' adlı dergi ile satışa sunulacaktır.

Kamil KATAYOKA, Mori Sanat Müzesi Yarnucu Direktörü ve Şef Kurşuritiesi, CINAM 2020-2022 Dönemi Yeni Bağışkanı:


Ece BALCIĞLU, (Düzenleyici, Evin Sanat Galerisi, AICA TR Yönetisi):

Frances MORRIS, Direktör, Tate Modern, Londra, Birleşik Krallık:


On üç yıl boyunca görev yapmış adındaki CINAM İlişkiler Birisi Sosyalsta ve Kültür Sektörleri arasındaسورص. Ayrıntıları biliyor ve gizemli biri:

http://cionam.org/museum-strategy/board-members-20200221/

INTERVIEW FROM CINAM TO CINAM.

by Elizabeth Ann Macgregor CBE

Director of the Museum of Contemporary Art Australia

Evrim Aksoy (member of CINAM Directional board): One of the most important philanthropists in Turkey is still in prison without any specific guilty, for almost 2 yrs. He founded Anadolu Kultur organization, Mr. Osman Kavala. Do you want to send a message of solidarity to him and other activists -intelligent facing prison in here?

In January 2015, CINAM’s Museum Watch Program released a statement about Osman Kavala and the Turkish cultural professionals. CINAM asked for Osman Kavala to be immediately released and for his case to be referred to an appropriate court for an immediate resolution of the case. 

Would you like to make a CINAM summit in Turkey, and why? Which possible program and topics?

CINAM 2019 Annual Conference was hosted in Istanbul hosted by SALT. Titled “Museums beyond the Disasters” the meeting gathered 212 delegates from 56 different countries. The conference program included Visits to Arter, Deyiz, Galerie, Art London, Frut, Museum, Istanbul Design, Biennal, Rampa, SALT Galata, and SALT Beyoğlu. Every two years, CINAM runs an open call for members to submit a candidate to host the next Annual Conference in their institutions.

Let’s re-visit the motto of CINAM, here it is says, ‘Museums have no borders, they have a network.’ So in order to thinking to this; what are the possible some most urgent problems, that today’s institutions are facing with?

One of the current key issues is how museums respond to the challenging political circumstances around the world and the rise of activism using social media. For example, in the US and UK museums have become the target of activists seeking to enforce censorship of certain kinds of work, as in the case of theuggelmen’s Chinese exhibition last year, or to highlight issues with sponsors and trustees whose activities are antithetical to many artists. Social media has become an effective weapon for groups to attack institutions. As many museums are also facing a reduction in public funding which requires more engagement with the private sector, how to negotiate these difficult situations is a major concern for directors and boards. Being part of a network where these difficult issues can be discussed among colleagues highlights the importance of CINAM.

Perhaps you know, there was a dystopian movie, Children of Men and in that movie, a wealthy man tries to save all the cultural goodies in order to escape from Earth’s chaotic, anarchic and war-zone insecure climate... So, what do you think when you gather these two subjects: “Climate Change and Museums?”
In January 2015, CIDAM’s Museums Watch Program released a statement about Osman Kavala and the Turkish cultural professionals. CIDAM asked for Osman Kavala to be immediately released and for a lifting of the travel bans and an immediate resolution of the cases against the individuals listed in the statement. CIDAM statement can be read following this link:


Would you like to make a CIDAM summit in Turkey, and why is which possible program and topic?

CIDAM 2014 Annual Conference was held in Istanbul hosted by SMAT titled ‘Museums Beyond the Crisis’ the meeting gathered 216 delegates from 58 different countries. The conference program included visits to Artik, Dap, Galerisi, Istanbul Modern, The First Istanbul Design Biennale, Rampa, SMAT Galleri, and SMAT Beyoğlu. Every two years, CIDAM runs an open call for members to submit proposals to host the next annual conferences in their institutions.

Let’s revisit the motto of ICOM, here it is says, ’Museums have no borders, they have a network.’ So in order to looking to this: what are the possible some next urgent problems, that today’s institutions are facing with?

One of the current key issues in how museums responded to the challenging political circumstances around the world and the rise of activism using social media. For example, in the US and UK museums have become the target of activists looking to enforce censorship of certain kinds of work. As in the case of the Segerman’s Chinese exhibition last year, or to highlight issues with sponsor and trustees where activities are anti-social to many artists. Social media has become an effective weapon for groups against attacks institutions. As many museums are also facing a reduction in public funding which requires more engagement with the private sector, how to renegotiate these difficult situations is a major concern for directors and boards. Being part of a network where the difficult issues can be discussed among colleagues highlights the importance of CIDAM.

Perhaps you know, there was a dystopian movie Children of Men and on that movie, a wealthy man tries to save all the cultural goodies in order to escape from earth’s chaotic, anarchic and war-ridden insecure climate...... So, what do you think when you gather these two subjects: “Climate Change and Museums”?

Are you willing to design any residency programs to collaborate the museums and art critics - journalists globally?

We have got to fully discuss collaboration with AECA (art critics & journalists); however, it will be of great interest if contemporary art professionals could have dialogues with CIDAM members. I would certainly take it up to the CIDAM Board members and discuss the possibility with them.

From: Gokce Dervisoglu UKANAN, Istanbul Bilgi University, Academician.

Lately, I’m on the internet about “co-working” spaces, which can create some ‘creative hubs’ that defines a ‘new public space’. I think several years ago when I was at a meeting, there was a meeting at Lecco by ENCATEC and on the entrance of the city, there was a ‘Fab Lab’ model was experienced. When I had asked to the official at the municipal board, and person replies me that they are doing this method because of the city’s museum has so less visitors; because the idea of increasing it they are made this one. I’m witnessing a similar model at Istanbul Turkey, (www.saltline.org) and some of them are giving the service by tickets, but other some doing by membership, and different ones are using these kind of big and ‘empty’ areas free. So my question is, after Centre Pompidou, where are we now?

Contemporary Art Museums as a sector exist all around the world, however, the business model differs by region and its purpose of funding. Infrastructure for funding and operating museums can be also very different from one to the other. While the idea of museum is always associated with the concept of Non-Profit and Public, this needs to be re-examined in different circumstances in modern conditions of market, sponsorship and other factors. There is no perfect model for the museum, and even one-successful model is not successful forever. Museum professionals must bring their wisdom and experience together to find different sustainable models within the respective context, and an organization like CIDAM is a very powerful platform for this.

By: FRANCES HODGES

Director, Tate Modern, London, United Kingdom.

From: Ece Balcıoğlu, (Director, Evin Art Gallery, Istanbul TR).

Archives have significant weight for museums. In this direction how do you plan to ensure the permanence of the archives or the works and publications included in the collection? What methods you have for the future in terms of preserving the works in the expanding collections?
How do you evaluate the increase of the collaboration of private sector with museums in recent years and alternatives such as the use of these venues in interactive arrangements such as workshops, seminar and interviews which have an important role in the communication of art with public?

Ensuring the integrity of collections and archives is a key commitment for CIMAM members. As an organisation we do not endorse deaccessioning and see collecting works of art and archives as integral to the very definition of the museum. Museums need to be extremely discerning in their collecting, mindful of issues of sustainability and conservation.

Many of us depend on the generosity of private individuals in building our collections through gifts of cash and works of art and we encourage museums to take full ethical concerns into account when collaborating with the private sector. Unfortunately museums are more and more reliant on external and private funding as government support diminishes. We are fully aware of the potential conflicts of interest that arise in public/private partnerships and the need for transparency and clear governance.

CIMAM
INTERNATIONAL COMMITTEE FOR MUSEUMS

AICA TR
AND COLLECTIONS OF MODERN ART
Macgregor’s first job in the arts was driving a bus, packed into which was an exhibition, to remote communities in Scotland. The visitor figures for that could probably be counted on two hands, which makes it even more remarkable that as director of Sydney’s Museum of Contemporary Art Australia (MCA) she now attracts more than a million people a year to her shows. Visitors this year (including those attending the museum’s under-18s-only evenings) enjoyed a six-decade survey of South African photographer David Goldblatt’s career and The National: New Australian Art, a six-year collaboration with two other Sydney institutions. Macgregor, whose term as president of CIMAM ends this year, is a member of the NSW Australia Day Advisory Council, as well as numerous other quangos. She has also made strides to address Australia’s colonial legacy; visitors to the institution’s website are informed that the MCA stands on land and water traditionally owned by the Gadigal people of the Eora Nation.
Week in Review is a weekly collection of news, developments, and stirrings in the art world. Subscribe to receive these posts as a weekly newsletter.

This week brought two wins for the drug policy advocates and pharma activists campaigning for the removal of the name of the Sackler family, owners of the opioid manufacturer Purdue Pharma, from the buildings of art and cultural institutions. Tufts University in Boston announced that it removed the Sackler name from five of its facilities and programs, and the Smithsonian in Washington, DC said it “rebranded” its Asian Arts galleries, the Freer Gallery of Art and the Arthur M. Sackler Gallery, as the National Museum of Asian Art.

Throughout France, demonstrators are taking to the streets in protest against President Emmanuel Macron’s proposed retirement reforms. As with other sectors of French society, the protests have affected the country’s many museums and cultural institutions, which are temporarily closing or cordon off some of their galleries.
This Week in the Art World

The Andy Warhol Foundation has announced the recipients of its 2019 Arts Writers Grant Program. Hyperallergic staff writer Hakim Bishara was awarded a grant for short form writing.

Christopher Breward was named director of the National Museums of Scotland. | Scotsman

The Fralin Museum of Art at the University of Virginia has appointed Lauru Minton as curator of exhibitions. Hannah Gattarin was promoted to assistant curator. | via email announcement

Stamatina Gregory was appointed director of curatorial programs at the Leslie-Lohman Museum.

Hamilton Artists Inc. was awarded the Lacey Prize for artist-run organizations in Canada. | via email announcement

The International Committee for Museums and Collections of Modern Art (CIMAM) appointed Mami Kataoka as president. Suzanne Cotter was named secretary-treasurer.

Andrés Jaque was appointed chief curator of the 13th Shanghai Biennale.

Byron Kim was awarded the 2019 Robert De Niro, Sr. Prize. | ARTnews

The winners of the Knights Arts Challenge have been announced. | Artforum

Jewyo Rhii was awarded the 2019 Korea Artist Prize. | Artforum

Jennifer Tipton has received the Baryshnikov Arts Center’s 2019–20 Cage Cunningham Fellowship. | via email announcement

Monetta White was named executive director at Museum of the African Diaspora in San Francisco. | Datebook
ICYMI: The week's top news in the arts

Inaugural PHOTO 2020 Festival announced, All About Women line-up revealed, Lock out laws reversed in Sydney, celebrating Flesh after Five – and more arts news.
Sydney, Australia. 15 al 17 de noviembre 2019.
Mami Kataoka new president of CIMAM 2020–2022
Conferencia Anual 2019
Comité Internacional de Museos y Colecciones de Arte Moderno (CIMAM)
CIMAM
Fabra i Coats C/ Sant Adrià, 20 08030 Barcelona
info@cimam.org
http://cimam.org

CIMAM celebrates the success of its Annual Conference 2019 in Sydney and the appointment of its new President, Mami Kataoka, Subdirector and Curator in Chief in the Mori Museum of Modern Art, Tokyo, and members of the Board 2020–22

CIMAM has celebrated its Annual Conference 2019 from 15 to 17 November 2019 organized by the Museo de Arte Contemporáneo de Australia in Sydney, with the assistance of more than 200 participants and the appointment of the new President for the Comité Internacional de Museos y Colecciones de Arte Moderno (CIMAM), in addition to the nomination of the new Board.

La Junta saliente y los nuevos miembros elegidos de la Junta presentes en Sydney nombraron a Mami Kataoka, Subdirector y Curadora en jefe en el Museo de Arte Mori, como la nueva Presidenta de CIMAM.

Suzanne Cotter, Director, Mudam Luxemburgo — Musée d'Art Moderne Grand-Duc Jean, Luxemburgo ha sido nombrada Secretaria-Tesorera de la organización.
La presidenta saliente para el periodo de 2017-19, Elizabeth Ann Macgregor OBE, fue nombrada miembro honorario de CIMAM en agradecimiento por su dedicación y su importante contribución a CIMAM.

Mami Kataoka, nombrada directora del Museo de Arte Mori desde el 1 de enero de 2020, ha declarado: “Estoy encantada de asumir este papel de presidenta de CIMAM como el primer presidente no europeo de su historia. Eso es un reflejo y una expectativa del hecho de que CIMAM debería ser una organización verdaderamente global de profesionales de museos de arte moderno y contemporáneo en todo el mundo. Junto con nuestra Junta de CIMAM muy experimentada y comprometida y junto con los más de 600 miembros de CIMAM, estoy emocionada de ver cómo CIMAM puede contribuir a la comunidad del museo y la sociedad contemporánea en los próximos tres años.”

Los miembros de la Junta 2020-22 son: Agustín Pérez Rubio, curador de la Tierra, Berlin, Alemania; Ann-Sofie Norling, codirectora, Moderna Museet, Estocolmo, Suecia; Bart De Baere, director, M-HKA—Museum van Hedendaagse Kunst Antwerpen, Antwerpen, Bélgica; Colin Dodds, director, MNAC, Barcelona—Museo Nacional de Arte Contemporáneo, Bucarest, Rumania; Ernestine White, directora, Galería de Arte William Humphreys, Kimberley, Sudáfrica; Eugene Ten, director, Galería Nacional de Singapur y Museo de Arte de Singapur, Singapur; François Morell, director, Tate Modern, Londres, Reino Unido; Malgorzata Ludwik, directora, Centro de Arte Contemporáneo, Varsavia, Polonia; Rhana Devenport CNZM, directora, Galería de Arte de Nueva Zelanda, Australia; Sarah Glennie, directora, Colegio Nacional de Arte y Diseño, Dublín, Irlanda; Saskia Osse, historiadora de arte y curadora, Amsterdam, Holanda; Suahyana Raffel, directora del museo, M+, Hong Kong, China; Victoria Noorthoorn, directora, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina.

Los miembros de la Junta se unen a diferentes grupos de trabajo a lo largo de su mandato de tres años para trabajar en subcomités, la implementación de los programas de CIMAM, tales como las mejores prácticas del museo, el programa Museum Watch, el programa de becas de viaje, el premio CIMAM Outstanding Museum Practice, la sostenibilidad y la ecología en la práctica del museo, la participación del ICOM, la recaudación de fondos y la Conferencia Anual de Contenidos.

Más de 200 profesionales de museos de arte moderno y contemporáneo asistieron a los debates de la Conferencia anual del CIMAM sobre los temas: El Museo de Arte del Siglo XXI: ¿El contexto todo? Desafiando la narrativa. Perspectivas indígenas; El futuro de las colecciones; y más allá de los museos.

Mami Kataoka ofrece una descripción final de la conferencia, “El mundo que rodea los museos de arte moderno y contemporáneo es extremadamente complejo con un contexto diverso. Si los museos son una agencia transformadora y activa para reflexionar en el mundo en el que vivimos, todos los temas que discutimos en Sydney durante la Conferencia Anual del CIMAM como la descolonización, el nuevo significado de la colección en relación con el mercado del arte, la sostenibilidad, la ética y la financiación, y la actividad del museo más allá del objeto, la pared y el edificio, deben discutirse continuamente en la plataforma CIMAM.”

Únete a CIMAM

La membresía ofrece varios beneficios, pero, sobre todo, serás parte de una comunidad global de arte contemporáneo que representa los intereses de la profesión del museo. CIMAM tiene más de 600 miembros de 16 países diferentes. Los miembros son directores y curadores que trabajan en museos de arte moderno y contemporáneo, colecciones y archivos, así como curadores independientes.

Sobre CIMAM

Fundado en 1962, el CIMAM (Comité Internacional de Museos y Colecciones de Arte Moderno) es una organización afiliada del ICOM (Comité Internacional de Museos) que tiene como objetivo fomentar una red global de museos y profesionales de museos en el campo del arte moderno y contemporáneo para crear conciencia y responder a las necesidades cambiantes de la profesión, y asumir un papel de liderazgo en temas de interés.

+ info http://cimam.org
CIMAM APPOINTS MAMI KATAOKA PRESIDENT, ELECTS NEW BOARD MEMBERS

The International Committee for Museums and Collections of Modern Art (CIMAM) has named Mami Kataoka, deputy director and chief curator of the Mori Art Museum in Tokyo, as its new president, and Suzanne Cotter, director of the Musée d'Art Moderne Grand-Duc Jean, Luxembourg, as secretary-treasurer. The announcement was made during the organization's annual conference, which was held at the Museum of Contemporary Art Australia in Sydney from November 13 to November 17. CIMAM also revealed the nomination of its new board.

"I am thrilled to take the role of president of CIMAM as the first non-European president in its history," Kataoka said in a statement. "This is a reflection and expectation of the fact that CIMAM should be a truly global organization of modern and contemporary art museum professionals across the world. Together with our very experienced and engaged CIMAM board and together with all the six hundred plus CIMAM members, I am excited to see how CIMAM can contribute to the museum community and the contemporary society in the next three years."

Among the new 2020-22 board members are Agustín Pérez Rubio, curator of the eleventh Berlin Biennale; Ann-Sofi Noring, codirector of Moderna Museet, Stockholm; Calin Dan, director of the National Museum of Contemporary Art, Bucharest; Frances Morris, director of Tate Modern, London; Malgorzata Ludwisiak, director of the Centre for Contemporary Art, Warsaw; and Suhyana Raffel, director of the M+ museum in Hong Kong.
会議リポート

2023年6月18日 15:30 ～ 16:30 10階ホール
来場者数：40名

会議概要

現代アートは「世界の絵画」、日本の存在は新型

小川　昭代子（企画委員、連絡時計時報局フェデレーション事務局長）

村上隆、原研哉ら...

アートに詳しくなくても、作品のルールを知めていてそれを理解している、大変日本的にアートはしない筋なのかと思っている。このほとんどの作品は、そのルールを踏まえて作られている。しかし、日本に限らずアメリカのアートも、大抵はルールを守っている。

1月1日から新年度が始まり、日本の美術館全館（ICIMAM）の会長に就任した村上隆氏が、「世界の絵画」の会長に就任しました。新年度のテーマは「世界の絵画」。会長に就任した村上隆氏は、日本の美術館全館のテーマに合わせて、世界の絵画について語った。

マルセル・プジョーは、日本の美術館のテーマとして発表した。プジョーは、「世界の絵画」から100年以上前から、日本では「アートは美しい、が表現されない」という。

現代アートは、政治、経済、文化などの環境を踏まえて理解される「世界の絵画」。意図を考えてみるか、美しいだけではない、という。

さらに、現代アートの市場開発は数段階になっている。市場開発の方法は、日本以外で見られるもので、ちょっとしたモノの見方をいう。市場開発の市場開発は見えたもの、「絵は見えたが、見えたものを見た」という。

会場には、「アートの市場開発は、市場開発の市場開発で、ちょっとしたモノの見方をいう。市場開発の市場開発は見えたもの、「絵は見えたが、見えたものを見た」という。

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ガスト / Guest

片岡真実 / Mami Kataoka

日本 / Japan

企画監督 / Director, Art Museum
CIMAM Appoints Mami Kataoka President, Elects New Board Members

SYDNEY, AUSTRALIA—The International Committee for Museums and Collections of Modern Art (CIMAM) has named Mami Kataoka, deputy director and chief curator of the Mori Art Museum in Tokyo, as its new president, and Suzanne Cotter, director of the Museum of Modern Art, Luxembourg, as secretary treasurer. The announcement was made during the organization’s annual conference, which was held at the Museum of Contemporary Art Australia in Sydney from November 13 to 17. CIMAM also revealed the composition of its new board.

"I am thrilled to take this role of president of CIMAM as the first non-European president in its history," Kataoka said in a statement. "This is a reflection and expression of the fact that CIMAM should be a truly global organization of modern and contemporary art museum professionals across the world. Together with our more experienced and engaged CIMAM board and together with all the six hundred plus CIMAM members, I am excited to see how CIMAN can contribute to the museum community and the contemporary society in the next three years.

Among the new 2020-22 board members are Agustin Pérez Rubio, curator of the Blanton Museum of Art; Ann Bell, director of the National Museum of Contemporary Art, Bucharest; Frances Morris, director of Tate Modern, London; Malgorzata Ludwińska, director of the Centre for Contemporary Art, Warsaw; and Subhrajit Sanyal, director of the Me Museum of Hong Kong.

[Image of Mami Kataoka]
Мами Катаока избрана президентом CIMAM — Международного комитета музеев и коллекций современного искусства. Катаока в настоящее время является заместителем директора и главным куратором музея Мори в Токио. Секретарем-казначеем организации назначена Сюзанне Коткер, директор Люксембургского Музея современного искусства великого герцога Жана. Катаока стала первым неевропейским президентом организации. По ее словам, это стало «отражением того факта, что CIMAM должна стать действительно глобальной организацией профессионалов музеев современного и актуального искусства во всем мире». Среди новых членов совета директоров, избранных на 2020–2022 годы, — Аугустин Перес Рубио, куратор 11-й Берлинской биеннале; Анн-Софи Норинг, содиректор Модерн Мусей, Стокгольм; Калин Дан, директор Национального музея современного искусства, Бухарест; Франсис Моррис, директор Тейт Модерн, Лондон; Малгожата Людвисяк, директор Центра современного искусства, Варшава; Сухания Раффель, директор музея М+ в Гонконге.
Not to be outdone, the International Committee for Museums and Collections of Modern Art (CIMAM) announced its first non-European president this week—Mami Kataoka, Deputy Director and Chief Curator at Mori Art Museum. Kataoka will also be stepping into her new role as Director of Mori Art Museum in January 2020.
National Gallery Celebrates Carver Of FESTAC ’77 Mask, Pa Joseph Alufa

Director-General, has assured of a renewed determination to realise the goal.

Ilpakronyi, a seminal figure in Nigerian art, believes that the facility is not only a homage to the country’s strength as a major player in the contemporary art scene, but equally canonicalised the profundity of Nigeria’s artists. He notes that without a gallery edifice where NGA could hold its events, the government and the people will not acknowledge or appreciate its functions.

Ilpakronyi laments, “periodically, artworks in our collections would have been exhibited for months and later returned to the store for conditions and space that enhance their preservation or conservation. As we speak, we cannot guarantee such appropriate conditions and spaces where the works are now. We have over 3000 artworks by the masters in our collection. By cramming them together we are denying the artworks life.”

The DG, who spoke on his six months in office, described the lack of such facility as a huge setback to the growth of Nigerian art and artists, adding that the poor conditions of some artworks in the stores would not have arisen if NGA had its edifice designed to host its shows.

He continues, “during my defence...”

Ilpakronyi, acting Director-general, National Gallery of Art

We add, "NGA has been at the Federal Secretariat Complex, Abuja for some years now. And you cannot find any identification to show NGA exists there. Yet, we have about 26 outstations across the country. We may adopt Public-private partnership arrangement to raise funds for the project. I know for sure that building such an edifice is not a day’s work, but we can start from somewhere. And it will grow from there."

Ilpakroney’s personal history and artistic oeuvre is quite commendable. He holds a master’s degree and PH.D in Art History from the University of Nigeria, Nsukka. He equally has a Master of Philosophy (M.phil.) and Master of Arts (M.A.) degrees in Visual Arts: Art History (African Studies) from the University of Ibadan.

He had also obtained a Bachelor degree (B.A.) from Ahmadu Bello University, Zaria, in the same discipline; and a Certificate in Policy, Strategy and Leadership from the National Institute of Policy and Strategic Studies (NIPSS), Jos.
At the time of his going to NGA, there was ideological privilege of politics, histories and cultures, which made him seek a path that engages the predatory longing of the young graduate: the desire to conquer and appropriate the intellectual material to advance the African society.

Ikpaakonny reveals that he has been part of the NGA journey and now is the opportunity to make a difference.

On December 12, 2019, NGA will be celebrating the producer of IESTAC mask, Pa Joseph Igbinovia Alufa. NGA will hold an exhibition of the artist’s works and images in Benin City. Already, a documentary is being done on him, “because up till now, very little has been written about him. Remember that Pa Alufa rescued the Black race from British embarrassment when Britain refused to return the original Queen Idia mask that was used for IESTAC 77 symbol.”

He continues, “we decided to put a search light on him and project his works to the world. The exhibition will be accompanied with a book.”

Before now, NGA had staged major art shows featuring the works of Nigeria’s revered artist and scholar, Prof. Jim Oako titled, Jim Oako: Eminent Scholar and Painter. A comprehensive book publication documenting the life and works of the Professor emerged from the programme.

Another exhibition held between July 26 and 28, at the same Exhibition Pavilion, Radio House, Abuja. This time, it was in honour of Demas Nwoko titled, Demas Nwoko: Renowned Artist and Outstanding Architect.

A book showcasing and documenting the works of the iconic artist and architect was equally produced.

“These people are old and we need to document the now,” he confesses.

At the last National Festival of Arts and Culture (NAIEST2019), from August 22 to 24, NGA was in Benin at the Conference Hall, Protea Hotel, staging another major exhibition tagged, Art of Benin Kingdom: Complementing Coronation and Igbo Festival. A rich publication on Benin art was equally presented at the occasion.

On July 8, at Cyprian Ekwenzi Centre for Arts & Culture, Abuja, NGA held a programme tagged, iRainbow art: Unlocking creativity designed to tap the hidden creative genius of children and youth to the admiration of the culture community.

On August 30, NGA was at Igboukon, Anambra State where it had a successful and colourful art exhibition to mark this year’s New Yam Festival. The show was received with applause by the indigenes and visitors.

“Truly, NGA has been doing some of its programmes but in few months these will be forgotten. However, we will still do the major ones, but we have not been able to hold major ones, such as NAISSUVA, that we transformed to Biennale. This is worrisome. In fact, we need to reuscitate these programmes and possibly trim them,” he says.

As for the Aina Onabor Complex in Lagos, it is unfortunate that as at today, it is the only property NGA has. Yet, we have not given it adequate attention. But it is going to be of priority to us now. We will soon be in Lagos for a Christmas exhibition featuring works from our collection. Hopefully, we will turn the complex around."

He says: “I came in at a time programmes of NGA were no longer coming up as regularly as before due to paucity of funds. Even though the Gallery account was almost empty at the time, I was convinced that we could bring NGA back to reckoning again.”

For him, “programmes are the soul of any government organisation. There are no excuses for not executing them on a regular basis. As a foundation staff, I looked back to NGA’s glorious past and I was poised to turn the table, money or no money. Hence, I rolled up my sleeves and dared management and staff of NGA to think outside the box and bring back thrlegory.”

According to Ikpaakonny, “it is a huge challenge running a paramilitary like NGA. Till date, many top government officials cannot differentiate the functions of National Commission for Museums and Monuments from that of NGA and National Council for Arts and Culture (NCAC).”

To this end, “we are planning to host members of the two National Assembly committees on culture to rub minds on these key agencies’ needs and mandates including having edifice that represent the quality and quantity of works Nigeria has. Again agency like Centre for Black and African Arts and Civilisation (CBAA) deserves same edifice that will house its collections, which maybe in poor state like those of NGA and NCAC.”

A foundation staff of NGA, Ikpaakonny worked closely with three Director Generals in the agency and has curated several art exhibitions. He has also written extensively on modern African art, particularly, the Nigerian art.

Before his elevation, he was the Director Planning and Research, NGA. He had earlier served as Director Planning and Documentation as well as the Director, Educational Services.


The Acting DG is a member of such international associations as the Art Council of African Studies Association (NCASA), International Committee of Museums and Collections of Modern Art (ICOM) and International Council of Museums & Art Council or Movements and Sites (ICOM/IUCM).

He also belongs to Art Historical Association of Nigeria (AHAN); Nigerian Curators’ Guild (NGC); Nigerian Art Studies Association (NASA); Museum Association of Nigeria (MAN) and Pan African Circle of Artists (PACA).
CIMAM appoints Mari Kataseka as the new President for the triennial 2020-2022

SYDNEY- CIMAM has held its Annual Conference from November 15 to 17, hosted by the Museum of Contemporary Art Australia in Sydney, with a successful attendance of over 200 participants and the appointment of the new President for the International Committee for Museums and Collections of Modern Art (CIMAM). In addition to the nomination of the new Board.

The outgoing Board and the new elected Board members present in Sydney appointed Mari Kataseka, Deputy Director and Chief Curator at Mori Art Museum, Tokyo, Japan, as the new President of CIMAM. Suzanne Cotter, Director, Musée Luxembourg—Museum of Modern and Contemporary Art, Luxembourg, has been appointed Secretary-Treasurer of the organization. The outgoing President for the period 2017-19, Elizabeth Ann Macgregor CBE, has been named Honorary Member of CIMAM in gratitude for her dedication and important contribution to CIMAM.

Mari Kataseka, to be appointed Director of Mori Art Museum from January 1, 2020, has declared: “I am thrilled to take this role of President of CIMAM as the first non-European President in its history. This is a reflection and expectation of the fact that CIMAM should be a truly global organization of modern and contemporary art museum professionals across the world.

Together with our very experienced and engaged CIMAM Board and together with all the 800 plus CIMAM members, I am excited to see how CIMAM can contribute to the museum community and the contemporary society in the next three years.”


Over 290 modern and contemporary art museum professionals attended the CIMAM Annual Conference, discussing the topic of 21st Century Art Museum: Content, Everything’s Unchallenging the Narrative: Indigenous Perspectives, The Future of Collectors, and Beyond the West.

Mari Kataseka was reflecting on this conference: “The energy surrounding museums of Modern and Contemporary Art is extremely complex with diverse context. If museums are transformative and active agents to reframe this world we are living in, all the issues we are discussing in New York during CIMAM Annual Conference, such as decolonisation, new meaning of collection in relationship with art market, sustainability, ethics and funding, and museum activity beyond object and building must be discussed constructively on the CIMAM platform.”
Muzeum Sztuki will host CIMAM Annual Conference in 2020

As the initiative of Muzeum Sztuki in collaboration with IMPOSTA Institute for Art in Szczecin, the museum is proud to announce a major event dedicated to the overaging of the local artistic community. For the first time, the museum will host the CIMAM Annual Conference, an essential gathering for contemporary art professionals and scholars.

CIMAM (International Committee of Museums and Collections of Modern Art) has reached a milestone in its history, becoming the first institution in Poland to host the annual conference. This event brings together leading figures in the field of modern and contemporary art, providing a platform for the exchange of ideas and the promotion of artistic dialogue.

The conference will feature keynote speeches, panel discussions, and workshops, offering a unique opportunity for participants to engage with the latest developments in the art world. Attendees can expect a rich program, showcasing the innovative practices and ideas shaping the future of contemporary art.
片冈真实任国际现代美术馆及收藏委员会主席

片冈真实任国际现代美术馆及收藏委员会主席（CIMAM）任金东庆森美术馆馆长及美术馆委员会常务委员长（Mami Kajita）为新任主席。片冈真实是国际现代美术馆及收藏委员会（CIMAM）的前主席。CIMAM在公布新主席会主席时，并表示，片冈真实是国际现代美术馆及收藏委员会的重要人物。

“我很高兴看到片冈真实担任CIMAM主席一职，他为国际现代美术馆及收藏委员会的贡献是巨大的。”片冈真实在一份声明中表示。“这是对CIMAM的贡献，也是对国际现代美术馆及收藏委员会的贡献。”

新任的2023至2024年董事会成员包括：澳大利亚当代美术馆馆长埃米利娅-科罗尔（Evelina Park-Russo）、美国博物馆当代美术馆馆长安-阿方索（Ana-Atlantina）、伦敦泰特现代美术馆馆长弗朗西斯·马克斯（Franz Marc）以及香港M+博物馆馆长莎拉・拉菲（Sarah Raffie）等。

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相关新知：
-【上海油画院】“奔之华彩——上海油画雕塑院典藏作品展”将于1月21日开展
-【速写教学】《速写艺术——模特》
-【“融合与创新”移位中的造型艺术】
-【“道光瓷器的收藏与价值”】
-【文物鉴定专家的“传说情缘”】
-【成都博物院一尊南朝造像的珍贵青瓷】
ne, la riduzione delle ineguaglianze e promuovere la crescita economica tenendo presente e combattendo il cambio climatico e l’impegno per conservare oceani e foreste. Ma non si tratta solo di “questioni globali” e cose da musei scientifici. In una recente Guida per governi locali e musei realizzata da ICOM e OCSE è emerso che i musei generano posti di lavoro e ricavi; aumentano l’attrattiva dei luoghi per talenti e imprese; sono al centro di strategie di rigenerazione urbana che insieme ai governi locali imprimono nuova vita ai luoghi e creano nuove identità territoriali; sono una fonte di innovazione e creatività; mirano ad aumentare il livello di conoscenza della popolazione; sostenono l’inclusione e anche fornire piattaforme per dialoghi interculturali e promuovere l’integrazione delle popolazioni migranti; si adoperano per aumentare benessere e salute. Tutto questo insieme si traduce in un interessante nuovo scenario di riferimento per i musei. Per tutti i musei vale l’act locally, perché tutti hanno operato nell’ambito di una specificità locale, così come vale il think globally, perché tutti i musei hanno una comune responsabilità per l’umanità nella sua interezza.

ELIZABETH ANN MACGREGOR
DIRETTRICE, MUSEUM OF CONTEMPORARY ART AUSTRALIA, SYDNEY; GIA PRESIDENTE DEL CIMAAM - INTERNATIONAL COMMITTEE FOR MUSEUMS AND COLLECTIONS OF MODERN ART

I musei contano? Tra il 15 e il 17 novembre 2019, più di duecento professionisti museali da tutto il mondo si sono riuniti a Sydney per l’assemblea annuale del CIMAAM, organizzazione affiliata all’ICOM. I rapidi cambiamenti nella tecnologia e nelle modalità di comunicazione, la crisi ambientale e le sfide delle migrazioni di massa che caratterizzano il XXI secolo, assieme alla richiesta, da parte dei musei, di non essere solo reattivi e impegnati nei confronti della società, ma di essere anche effettivi agenti culturali ed economici nei loro contesti, offrono il quadro per una riconsiderazione del ruolo del museo. L’attuale definizione dell’ICOM che parla del museo come un istituto senza scopo di lucro “che effettua ricerche sulle testimonianze materiali ed immateriali dell’uomo e del suo ambiente, le acquisisce, le conserva, e le comunica e specificatamente le espone per scopi di studio, educazione e diletto”, rimanda ai giorni in cui i musei erano prima di tutto e soprattutto collections di oggetti culturali, mostrati per l’educazione (e l’edificazione) del pubblico. I musei oggi sono irrin-coscenti rispetto alle loro controparti del XIX secolo e una nuova definizione ICOM è necessaria. Il dibattito su che cosa (o piuttosto su “chi”) devono essere i musei ha conosciuto un’accelerazione negli anni Novanta in risposta agli attacchi sull’elitismo dell’arte. Le questioni di genere, la diversità culturale e la globalizzazione sono diventati argomenti di preoccupazione per i musei, e hanno sfidato i loro ristretti punti di vista. L’opportunità di offrire una maggiore inclusione ha portato a un ripensamento delle relazioni dei musei col pubblico. L’altra sfida affrontata dai musei in tutto il mondo è la diminuzione dei fondi pubblici e la necessità di aumentare le entrate attraverso attività commerciali, filantropia e sponsorizzazioni. È difficile, oggi, capire le proteste sollevate dal poster del Victoria & Albert Museum del 1988, che descriveva l’istituto come “uno straordinario caffè, con un bel museo attaccato”. Oggi nessun museo è completo senza uno spazio per la ristorazione. La crescita della filantropia (niente di nuovo negli Stati Uniti, dove i musei sono sempre stati dipendenti dal settore privato, ma terza da esplorare in gran parte del continente europeo) e le sponsorizzazioni hanno sollevato preoccupazioni di natura etica. La novità per tutti i musei sta nel ruolo dei social media e nell’abilità, da parte degli attivisti, d’indirizzare efficaci campagne contro fonti di finanziamento ritenute sgradevoli e in grado di portare a situa-
zioni potenzialmente complicate nel momento in cui i musi si arrabattano per assicurare che non soltanto i loro sponsor, ma anche i membri dei loro consigli d’amministrazione, non possano essere associati a denaro cosiddetto “sporco”. Ancora, i social media stanno giocando un ruolo importante nell’ambito delle crescenti richieste di censurre certi tipi di opere. I musei devono attirare nuovamente pubblici, soprattutto tra i più giovani, con differenti aspettative. Oggi i visitatori sono molto più partecipanti attivi che consumatori passivi. Tutti i musei devono affrontare la sfida di rimanere rilevanti. La proposta per una nuova definizione ICOM descrive i musei come “spazi democratizzati, inclusivi e polifonici per il dialogo critico sui passati e sui futuri”, e aggiunge che “ricognoscendo e affrontando i conflitti e le sfide del presente, conservano repertori ed esemplari in custodia per la società, salvaguardano diversi ricordi per le generazioni future e garantiscono pari diritti e pari accesso al patrimonio per tutte le persone”. Per alcuni, tutto ciò si allontana troppo dallo scopo originario dei musei e non riflette in maniera adeguata il loro ruolo unico, favoreggiando una nuova epoca di attivismo che allontanerà tante persone quanto ne attirerà. Ma come può un museo riflettere i problemi del presente? Per i musei d’arte, la risposta è facile, dal momento che i lavori degli artisti inevitabilmente includono opere che affrontano le più pressanti questioni dei nostri tempi, a cominciare dai cambiamenti climatici. Ma la diversità e l’equilibrio nell’acquisizione e esposizione opere d’arte sono essenziali. Per i musei che invece espongono oggetti storici, la sfida è come gestire oggetti acquisiti in epoche diverse ma che sono comunque di grande importanza culturale. La nuova definizione ICOM potrebbe forse essere troppo lontana, ma la sensazione che i musi siano luoghi di dibattito e discussione attorno a temi complessi è sicuramente più appropriata di una definizione che identifica i musei come luoghi in cui vengono venerate gli oggetti. Il dibattito che si è tenuto all’assemblea CIMAM di Sydney ha offerto un contributo al dibattito nato in seno all’ICOM fornendo il punto di vista dei musei d’arte moderna e contemporanea. Una cosa è certa: i musei devono coinvolgere le loro comunità in tutti i modi possibili, ispirando e allo stesso tempo provocando. In questo mondo fratturato dove spesso l’ottimismo è difficile da trovare, i musei sicuramente hanno un ruolo sempre più importante nell’unire le persone, incoraggiare i diversi punti di vista, creare spazi nei quali i visitatori possano imparare, dare al pubblico l’opportunità di immaginare un futuro migliore per tutti. I musei contano.

FRANÇOIS MAIRESSE
ORDINARIO DI MUSEOLOGIA, UNIVERSITÀ DI PARIGI-SORBONNE NOUVELLE; PRESIDENTE, COMITATO INTERNAZIONALE PER LA MUSEOLOGIA DELL’ICOM

L’evoluzione dei musei negli ultimi cinquant’anni non è stata lineare. L’epoca nella quale ci troviamo ricorda l’inizio degli anni Settanta, momento di crisi per i musei. Questi ultimi furono criticati da molti, tanto in Europa quanto in America del Nord, per il carattere ipertrofico della loro autorità, per il loro elitismo e per la loro aura un po’ mortifera, dovuta al loro legame con la conservazione delle collezioni. Lo sviluppo di politiche favorevoli al pubblico, cominciato all’inizio del XX secolo, era ancora relativamente limitato, e molti giovani professionisti volevano che gli istituti mostrassero un maggior impegno, soprattutto sul piano politico. In un articolo pubblicato nel 1971 e intitolato Il museo: un tempio o un foro, il museologo
CÎMAM — International Committee of Museums and Collections of Modern Art

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