

Ministério do Turismo, Comcol e
Instituto Ricardo Brennand apresentam

20-25

SEPTEMBER 2021

**INSTITUTO
RICARDO
BRENNAND
RECIFE, PE, BRAZIL**



**REIMAGINE COLLECTING:
HOW COLLECTING CAN
INSPIRE THE FUTURE**



REIMAGINE COLLECTING: HOW COLLECTING CAN INSPIRE THE FUTURE

Connecting to the theme of the International Museum Day (IMD) 2021 “Museums Inspiring the Future”, COMCOL together with their host **Instituto Ricardo Brennand** will look into the future of collecting and how collections can be an inspiration for imagined futures. How can we use our collections and our practices of collecting to understand contemporary societies and find ways to mode their future together.

The impact of COVID-19 on our world and museums in 2020 was, and still is, immense. We all had to adapt to a new situation, completely unprecedented and different to anything we had experienced in the past. To navigate multiple challenges, such as trying to keep ourselves and our families safe, while keeping our institutions visible and, most importantly, valuable for our audiences. At the same time, we have to consider questions such as: How will museums deal with the cultural shock provoked by the COVID-19? Will they “freeze” or fundamentally transform themselves in these times of crisis?

During the last year, most institutions went through different phases: from being closed to being open, or open with restrictions; from embracing the digital in order to reach wider audiences to organizing small-scale activities; from focusing mainly on tourists to shifting the focus on neighboring communities and their support.

During the first few months, it seemed that digital content was essential for staying connected to the audiences that were confined to their homes.

However, going digital also created an even bigger gap in terms of accessibility: those more familiar with online activities were almost “swamped” with information, whereas those not familiar enough, or without enough access to resources of all sorts were left completely out.

At the same time, issues of representation and inclusion came to the forefront through social movements, like “Black Lives Matter”. Protests against inequalities, legacies of the past that trouble our societies to this day, and the role of cultural institutions in supporting inclusion became more prominent than ever.

All this time, our institutions have been confronted with as many challenges as questions: How can we create meaningful online interaction that would not just try to imitate the physical visit in a virtual form? How can we adapt to reduced visitor numbers, social distancing inside the museum, and ensure that all, staff and public alike, remain safe? How has this new situation changed, or is changing the experience of culture? Can museums be places for solidarity?

Should we move our emphasis from planning new exhibitions to creating new immersive experiences and provide more interactive online practices? How can museums become more inclusive and represent those excluded in the past, but also those excluded in the present? How can museums move to a new era of decolonization and equal representation of all? How can museums respond to the pressing urgency of issues like climate change, increasing refugee numbers, political polarization?

How can we turn what we experience around, into a new understanding of what museums are, how they operate and what will they become in the future? How can we create a new, more relevant model of the Museum of the Future?

This conference aims to bring all these questions to the forefront and to ask the participants to reflect on their recent experiences and plan the next steps for their institutions and the collecting processes of today.

20 / MON

21 / TUE

22 / WED

PROGRAM

9am to 10am

Pre Conference

Young Members Meeting COMCOL
Annual Conference

9am to 12am

OPENING SESSION

Welcome and introduction to the conference

Danielle Kuijten (HOL), President, COMCOL

Renata Motta (BRA), President ICOM/BR

Graça Brennand (BRA), President, Instituto RB

Hugo Menezes (BRA), Chief DAM/UFPE

OPENING KEYNOTE

Ailton Krenak (BRA)

10am to 11am

DAY OPENER

Private collections in the future

SPEAKER

Don Thompson (CAN)

[15 min questions + 15 min break]

11am to 12am

MOD **Nara Galvão** (BRA)

1. Why collect brazilian art? The history behind 50 years of private collecting and how to turn it accessible to the public / Helcida and Marta Fadel (BRA)

2. Past, present and future of public-private partnerships. The Museum Mayer van den Bergh / Ulrike Müller (BEL)

3. Why collect? A reflection between psychoanalysis and private collecting / Priscila Brennand (BRA)

4. Pieter and Marieke Sander's collection / Marieke Sanders (NLD)

[20 min for questions]

2:30pm to 4pm

Cultural program

2pm to 3pm

DIALOGUE SESSION

Ethics and the future of collections

SPEAKERS

Luisa de Peña Díaz (DOM)

Carlos Brandão (BRA)

MOD **Leen Beyers** (BEL)

[15 min questions + 15 min break]

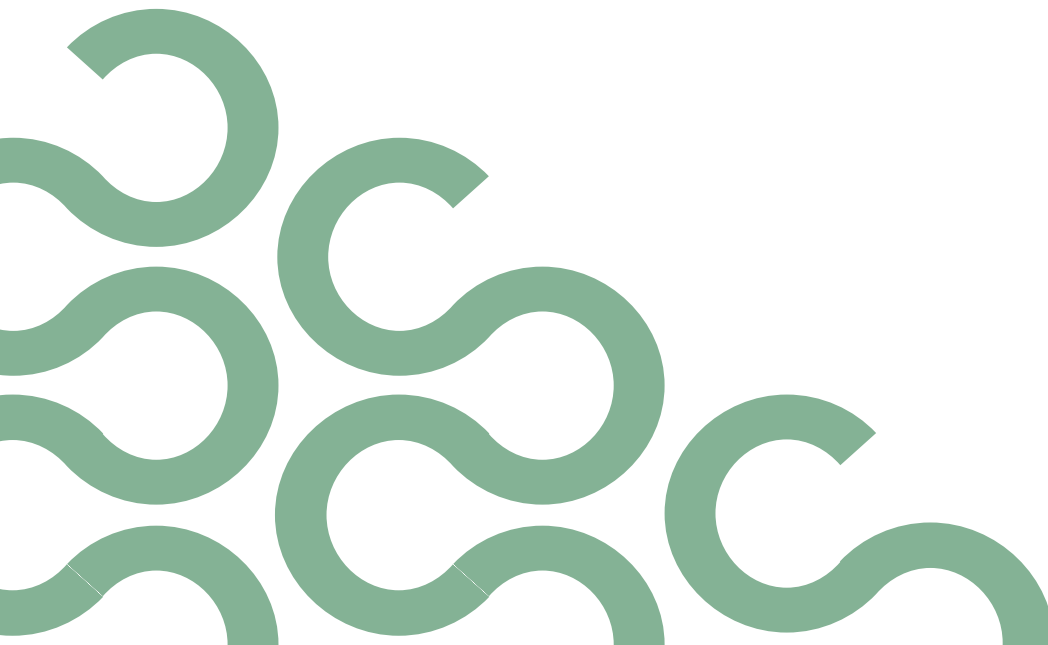
3pm to 4:30pm

MOD **Alina Gromova** (GER)

5. Collecting chaos: the struggles and perspectives of the museological and research institutions for safeguarding archaeological collections in contemporary times / Ana Paula Barradas (BRA)

6. Rapid response collecting at the Victoria and Albert Museum: a study of the impact of crisis on museum ethics and practice / Michelle Cook (UK/MOZ)

7. Scientific collections / Rosélia Adriana (BRA)



23 / THU

24 / FRI

25 / SAT

9am to 10am
DAY OPENER
Emotions in Collecting and collections

SPEAKER
Antônio Motta (BRA)
[15 min questions + 15 min break

10am to 12am
MOD **Gloriana Amador** (CRC)
8. The importance of emotions and things. Contemporary praxis of collecting everyday life / Els Veraverbeke (BEL)
9. Outside the box: creating new outreach interactive practice in Taiwan Museums / Chelsea Wang (TWN)
10. Collections and mindfulness in the museum experience / Joacy Ferreira (BRA)
11. Capturing sporting spirit, retrieving olympic heritage / Meitchr-Reymond (SUI)
12. Activism and involvement in Paço do Frevo (Recife-Brazil): the collection between objects and society / Nicole Costa (BRA)
[20 min for questions

9am to 10am
DAY OPENER
Polyphony and the future of collections

SPEAKER
Jette Sandahl (DEN)
[15 min questions + 15 min break

10am to 12am
MOD **Alexandra Bounia** (GRE)
13. Gender consciousness in collecting activities / Cheeyun L. Kwon (KOR)
14. When the museum collects experiences: immateriality, collections and new museal practices / Eduardo Sarmiento (BRA)
15. Things we think with / Katie Dyer (AUS)
16. Biographies and itineraries: decolonization and art policy of a heterotopic collection. Inspiring new looks / Hugo Coelho and Ruth Gabino (BRA)
[20 min for questions

9am to 10am
COMCOL together with ICOFOM
Decolonization as a practice

SPEAKERS
Bruno Brulon (BRA)
Danielle Kuitjen (HOL)
Alex de Jesus (BRA)
MOD **Daniel Vieira** (BRA)
[15 min questions + 15 min break

10am to 12am
MOD **Alex de Jesus** (BRA)
21. Is there art in my house? Reflections on race, class and value in Brazil / Thayane Fernandes (BRA)
22. Confronting difficult history through collection: a Regional Indigenous Museum case study from Taiwan / Chun-wei Fang (TPE)
23. Respect our sacred: tensioning museum's practices / Pamela Pereira (BRA)
24. (De) Building immaterial ruins - a possible contemporary decolonial artistic practice / Oscar Malta (PRT/BRA)
[20 min for questions

2:30pm to 3:30pm
Annual Members Meeting
Purpose of the meeting is to inform our COMCOL members and those interested about next year conference, our projects, ICOM Museum Definition and election for the new board of COMCOL.

2pm to 3pm
DIALOGUE SESSION
Collections and the role of disruptive Technologies

SPEAKERS
Grace Ndiritu (GBR/KEN)
Eunice Báez (CRC)
MOD **Claudia Porto** (BRA)
[15 min questions + 15 min break

3pm to 4:30pm
MOD **Clara Nunes** (BRA)
17. Heritage Education autochthonous' experience / Maysa Borges (BRA)
18. Artemídiamuseu: the first digital art collection for Museu Nac. da República / Ana Avelar (BRA)
19. Virtual museum of ordinary things: cybermusealization, collaborative curatorship, access and interaction / Rafael Teixeira (BRA)
20. Virtual reconstruction as an educative process in collections and museums / Eduardo Lira (BRA)

2:30pm to 4pm
CLOSING SPEAKER
Emanuel Araújo (BRA)

PROGRAM

Why collect brazilian art? The history behind 50 years of private collecting and how to turn it accessible to the public

Hecilda Fadel & Marta Fadel

The Fadel Collection started in the mid-1960s with figurative and realistic art-works from the 19th century with Brazilian themes, consolidating itself with the acquisition of a painting, in great proportions, of the German painter and professor George Grimm, a teacher who lived in Brazil and took up teaching this technique at the Imperial Academy of Fine Arts, the first artistic teaching school in Brazil, created in 1831. Grimm gathered his students and took them to paint landscapes with plein air, forming the Grimm Group, which consisted of a group of landscape painters who documented the city of Rio de Janeiro and its surroundings.

Some fundamental works, precursors of Brazilian Modernism, were incorporated into the collection, such as the two paintings by Belmiro de Almeida (*Maternity* of 1908 and *Female Figure* of 1921), for example, made even before the Modern Art Week of 1922, initial milestone of modernism in Brazil. From then on, gradually, other fundamental works of modern art in Brazil became part of the collection, not only by artists who participated in the Week of 1922, such as Di Cavalcanti, Vicente do Rego Monteiro, Anita Malfati and Victor Brecheret, as well as those artists of the modernist generation following the "Week", including Tarsila do Amaral, John Graz and Menotti Del Picchia. Thus, the central core of the collection was formed, which gradually complemented itself with works, among others, by Portinari, Pancetti, Guignard, Dacosta and Flávio de Carvalho.

Another important set of works is that formed by the artists of the *Grupo Ruptura de SP*, pioneers of the concrete movement - Waldemar Cordeiro, Luís Saccolotto, Maurício Nogueira Lima, Geraldo de Barros and Antônio Maluf - and in Rio de Janeiro, Ivan Serpa, Aluísio Carvão, Lígia Clark and Hélio Oiticica. The group of artists who dedicated themselves to constructive art came together with other art-works, such as Antônio Bandeira, Flávio Shiró, Iberê Camargo and the sculptor Maria Martins.

Thus, this abstract aims to explain the Fadel Collection's history and the reasons why collecting Brazilian art and how our collection, even private, became accessible to the public through participation in numerous exhibitions. The collection that was already exhibited with great success in the inaugural exhibition of MAR - Museum of Art of Rio, in the MAM - Museum of Modern Art of São Paulo, in the National Museum of Brasília and in the Cultural Center La Moneda, in Santiago de Chile, can also be seen at MUNAL - National Museum of Mexico and at MALBA, in Buenos Aires, among other renowned institutions in Brazil and abroad.

One of the main objectives of the collection is to show and spread Brazilian art around the world. For us, it's enough the recognition for what we did, in Brazil and abroad, for our commitment, dedication and passion with which in these 50 years a collection was formed that preserves the historical, artistic and cultural memory of Brazil, leading us to continue collecting, ensuring us, on the other hand, a life of

Past, present and future of public-private partnerships. The Museum Mayer van den Bergh

Ulrike Müller

This paper examines historical aspects, contemporary practices and future perspectives for public-private partnerships in the museum world. On the example of the Museum Mayer van den Bergh, I discuss how such collaborations emerged and evolved over time, and how they can contribute to the meaningful interaction with art and heritage collections in the future.

The Museum Mayer van den Bergh was created in 1904 to house the collection of Fritz Mayer van den Bergh (1858-1901) that includes such world-famous masterpieces as Pieter Bruegel's *Dulle Griet*. After the collector's precocious death, his mother Henriëtte (1838-1920) had the museum built next to her house. Henriëtte's decision to found her own museum rather than give the collection to an existing institution was partly motivated by the family's catholic confession and political convictions, at a time when Antwerp was governed by a liberal city council. She gifted the building and the entire collection to a board of trustees whom she commissioned with the museum's maintenance as a private institution, and she determined that the collection must remain unaltered, conditions that are still operational today.

Initially, the museum was not accessible to the general public. This changed with the museum's incorporation within Antwerp's city museums in the 1970s. Since then, regular access to the museum is guaranteed, while it remains the property of the board. Currently, the board and the city jointly invest in projects such as the integration of the former family's house in the museum site and the digitization of the collector's and the museum founder's personal archives. In so doing, the Museum Mayer van den Bergh consciously embraces its particular history and status as a private institution within Antwerp's public museum landscape, pursuing its aim to become more accessible, relevant and meaningful to its visitors today and in the future.

Why collect? A reflection between psychoanalysis and private collecting

Priscila Brennand

This abstract aims to explore on the psychoanalytic aspects that forms a collector. The start point for this abstract begins with the Brazilian collector, Ricardo Coimbra de Almeida Brennand. What I argue is that a combination of personal characteristics such as obstinacy and his personal life was driving forces that resulted in the opening of the Ricardo Brennand Institute, in Recife -PE, Brazil in September 2002, and which raises some debates regarding the field of arts and psychoanalysis in general.

In this sense, there is a tangle of considerations that crosses collecting with the formation of desire. Passion, desire and possession are key words that define a collector. In the field of psychoanalysis, desire becomes a powerful analytical tool for understanding the *self* and collecting. Freud was one of the first to study the act of collecting. Walter Benjamim (1987) states that an authentic collector is in which possession is the most intimate relationship someone can have with things: not that they are alive within the collector; the collector who is alive inside the objects.

But, what happens in the case of Ricardo Brennand? After the construction of the Ricardo Brennand Institute, what impact can a "collection" bring to society? And, when the collector is no longer with us, what is the future of the collection? These inquires raises some debate because, after all, collecting is a human action – an action that is informed by the individual and their social environment To understand this, aspects of psychoanalysis will help to understand the collector and their desires to collect.

Pieter and Marieke Sander's collection

Marieke Sanders

For more than forty years, Pieter and Marieke Sanders have avidly collected the current work of both young and often unknown artists from the Netherlands and abroad, as well as by work by established artists who have earned their spurs. Their extensive collection includes paintings, drawings, sculptures, small sculptures, photographs, installations, video works and artist's books.

Last year Marieke Sanders and her daughter Albertine Zoetmulder and Pieter Sanders Jr. announced that they wanted to house a selection from the contemporary art collection, which she collected together with her husband Pieter Sanders (1938 – 2018), at five Dutch art museums. After the period of intensive orientation and selection, no fewer than two hundred and twenty-five works were distributed between the Centraal Museum Utrecht, Kunstmuseum The Hague, Rijksmuseum Amsterdam, Stedelijk Museum Amsterdam and Teylers Museum Haarlem

Collecting chaos: the struggles and perspectives of the museological and research institutions for safeguarding archaeological collections in contemporary times

Ana Paula Barradas Maranhão, André Luiz Campelo dos Santos & Henry Socrates Lavalle Sullasi

In Brazil, over the last few decades, preventive archeology, also called contract archeology, has stimulated the growth of archaeological research, especially after the consolidation of the Brazilian environmental legislation. Preventive archeology has the objective of combining several actions of protection, rescue and safeguarding of the archaeological heritage threatened by economic development. Preventive archeology projects currently correspond to a large portion of the archaeological studies carried out in Brazil, producing a wide range of collections as a consequence. Regarding the material remains collected in the field, it is necessary to consider the museological and research institutions, which have the obligation to guarantee the longevity and integrity of the artifacts under their protection, but unfortunately are facing a calamitous scenario in Brazil, where it is possible to find many examples of overcrowded, inadequate institutional storages, with few financial and professional resources. However, these institutions continue to work tirelessly, receiving and storing archaeological materials due to the lack of better-equipped places, although this act can lead to the loss of data (knowledge), its context and often the artifact itself. The challenges faced by the professionals that manage these collections are enormous, especially with regard to the issues involved in the use of priority criteria when safeguarding, something often adopted due to the above-mentioned points. Having said that, the purpose of this work is to present new contributions and perspectives for the use and extraversion of archaeological materials stored in research institutions, uniting in the same initiative approaches aimed at the exposition, safeguarding and even scientific research of the artifacts. As a case study, a project to be implemented by the Department of Archeology of the Federal University of Pernambuco will be presented. Precisely, the project aims to overcome the safeguarding challenges arising from the constant, and increasing, accumulation of materials from preventive archeology.

Rapid response collecting at the Victoria and Albert Museum: a study of the impact of crisis on museum ethics and practice

Michelle Cook

The paper presents an account of how crisis impacts contemporary museology through a case study of Rapid Response Collecting at the Victoria and Albert Museum, a pioneering acquisition strand that enables the immediate collection and display of contemporary designed objects.

The classification of “Rapid Response Collecting” is complex. The early use of the term within museology is closely linked to the programme at the V&A was largely functional: denoting the acceleration of an existing practice following a logic of speed. Meanwhile, public discourse, the term is associated with disaster management and emergency services.

The Covid-19 pandemic has been a catalyst for change, leading to the emergence of rapid response initiatives within other UK museums. This replication has concurrently integrated this collecting practice within contemporary museology and brought to light the ethical implications of this work, and the impact it has upon community engagement and internal ways of working.

This research project uses original interviews with a diverse sampling mix and an inductive approach to derive the professional ethics that propel this emerging practice, and how it fits within long-term collections development and collections management processes. I will trace the development of specific Rapid Response collections from acquisition to display to evaluate the extent to which Rapid Response Collecting is an enactment of individual or institutional activism and identify how an accelerated collecting process influence stakeholder engagement. I will analyse the connectivity of “rapid response” objects within the catalogue, speculating about how their documentation might influence the long-term visibility of certain narratives within the museum, and link outwards associative network of actors, artefacts and events.

This paper offers a hypothesis of how Rapid Response Collecting, as practice and policy produces new museum temporalities, museum ethics and collections development strategies, and considers what this approach offers to the making of Future Museum.

Scientific collections**Rosélia Adriana & Cintia Maria**

The scientific collections of various institutions in the country have serious problems with regard to good conservation and communication practices. There are many questions raised in the centers, departments and research laboratories about collections formed for didactic purposes, as these are seen from specific perspectives, and are not always addressed as important assets for preservation and studies on cultural material.

These collections also incorporate, however they are not treated as such fortifications, given the practical and dynamic character that they acquire, as they are inserted in contexts of use, but when completing this mission, the collection that as demonstrates the historical context of practices, activities and forms of research in different areas of knowledge, from a certain period.

It is important to discuss how institutions and deal with these collections and their historical role, as it is possible to realize that this heritage can be safeguarded, however, several institutions have this difficulty in allocating these collections to memory centers, museums etc.

For example, the wax collection of the Memorial de Medicina de Pernambuco stands out, a collection composed of 36 items. The molds developed from waxing, a technique widely used in medical activities, which anatomically reproduce parts of the body for the development of studies, in the area of dermatology and revelation the technique used to demonstrate pathologies, in a given time.

Thus, it stands out in university contexts, where there are immense collections for study and research. It is necessary to think about the future of these didactic collections, in a broader perspective, which encompasses strategies and studies aimed at their example, an example of an evolution of practices, ways of knowing and the historical potential, giving these collections a new meaning for the present. How should a museology work with research centers and institutions to contribute to the preservation and dissemination of these goods?

The importance of emotions and things. Contemporary praxis of collecting everyday life**Els Veraverbeke**

Contemporary collecting everyday life is a challenge for all museums and other heritage organisations about this theme. Not only the theme is very extensive, the possible heritage is very divers: it's not only about objects or things but also about digital and cyberculture and immaterial heritage. Collecting material culture is under pressure. Storage and workload is expensive, preservation of contemporary materials, for example the diverse range of plastics, is complex and needs in-depth research. And yet, collecting things is of great value to the cultural heritage of today and tomorrow. Recent research relating to contemporary material culture challenges the collection policies of heritage organisations. What is the impact of the decreasing lifespan of utilitarian objects in current-day consumer society and increasing human life expectancy on how material culture is approached and valued? Collecting contemporary material of daily life challenges the scope of traditional collection valuation and management.

Increasingly, heritage organisations as well as researchers like pay attention to the importance of "emotions" in presentations, exhibitions and public activities. Do curators or collection managers allow emotions to play a role in the collection policy? Can emotions be captured and conveyed through objects? How does material biography relate to contemporary documentary or biographical collection methods, selection criteria, and research strategies about every-day utilitarian objects and the emotions they invoke in communities, groups, and individuals in the past, present and future. As researcher about emotions and contemporary collecting and as curator in the House of Alijn this presentation combines theoretical insights and the contemporary praxis of collecting everyday life.

Outside the box: creating new outreach interactive practice in Taiwan Museums

Chelsea Wang

Museums has been encounter many unexpected challenges in the external environment. These dilemmas have prompted museum staffs to think about more diversified communication models in order to continue to reach the public. Under the COVID-19 epidemic, the people in Taiwan are lucky to maintain free activities in daily life and have safe open spaces. However, Taiwan's museums are still affected by the overall environment and begin to change, such as organizing small-scale activities, or changing the form of exhibitions, etc.

In this study, we will show how museums in Taiwan use small-scale creative activities and exhibitions to extend the meaning of collections and create interactions with new audiences. Affected by the epidemic, many large-scale museum exhibitions have been blocked, but Taiwan's government still announced that it will hold a regular 2021 Creative Expo Taiwan in April as scheduled. This expo is mainly to provide Taiwan's cultural and creative industries brands with a stage for display. National Museum of History(NMH), which is currently closed for renovation caught this opportunity to join the expo with a special curatorial theme.

NMH curated "Collecting Present" as the curatorial theme, corresponds to the Chinese, which implies the initiative and extended meaning of collection in contemporary museology, and "present" refers to the gift and the state of time. Through the main context with the core concept of "present", they tried to explore the form of creative products as a present or we call gift into a variety of social relationship networks. They are also intended to show the museum's emotions and cherishment for the transformation of images from the collection into products. The main context of this small-scale exhibition is about storis from the collection to creative products. The museum uses the collection which is transformed into various types of presents products and enters the life of the public through cultural entrepreneurs.

NMH curated multiple interpretations of present includes the important reciprocal spirit in the Taiwanese society, evolution of time, the social behavior of human beings. Creative products as presents are interwoven into an exchange circle of social relations. Because nearly 80% of the audience in this Expo over the years are young people, this is a very lacking audience group in this museum, therefore, NMH has a good opportunity to meet new audiences. In this case, the museum uses satellite-shaped outreach displays and interactive activities to connect creative products, traditional social habits and new audiences. It also makes museum to think about how we can use new imaginations to bring more intimacy to the audience when the traditional collection exhibition is unavailable, and the new stimulation that may be brought by contact with different fields.

Collections and mindfulness in the museum experience

Joacy Ferreira

This paper deals with the relationship between collections and mindfulness practices developed in museums, with the objective of describing and characterizing activities related to the promotion of physical and mental well-being as one of the dimensions of museal experience. The collections, when presenting a sense of permanence, externalize memories and feelings, and the idea of mindfulness are related both by the careful practices of organization, collection, classification and ordering; as for the museum experience, by provoking remarkable moments in the visitors. To understand how museums connect these aspects in their activities, websites, social media, articles and projects prepared by institutions that develop educational programs focused on the practice of mindfulness were researched. As a result, actions were identified that include meditation, yoga, painting and sensory exercises, applied to different audiences such as children, teachers, students, workers, the elderly and the general public. Thus, it was possible to map the activities carried out, the audiences involved, the methods and resources used, an example of lives and podcasts obtained by the Manchester Art Gallery and collective yoga activities, such as the Brooklyn Museum. The different projects point to the need for regular mindfulness practices, as it is a learning process, in addition to presenting benefits that range from the production of knowledge to the improvement in quality of life, concentration, creativity and resilience. According to the participants, museums act as spaces for the search for self-knowledge with a strong influence on their well-being. Therefore, mindfulness practices show as tools within the scope of the museum experience, able to unfold meanings for the future moment, or that challenge the constant imagination of new approaches for museums; while the collections awaken a dimension of permanence stimulate a reflection on the presence and full attention to the present

Capturing sporting spirit, retrieving olympic heritage

Patricia Reymond & Yasmin Meichtry

The Artefacts collection held by the Olympic Foundation for Culture and Heritage in Lausanne exists largely thanks to the donations made by Olympic organisers and participants. Collecting items at the Olympic Games is part of a certain continuity, as early officials of the International Olympic Committee (IOC) gathered objects and archival documents for the first Olympic museum established by Pierre de Coubertin in Lausanne in 1923. Sixty years later, this activity took a decisive turn, when the museum sent its first staff delegation to collect items on site during the Games' time. Today, collecting is a key activity of the people in charge of the cultural heritage management. It combines a 2 years action plan operated from Lausanne and rapid response collecting operations during the event itself. At first centred on objects, the collection process is more focused on the people and their stories, especially since the launch in 2012 of interviews programmes with Olympic athletes and designers. Like many institutions retrieving contemporary materials, we see on site collecting as a great opportunity to update the collection and connect it to the current societal issues. Sharing this heritage is a great way to engage with our worldwide audiences, as well as with the actors of the Olympic Movement. At the same time, the practice raises questions about the representativity, relevance and thoroughness of the collection. It also questions our ability to cope with the sustained growth of the collection, every two years upon each edition of the Olympic Games. The contribution aims to present the shift in collecting operated in the recent years, as well as the recurrent challenges and benefits of collecting contemporary materials in the sports field. It will also outline the future development of the collection with new types of objects and materials, requiring renewed approaches of documentation and preservation.

Activism and involvement in Paço do Frevo (Recife-Brazil): the collection between objects and society

Nicole Costa

Musealize the immaterial and the perspective of the community operated by Frevo - intangible heritage of Brazil (IPHAN, 2007) and of humanity (UNESCO, 2012) - was one of the objectives in the creation of Paço do Frevo, in 2014. Located in Recife, city of northeastern Brazil, Paço has collections that both question the very notion of collection - since it gathers items linked to the immateriality that Frevo triggers - and, on the other hand, seek to integrate the institution with the different trajectories of people and collectives that Frevo articulates. More than a sacred "temple" - in which visions and speeches are unique and issued by maximum authorities, Paço do Frevo proposes that its objects and narratives use the power of memory (CHAGAS, 2003), of playfulness and the interpretative in favor of the collective that the communities articulate. The causes of gender, racial, and other activism issues are, in this sense, fundamental in Paço, as it allows its harmony with the society in which it is inserted. Based on these assumptions, the article will analyze, through a case study, how the Paço's programs, online and offline, seek to build an empathic cultural space (JONES, 2020) and integrated to the urgent needs for reflection and action, in the construction of collaborative societies that respect and value diversity. Thus, the analysis realizes how the Paço collections reflect the historical trajectory of Frevo and stimulate the involvement of the most diverse audiences with urgent activism for today's societies. The proposal is based on realizing how concepts historically associated with museums - such as collections and objects - are used as links between the immaterial and the Frevo communities, bringing reflections on the musealization of intangible heritage and its potential as a catalyst for new worldviews.

Gender consciousness in collecting activities

Cheeyun L. Kwon

Gender representation in collections and museum displays is an ongoing issue in museums around the world. Historical museums typically follow the actions of men as protagonists of history-making, while natural history museums commonly display male specimens when explaining the evolution of the human species. Equally, female artists are underrepresented in art museums as a result of the practices in an art world dominated by male professionals. This undoubtedly instils a skewed, discouraging worldview in the upcoming young generation, intimidating girls from venturing into professional endeavours.

Gender sensitivity and consciousness in collecting activities thus need to become a contemporary praxis. One of the biggest difficulties encountered by women's museums around the world is the scarcity of documented materials on and by women, a result of the social conditions in the past, where education was the prerogative of men. Together with issues of race, climate, and immigration, gender representation in collections may have a relevant impact on today's society and future generations. My paper will present the current situation in Korea and the remedial efforts carried out in particular institutions.

When the museum collects experiences: immateriality, collections and new museal practices

Eduardo Sarmiento

This paper seeks to offer a discussion on the challenge of exploring and representing the immateriality of the collections in the context of museums. Starting from the specific observation of an institution dedicated to Intangible Cultural Heritage, Paço do Frevo, Recife-PE, Brazil, first, aims to inquire about how the dematerialization of the world affects the collections, and then, reflect about the place that experience can occupy in updating the notion of "museological object". With this, we want to open a dialogue about new types of museum scenarios, collections and collecting, accompanying the displacement of the object to the subject, that is, of what escapes the tangible, which happens at the moment, the result of human relations. In the end, in addition to proposing an update on the object system, illuminating its agencies and borders, it is expected to highlight contemporary efforts to capture and recognize the definition of politics and decision-making related to the use and management of the contents and experiential, performative and intangible collections, elaborating a new modality of understanding, of approaches and museological practices, which allow us to advance the question about what the concept of intangible comes to add to museums.

Things we think with'

Katie Dyer

In recent years the Powerhouse Museum has undertaken a number of artist-led projects that privilege experimental and process-driven forms of contemporary practice. The Powerhouse Museum's collection is historical and copious – though not encyclopaedic. This paper develops a curatorial approach which is sensitive to the affective work audiences do in exhibitions and supports contemporary practitioners as they radically move beyond disciplinary boundaries and situate art's relationship to particular histories.

The breadth of the applied arts and sciences collection at the Powerhouse Museum can speak to nuclear physics, climate science, economic botany and astronomy as well as colonial legacies, digital technologies, domesticity, faith and ritual. The artists research-based projects are inspired by the collection objects, but also critique collecting practices, that have, for example, equated human remains with flora and fauna, or have venerated extractor technologies while avoiding discussions on the future impacts on the environment and society. This paper will examine how the artists' projects propose an urgent need to imaginatively utilise museum collections to reconsider histories from multiple spheres of knowledge and perspectives and point to possible shared futures.

I will consider in detail the projects created with artists Brook Andrew (Wirradjuri artist and scholar); Ramin Haerizadeh, Rokni Haerizadeh, and Hesam Rahmanian (Dubai-based Iranian artists collective) and Kate Scardifield (feminist approaches to collaborative cultures). These artists' experimental practices have proven to be liberating to the collection objects themselves, the meanings they embody and the human and non-human relations they participate in. Specifically, this paper illustrates methodologies in contemporary practice that challenge the framing of museums as 'bureaucracies of care'; that decentre the human in order to open up affinities with bodies, materiality and technologies, and that address an urgency to mobilise collection material to inspire future thinking and imaginaries.

Biographies and itineraries: decolonization and art policy of a heterotopic collection. Inspiring new looks

Hugo Coelho & Ruth Gabino

This communication aims to present the polysemic practices of the collector Ricardo Coimbra de Almeida Brennand, who throughout his life acquired works of art that make up his heterogeneous collections at auctions, antique fairs and antique shops. We will demonstrate how Instituto RB's collection is made up of a set of collections, where each work has trajectories permeated by stories and marks of affection that can serve as inspiration for future practices. The idea is to provide a dialogue between the biography of objects and their multiple collections. We discuss how unspoken stories, erased by an official story, awaken the public's interest in objects, as well as how it is possible to transform them into knowledge through art education. Walter Benjamin will say that "the existence of the collector is the dialectical tension between the poles of order and disorder". These contradictions are present in expography and can be important tools for thinking about the theme of decolonization and art policy. The contradiction of expography becomes more latent since the works are musealized, but it clashes with the collector's perspective. We will seek to explain how these issues make the museum heterotopic and how it can inspire new perspectives and new practices

Heritage Education autochthonous' experience

Maysa Borges, Alex Sandro, Dirceu Marroquim, George Félix, Maria Cíçilia , Bruno de Sousa & Francisco Milton

Recife, capital of the state of Pernambuco, holds in its territory multiple temporalities of human experiences that are already so distant that they left their marks, either in people's imagination or in their material traces. Walking around the city is more than a simple mundane activity, it's also a powerful path for social transformation and building bonds between people and places. In this sense, the present work intends to analyze the experience of autochthonous when interacting with geolocalized media installations about the cultural heritage of the place where they live and circulate, through the use of digital media and mobile devices. A remote digital ethnographic study was conducted based on narratives from the experience of local residents that frequently visit the neighborhoods of Santo Antônio and São José (in Recife's downtown) and the relationship they established with their memories and the territoriality presented in the platform. Thus, we seek to understand how digital media can act as a tool for constitution and expansion towards the rescue of the experience of walking around the city. For this project, a geolocalized system with 60 points and 10 routes with collections of media (photos, videos and audios) was proposed, associating places of memory and characters from the history of Dutch's permanence period in Pernambuco, between 1630 and 1654. The results reveal that the geolocation of these spots can effectively stimulate the development of interactive and hybrid experiences in the way people use these media in urban spaces. As well as how these installations are interpreted as ways of providing narrative exchange and learning beyond traditional spaces, such as schools and museums, and therefore bringing the theme of heritage education to the streets and public spaces in general.

Artemídiamuseu: the first digital art collection for Museu Nac. da República

Ana Avelar

The Museu Nacional da República gathers diverse and nationally relevant collections of contemporary Brazilian art constituting a referential institution in Brazil's Midwest. It is today the most visited museum in a region lacking in art museums. However, the COVID 19 pandemic and the subsequential digital adaptation of the Museum has brought attention to the need for contemporary digital artworks in the collections. Therefore, the Curatorial Academy, a research group based at the University of Brasília, proposed to establish a Brazilian digital art collection for the Museum oriented by similar criteria to the ones that are evident in the existing collections, such as broad representativeness based on artists' gender, region of origin and age. With that in mind, we proposed a collection of digital art, which should expand annually with new acquisitions; annual exhibitions from the collection; series of digital education and communication actions about the collection, featuring webinars, lectures, and other activities; accessibility to the collection's educational actions; and annual international digital artistic residencies that aim to foster exchange between local and foreign artists, while contributing to the internationalization of the Museum. In this paper, I will address the Artemídiamuseu project indicating theoretical references that guided the project while also demonstrating how collaborations between the Museum and academia can benefit both institutions in a time of profound budget cuts and Government instability.

***Virtual museum of ordinary things:
cybermusealization, collaborative curatorship,
access and interaction***

Rafael Teixeira & Juliane Primon

The Virtual Museum of Ordinary Things faces museavirtualization issues that are characteristic of virtual museums. Most Brazilian virtual museums work with collaborative curatorship. The museological practices adopted in these museums are substantially different from those adopted by traditional museums. The Museum of Ordinary Things (MOT) was created in 2014 with the purpose to preserve and share, virtually, the memories of each and every person, through their biographical objects, which accompany the lives of the subjects and acquire sentimental value. The reinvention of musealization, the museavirtualization, is the process by which the collection goes through the action of musealization from the donor of the object in the virtual universe. It is different from digitization, used by many museums, in which their existing collection is converted into another format, a digitized format, and thus made available through a website mistakenly called a "Virtual Museum." Museavirtualization consists of the musealization processes of acquisition, documentation and safeguarding, with museological methods of decoding for the virtual reality, and is supported by virtual exposure. As a result of this process, there is interaction and public feedback in real time. The proximity between the collection and the public through virtual visitation, contributes to the valorization and conservation of the heritage, enhancing the encounter of visitors with their local, regional, national and international heritage, strengthening the processes of museological communication, which, ultimately, promote appropriations and attribution of meanings from the repertoire of each subject to what is presented to them, as if they were in an exhibition room.

***Virtual reconstruction as an educative process in
collections and museums***

Eduardo Lira

The purpose of the study is to thought the digital transformation as way of educational process of colletions and musems. Currently the use of Virtual Reality (VR) of artifacts is an usual practice in several collections around the world, which aims to reconstruct objects through a graphical interface for visualization, documentation and interaction for users. However, how virtual reality may be a form of educational practice in collection institutions and museums? The inclusion of different groups, as the scholar and spontaneous, and the local community is one possibility to do this. So, the "virtualization" process can provide "the manufacturing" of a object and, through this interface, think collectively technical aspects of it, such as "How it was done?", "What is your shape?", "Your details?", "What was it made for?". This process can also inspire dialogues to reimagining the artifact, giving it new meanings and memories. The use of free softwares and open sources needs to be considered so that this action can be made more accessible, in addition to providing basic training in the use of these tools. As an example, the results obtained during the workshop "Faça seu acervo virtual!" ("Make your virtual collection!") will be presented, an educational action is going to be carry out at the Ricardo Brennand Institute during the 19th National Museum Week, whose theme is "The future of museums: recover and reimagine" and the objective is going to teach some steps on how to model a three-dimensional object using the free software Blender, which presents an accessible, free and intuitive interface, besides to reconstruct some pieces from the collection of the Ricardo Brennand Institute. Therefore, it will seek to unite cultural mediation within the process and to think together about the possible operative chains of the object and its functions.

Is there art in my house? Reflections on race, class and value in Brazil

Thayane Fernandes

Museum spaces are traditionally sites that hold records, be they stories, narratives or events about the world in which we live. Over time, museums, collections, collections, have been used in the service of coloniality, favoring mostly centralized and westernized discourses on the history of humanity, leaving little space for populations considered to be “subalternized” (SPIVAK, 2010). Art has been linked to power, class tastes and cultural and economic capital, creating its own discourses, silencing the voice of marginalized subjects and conferring little or no value on the artistic production that these subjects consume and produce.

That said, this exploratory communication aims to investigate the relationship between art, race and class based on an ethnographic work with two black people living in the city of Recife, Pernambuco, aiming to analyze and understand what they understand as art and their link with artistic objects and the most diverse types of imagery representations present in their respective homes. It is assumed that objects are not passive entities, but have an agency and are integrated with the dynamics of life and the environment (INGOLD, 2012; GELL, 1998). Thus, we seek to investigate in the flow of everyday life, what are the meanings attributed to this human-non-human interaction, when the analytical categories “race” and “class” are included in the analysis and linked to the notion of value.

Finally, there are more questions than answers: What can be considered Art? What kind of art fits in a museum? Is there a possibility of bringing people’s daily lives closer to museums? What is the role of the museum in the construction of decolonial narratives? What kind of Art do black people consume and / or do they feel represented?

Confronting difficult history through collection: a Regional Indigenous Museum case study from Taiwan

Chun-wei Fang

This paper investigates practical issues facing a regional Indigenous Museum that has exhibits on difficult history through newly acquired collections for its diverse communities. Between the end of the twentieth century and the early twenty-first century, regional Indigenous Museums proliferated across Taiwan with the support of the Taiwanese government. The enthusiasm for establishing these museums reveals a pervasive anxiety among Taiwanese Indigenous Peoples about loss of culture, cultural homogenisation, and modernisation due to colonisation since the beginning of the twentieth century. It has compelled Indigenous Communities to turn to museums to preserve and transmit their cultures. The Bunun Cultural Museum of Haiduan Township (BCMH) officially opened in 2002 through this trend. Through the display of intriguing objects, the realisation of ideas and the furtherance of riveting programs, the BCMH is committed to advancing education on and recognition of the past, present and future of Bunun history and culture. The BCMH serves as a hub that engages and encourages local communities to appreciate and safeguard their culture and history. In 2018, the BCMH received a donation of historical photos of the Bunun people in Taitung from the 1920s to the 1960s. Through research of related literature, analysis of Japanese household registration books, interviews with village elders and surveys of historical sites, curators have found the stories behind these invaluable photos that have been lost from memory for more than ninety years. However, these are stories of difficult parts of history during colonial rule, including cruel domination, battle, forced migration, land occupation and natural resource appropriation. The situation becomes more complicated as the compositions of local communities are diversified and different groups have had different historical experiences with regard to colonisation.

Respect our sacred: tensioning museum's practices**Pamela Pereira**

At 2020's september 21th, during the new corona vírus pandemic, the transference of a collection between two museums had occurred from Museu da Polícia Civil do Rio de Janeiro (MPCRJ) to Museu da República (MR/IBRAM). The act counted with the participation of afro-brazilian religious leaders², besides both museums directors. The transference results of a long memory conflict process and integrates an achievement of rewriting the past on the present through the afro-brazilian political protagonism.

Along the 20th century the police used extreme violence on the fulfillment of the 1890 brazilian's penal code and reunited afro-brazilian religious objects as crime evidences, gathering those in a collection. The afro-brazilian sacred, how these collection has been called by the religious leaders, is protect by the national heritage institution³ since 1938. The registration was made by the name of Coleção de Magia Negra⁴ which has been claimed to change by Liberte nosso sagrado, social movement campain responsible by the collection's transferences⁵.

Music instruments, Orixás' clothes and others cult objects are now in Museu da República. The institution is implementing strategies of sharing the collection management with the religious leaders. Thereby they could have the right to decide. The pursuit of a more simetrical way in this case is good to think on how museums handled religious and, mainly, sacred materials. In the matter of sacred objects and on this specific example the question is: Is it possible to conserve, documantate or even restore gods? If not, what should the institution do? Deaccessioning and Restitution are possibilities? Decolonization is the key to understand that. This article aim to analyze how collection's and museums' practices could be tensionate by the concept of respect when sacred materials are involved.

(De) Building immaterial ruins - a possible contemporary decolonial artistic practice**Oscar Malta**

This investigation aims to reflect the possibilities of a decolonial artistic practice around the Sciences of the Arts and its impact, mainly in the fields of audiovisual and photography. The expression decolonize has gained new importance in recent artistic practices as a radical challenge to Eurocentrism linked to art history. What is the possibility of a contemporary artistic practice decolonial? We observe, nowadays, the emphatic return of the word "decolonial", in a powerful way, corresponding to a multidisciplinary interest among scholars from different areas of Science. Colonialism left a trail of large unseen ruins, in addition to material debris. It is necessary to raise, in this research, the questions pertinent to a possible decoloniality, bringing to the fore possible new layers of memories and so to reflect on the (De) Construction of possible immaterial ruins. Patrimony Immaterial is a category resulting from the Convention for the Safeguarding of Intangible Cultural/ Patrimony Immaterial, adopted by UNESCO in 2003. In this sense, I try to contribute to the construction of the concept of immaterial ruins and its relationship with practices artistic. The Researcher / Artist, as an ethnographer, seeks to provide a possible layer of the real and / or the imagined, through the Sciences of the Arts. In this project, I try to amplify the poetic / theoretical nucleus of my research / artistic creation, reflecting in Museums and Collections as spaces that have not yet been made.

Danielle Kuijten (HOL)

Danielle Kuijten holds a Master of Museology from the Reinwardt Academy in Amsterdam. She is acting director and co-curator at Imagine IC, a pioneer in the field of contemporary heritage practices. Recent projects she produced here were on topics of resistance, religion, gender and slavery. At Imagine IC she also heads the co-collection lab. This lab researches a variety of collecting/collection questions in order to come to more equal democratic heritage practices. As a freelancer she is active in the heritage field under the name Heritage Concepting. Her main focus in projects here is on contemporary collecting methods, ethics of collecting and co-curating. Danielle has been an active member of COMCOL ICOM's international committee for collecting, since 2019 in the role of chair.

Renata Motta (BRA)

Renata Motta holds a PhD in Architecture and Urbanism (USP - University of São Paulo) and a Specialist in Public Management (CLP - Center for Public Leadership). She was a professor at Escola da Cidade and invited professor of the lato sensu post-graduation "Criticism and Curatorship" at PUC-SP. She worked in the area of museums at the Department of Culture of the State of São Paulo, as Technical Director of the State System of Museums (SISEM-SP) and as Coordinator of the Museum Heritage Preservation Unit. She was Technical Advisor to the USP Rectory in the area of museums and collections, working mainly on the restoration project for the Ipiranga Museum. She is currently the Executive Board of the social cultural organization IDBrasil, acting in the management of the Museu do Futebol and the Museu da Língua Portuguesa. She is president of ICOM Brazil.

Graça Brennand (BRA)

Her life has been dedicated to education and, in 2001, she opened the Educandário Nossa Senhora do Rosário located in the Várzea neighborhood, initially serving more than 250 children from 6 months to 6 years old, full-time and with 5 meals a day for the children and medical, dental and psychological care for both children and their relatives. She was the great supporter of the creation of the Instituto Ricardo Brennand, idealized by her husband, collector Ricardo Brennand. She is the current president of the Instituto Ricardo Brennand.

Hugo Menezes (BRA)

Professor at the Department of Anthropology and Museology, and at the Postgraduate Program in Anthropology, at the Federal University of Pernambuco. PhD in Anthropology from the Postgraduate Program in Sociology and Anthropology, Institute of Philosophy and Social Sciences, Federal University of Rio de Janeiro. Coordinator of the Museum and Cultural Heritage Observatory. It is dedicated to research related to the themes of intangible heritage, museums, objects, and popular festivals.

Ailton Krenak (BRA)

Activist in the socio-environmental movement and in the defense of indigenous rights, he organized the Alliance of Peoples of the Forest, which brings together riverside and indigenous communities in the Amazon. He is a Commander of the Order of Cultural Merit of the Presidency of the Republic and an honorary doctorate from the Federal University of Juiz de Fora, in Minas Gerais.

Don Thompson (CAN)

Don Thompson is the author of twelve books, including the international bestseller *The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art*. He is an economist and emeritus Nabisco Brands Professor of marketing and strategy at the Schulich School of Business at York University in Toronto. He has a PhD from the University of California, Berkeley, and has taught at Harvard Business School and the London School of Economics. He has written for publications as diverse as *The Times* (London), *Harper's Art*, *Fortune* and *Apollo*. He lives in Toronto.

Nara Galvão (BRA)

PhD Student and Master in Anthropology at the UFPE. Graduated in Social Communication - Journalism at the Unicap. She worked in the Analysis of Cultural Projects at the Fundação de Cultura da Cidade do Recife. She was a Capes scholarship between 2015 and 2017 and also in the Professional Development Program at the Rotary Foundation - Museum and Arts (USA). She organized the 1st International Symposium Collections and Collecting: Practices and Narratives in Contemporary. Has experience in Cultural Management and Production. She is currently the Director of the Ricardo Brennand Institute, Recife-PE. Research Collecting, Art Market, Gender and Art Politics. She is advisor at Paço do Frevo and Icom Brazil Board member.

Luisa de Peña Díaz (DOM)

Director General of the Memorial Museum of the Dominican Resistance. Interior Designer, with a specialization in Management, Economics and Financing of Culture in the area of museums, with a specialization in Art History. Postgraduate in Museology and Master in Museography. He is currently in the process of presenting his doctoral thesis in Museology. Specialist in Museum Financing Strategies, as well as specializing in the recovery of repression archives and historical memory; and a diploma in Pedagogy of Memory and Human Rights. Her professional experience began in 1990, in the area of museology, as a Museography Assistant at the Museu Naval dos Estaleiros Reais, where she was then Museography Supervisor until 1992.

Carlos Brandão (BRA)

Chief Executive Officer of EDUSP (USP Publisher) (as of September 2020). Director of the Contemporary Art Museum of the University of São Paulo (2016-2020). President of the Brazilian Institute of Museums of the Ministry of Culture (2015-2016). President of the IBERMUSEUS program (until December 2015). Vice-Director of the Institute for Advanced Studies at USP (2014). Director (2001-2005), Full Professor (since 1999) and curator of the Hymenoptera insect collection at the University of São Paulo's Museum of Zoology (until now). Degree in Biological Sciences, Institute of Biosciences, University of São Paulo (1977), Masters (1980) and Ph.D. in Biological Sciences (Zoology) from IBUSP (1984). Associate professor at USP in 1995. Adviser professor of the graduate program in Systematics, Animal Taxonomy and Biodiversity at the USP Zoology Museum. He coordinated and coordinates research projects, is part of editorial committees of magazines in the country and abroad, and councils of cultural entities. Elected member of the Executive Committee of the International Council of Museums (2010-2013; 2016-2022) and President of its Brazilian Committee (2006-2010). President of the Organizing Committee of the International Conference of ICOM Rio de Janeiro and organizer of the ICOM South-South Museums Dialogue, both in 2013.

Leen Beyers (BEL)

Leen Beyers is head of the curatorial department of the MAS museum in Antwerp (Belgium), which displays, researches and updates the MAS collection of 500,000 objects of history, art and culture associated with the city and port of Antwerp, with overseas shipping and maritime trade and with Europe, Asia, Africa, America and Oceania. She has a PhD in history and Ma. in anthropology. Her expertise as researcher and curator mainly relates to urban history, food culture, migration, oral history and memory. She is boardmember of ICOM COMCOL.

Alina Gromova (GER)

Dr. Alina Gromova is Research Associate of the Academy Programs of the Jewish Museum Berlin. She focuses on the Academy Program Migration and Diversity. She holds Magister degree in Jewish Studies and English Philology and received her Ph.D. from the Institute of European Ethnology at the Humboldt-Universität zu Berlin. Her experience in the museum field includes i.a. work at the Jewish Holocaust Museum and Research Centre in Melbourne as a curator assistant. Her research interests are Jewish Museology, Migration and Urban Studies, Jewish life in Germany and Migration in Museums. Her doctoral thesis "Generation 'kosher light'. Urbane Räume und Praxen junger russischsprachiger Juden in Berlin" ("Generation 'kosher light'. Urban Spaces and Practices of Young Russian-Speaking Jews in Berlin") was published 2013 and received the Humboldt-Preis in the field of Judaism/Antisemitism. Since 2020 she is a board member of ICOM Germany and affiliated board member of COMCOL.

Antônio Motta (BRA)

Antonio Motta holds a Masters in Modern and Contemporary History at the University of Paris-Sorbonne and a Doctorate in Social Anthropology at the École des Hautes Études in Sciences Sociales de Paris. Postdoctoral and Visiting Scholar and Research Fellow at Oxford University and London School of Economics and Political Sciences. He is a Full Professor at the Federal University of Pernambuco and a contributing professor at the Ibero-America Anthropology Program at the University of Salamanca / Spain. He was a visiting researcher at the Sorbonne, the Complutense University of Madrid, the University of Barcelona, the University of Coruña and the Institute of Social Sciences at the University of Lisbon. He was a member of the Management Council of the National System of Museums (IBRAM), a member of the National Commission for the Promotion of Culture of the Ministry of Culture and a member of the Advisory Council for the National Museum Heritage of IBRAM, a consultant at UNESCO in the area of cultural heritage. He was vice-president of the Brazilian Association of Anthropology and is currently a member of the Advisory Council of the National Historic Heritage at IPHAN and a CNPq Research Productivity Fellow.

Gloriana Amador (CRC)

I studied Art and Visual Communication with emphasis in Painting, at the National University of Costa Rica. I have been dedicated professionally to the management of collections of modern and contemporary art. I have been responding to the call of papers of the International Council of Museums (ICOM), to present in: Dresden, Germany (2014): "The Blossom Process: The process of transforming a storage collection into a Documentation Center. The case of the Costa Rican Art Museum"; New Delhi, India (2015) "The Poetics of Diversity: Documenting the poetry of diversity seen from Central American and Caribbean contemporary art collections"; and Milan, Italy (2016) "Urban-artistic acupuncture: Collecting narratives in public spaces". I work as the vice-president of the Board of Directors of the Costa Rica National Committee International Council of Museums (ICOM). I also work as the person in charge of the Virginia Pérez-Ratton collection in TEOR/ÉTICA. And I work independently in my personal project ArtCollectionsMaker ©, which is a digital project that creates analytical mapping tools through a computer link code to gather, socialize and view data and files documented over the years.

Jette Sandahl (DEN)

Jette Sandahl served as Director of Exhibitions and Public Programs at the National Museum of Denmark, and as Director Experience at Te Papa Tongarewa Museum of New Zealand. She was the founding director of the Museum of World Cultures in Sweden and of the Women's Museum of Denmark. Most recently, she was director of the Museum of Copenhagen. She has held a number of posts in the international museum world, and currently chairs the European Museum Forum.

Alexandra Bounia (GRE)

Studied Archaeology and History of Art at the University of Athens (Greece) and Museology at the University of Leicester (UK). Her research interests focus on the history, theory and management of collections and museums, museum ethics, museum sustainability, the role of museums in dealing with difficult and political issues. She has been a Professor of Museology at the University of the Aegean in Greece and she has published in Greek and international journals and books. She currently holds the position of Degree Coordinator for the MA Course in Museum and Gallery Practice in UCL Qatar. She is also currently the Chair of the Hellenic Committee of ICOM (2016-2018). She has published in Greek and international journals and participates in research projects in Greece and abroad, like the FP7 project EUNAMUS (European National Museums: Identity Politics, the Uses of the Past and the European citizen) (www.eunamus.eu). She co-edited with Susan M. Pearce the book *Collector's Voice: Ancient Voices*, which was published in 2001 by Ashgate Press. Her book *Collectors and Collections in the Ancient World: The Nature of Classical Collecting* was published in 2004 by the same publisher, while in 2009 her book *Behind the Scenes of the Museum: Collections Management in Contemporary Museums* was published in Greek by Patakis Publications. Her most recent book, written together with Theopisti Stylianou-Lambert, and entitled *The Political Museum: Power, Conflict and Identity in Cyprus*, was published in 2016 by Routledge.

Grace Ndiritu (GBR/KEN)

Grace Ndiritu is a British-Kenyan artist whose artworks are concerned with the transformation of our contemporary world, including the impact of globalisation and environmental justice, through her films, photography, paintings and social practice projects with refugees, migrants and indigenous groups. Works including *The Ark: Center for Interdisciplinary Experimentation*; *COVERSLUT*© fashion and economic project; and performance art series, *Healing The Museum*, have been shown around the world since 2012.

Ndiritu has been featured in *TIME* magazine, *Phaidon's The 21st Century Art Book*, *Art Monthly*, *Apollo Magazine's "40 under 40"* list, *Elephant* magazine, and *The Sunday Times Radio Show with Mariella Frostrup*. Her work is housed in museum collections such as *The Metropolitan Museum of Art (New York)*, *The British Council*, *The Modern Art Museum (Warsaw)*, and private collections such as the *King Mohammed VI Collection in Morocco* and *The Walther Collections in New York and Germany*. Her experimental art writing and images have been published in her non-fiction book *Dissent Without Modification* (Bergen Kunsthall) in 2021; *The Whitechapel Gallery in the Documents of Contemporary Art* anthology series; *The Paris Review*; *Le Journal Laboratoires d'Aubervilliers*; *Animal Shelter Journal*, *Semiotext(e)*; *The MIT Press*; *Metropolis M*; and *The Oxford University Press*.

Eunice Bâez (CRC)

Communication specialist, journalist, writer and audiovisual producer specialized in art, culture and museums. Experience as a cultural journalist and film critic in different media. Marketing and communication strategy consultant for cultural projects. Press management specialist. Currently audiovisual producer and communication and culture advisor in the Legislative Assembly of the Republic of Costa Rica. Chair at the Costa Rican chapter of ICOM. Museum consultant and coordinator of the Curatorship Commission of the Museum of Identity and Pride (MIO).

Cláudia Porto (BRA)

Claudia Porto is a museum consultant. She coordinates the MuseumWeek global festival in Brazil and is a professor of social media strategies at the Museum Management MBA at Universidade Cândido Mendes. She was the British Council's arts and exchange coordinator, director of Casa da Marquesa de Santos and member of the State Council of Culture of the State of Rio de Janeiro. She created Brazil's first museum website in 1996 and organized the first Wikipedia edit-a-thon for museums in Rio. She is a member of the International ICOM Committee for Collecting (COMCOL) and the Administrative Council of ICOM Brazil. She is a public servant of the National Congress, in the Department of Digital Preservation.

Clara Nunes (BRA)

Graduated in Museology from the Federal University of Pernambuco (2018). She is currently a Museologist and Coordinator of the Museology, Conservation and Restoration Sector at the Ricardo Brennand Institute. She worked in the development of the activities of the Division of Museum Studies and Community Actions and in the Coordination of Museology at the Museu do Homem do Nordeste (2017-2019). Providing assistance to researchers, assistance in activities related to the development of exhibitions, documentation and conservation of collections. She was a PIBIC/UFPE/CNPq scientific initiation scholarship in the project 'Study of scientific collections at UFPE: conservation and disposal in the second half of the 20th century.'

Bruno Brulon (BRA)

Bruno Brulon Soares is a museologist and anthropologist based in Brazil, professor of museology at the Federal University of the State of Rio de Janeiro (UNIRIO) and professor in the Post-Graduate Program in Museology and Heritage (UNIRIO/MAST). He coordinates the Laboratory of Experimental Museology at this university, working closely with community-based museums and with several projects at the grassroots level involving cultural heritage and museums. Currently he is chair of the ICOM International Committee for Museology (ICOFOM) and co-chair of the Standing Committee for the Museum Definition (ICOM Define). He is the author and editor of several publications on Museology and Heritage, including the series of books "Decolonising museology" (ICOFOM/ICOM). His research currently focuses on museums decolonisation, community action and the political uses of museums and cultural heritage.

Alexandro de Jesus (BRA)

Graduated in History from the Foundation for Higher Education of Olinda (1999), Master in History from the Federal University of Pernambuco (2003) and Ph.D. in Sociology from the Federal University of Pernambuco (2010). He is Adjunct Professor at the Department of Anthropology and Museology at the Federal University of Pernambuco and a member of the Research Ethics Committee at the same IES. His research problematizes, on the one hand, the policies for culture developed in spaces of decoloniality, and, on the other, the relations between research and ethics.

Daniel Vieira (BRA)

Daniel de Souza Leão Vieira is an adjunct professor at the Department of Anthropology and Museology at the Federal University of Pernambuco - UFPE and a permanent member of the Graduate Program in History at UFPE. He currently teaches courses in the Bachelor of Museology course, linked to the History of Art, being also linked to the Museo-Lógicas research group and to the extension project involving the Museológica Podcast. He holds a Degree (2000) and a Master (2003) in History from UFPE and a Doctor (2010) in Humanities from the University of Leiden, Netherlands. His areas of interest are Museum Studies, Visual Culture, Image History and Social Imaginary, with a focus on the political landscape of Brazil in the work of Frans Post (1612-1680) and on the memory of Dutch Brazil in the museums of Pernambuco.

Emanoel Araújo (BRA)

Emanoel Alves de Araújo is the founder of the Afro Brasil Museum, where he works as director and curator. He studied at the School of Fine Arts of Bahia (UFBA) and was devoted to various artistic works in sculpture, engraving and illustration. He was awarded the gold medal at the 3rd Graphic Biennial of Florence (Italy) in 1972 and won the São Paulo Association of Art Critics (APCA) award for best engraver and best sculptor. He was director of the Bahia Museum of Art (1981-1983) and of the São Paulo State Gallery (1992-2002), as well as the Municipal Secretary of Culture of São Paulo. He taught graphic arts and sculpture at the Arts College at The City University of New York (1988). In addition to being an artist, curator and manager Emanoel is a collector of works of art.

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**Selet - Produtora de conteúdo
Audiovisual**

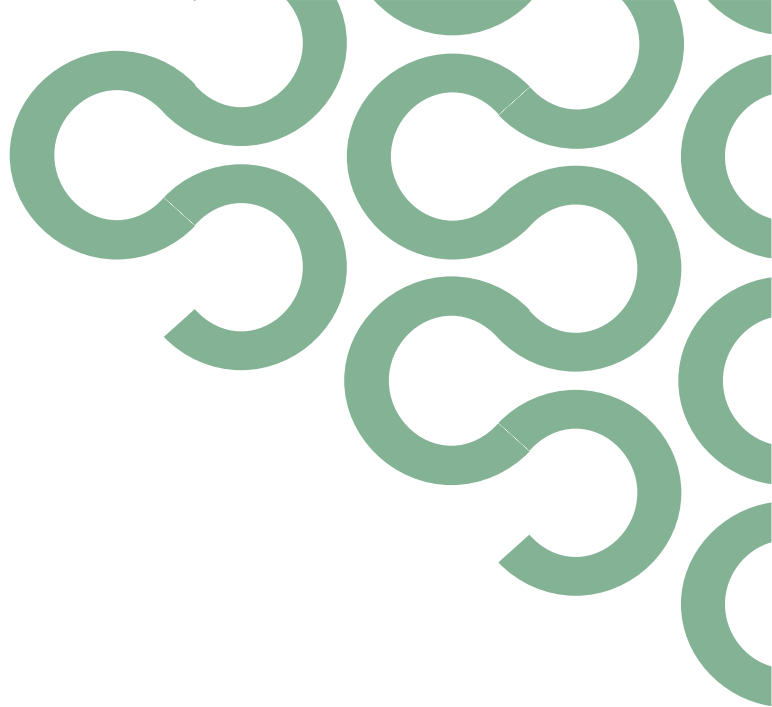
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