

CONTEMPORARY ART COLLECTIONS IN LATIN AMERICA AND THE CARIBBEAN

REGIONAL SURVEY 2021

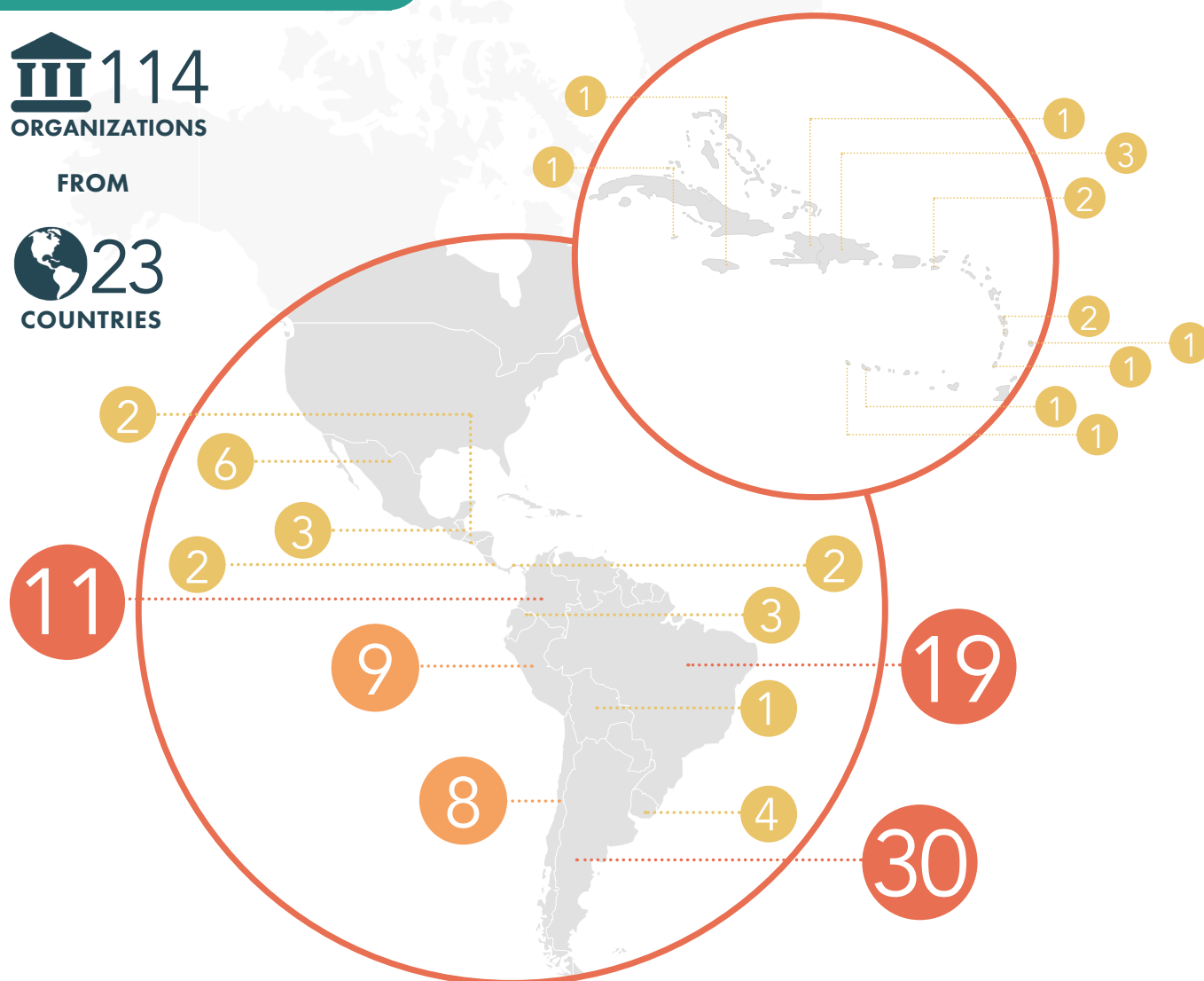


WHO PARTICIPATED

114
ORGANIZATIONS

FROM

23
COUNTRIES



TYPE OF ORGANIZATION

22%

39%

39%



- A contemporary art museum
- Other kind of museum that has a contemporary art collection
- Other kind of organization that owns or manages a contemporary art collection:

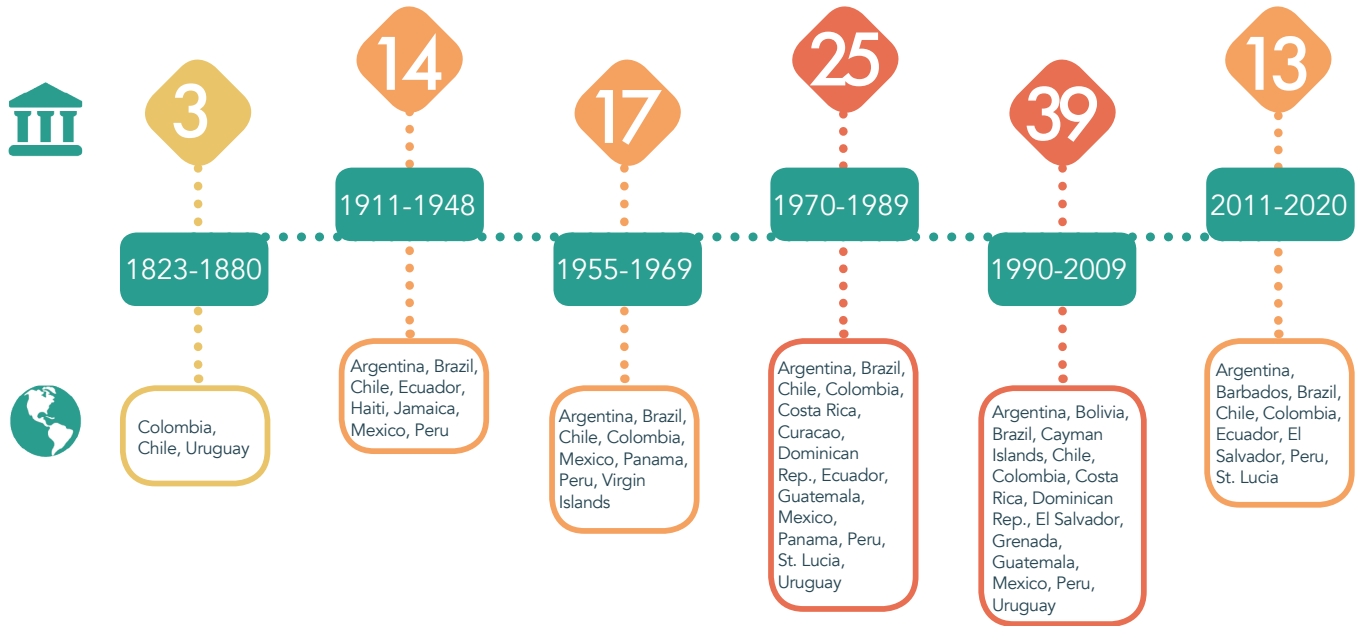
- Art gallery
- Fine Arts School
- Open air exhibition
- Private foundation
- Cultural center
- Documentation center
- Contemporary art center
- Showroom
- Retail store

TYPE OF GOVERNANCE



- 50% Private
- 25% National
- 11% Municipal
- 09% Regional/Provincial
- 05% Mixed (Public/Private)

WHEN THEY WERE FOUNDED



HOW THEY DEFINE CONTEMPORARY ART

BIDIMENSIONAL and TRIDIMENSIONAL art, and PERFORMANCE art

contemporary PHOTOGRAPHY

EXPERIMENTAL PLASTIC or VISUAL CREATION

art production AFTER the WWII

NON TRADITIONAL techniques

expression of the AVANT-GARDE

art of TODAY

art practiced since 1950

art practiced since 1980

art produced post the FINE ARTS ACADEMY period in 1927

art practiced since 1970

UNCONVENTIONAL perspective

historical, social, economic and cultural EXPRESSIONS of the SOCIETY

artistic expression of the 20th CENTURY

POPULAR art and TRADITION

constantly CHANGING art

art practiced since 1960

art that has NOT BEEN described as CULTURAL HERITAGE

GLOBALIZATION art from XXI CENTURY

PUBLIC ART

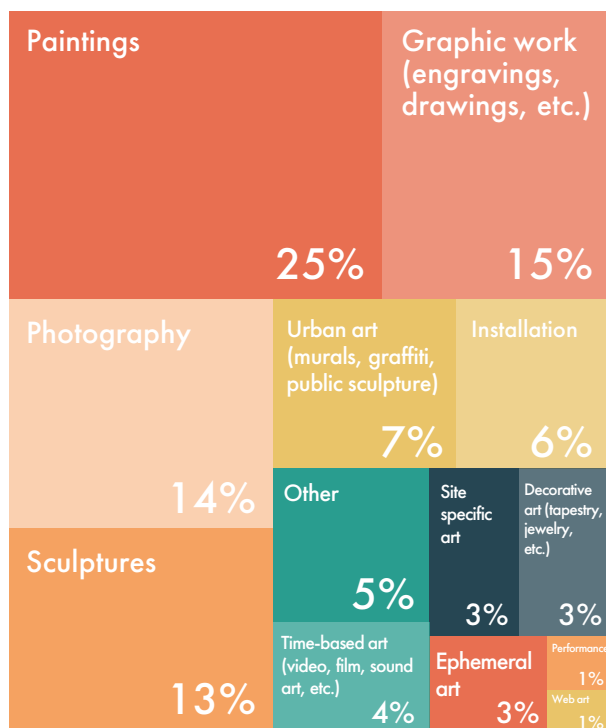
period after MODERNISM

art practiced since 1990

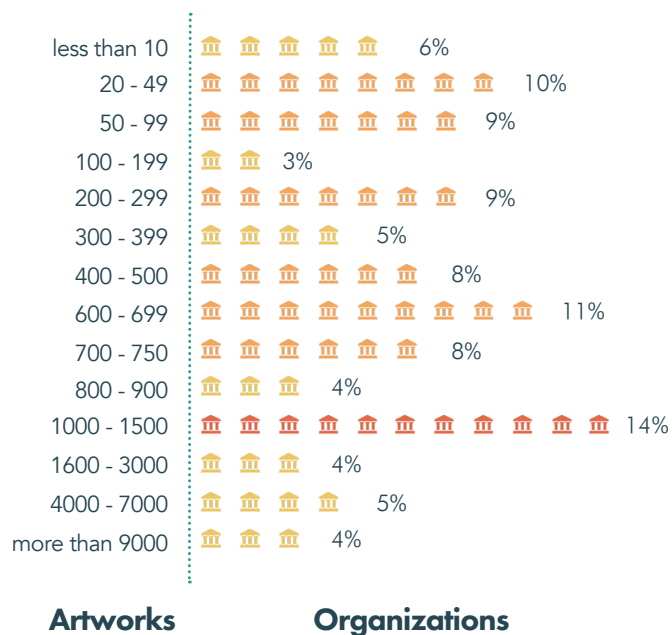
art by CONTEMPORARY artists

COLLECTIONS PROFILE

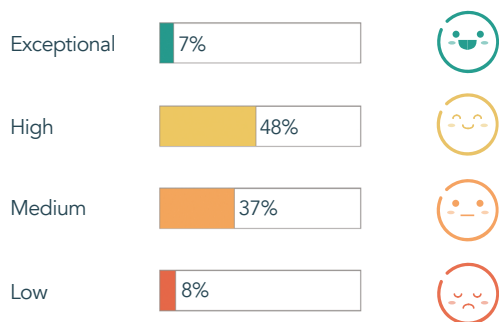
TYPES OF ARTWORK (Average composition)



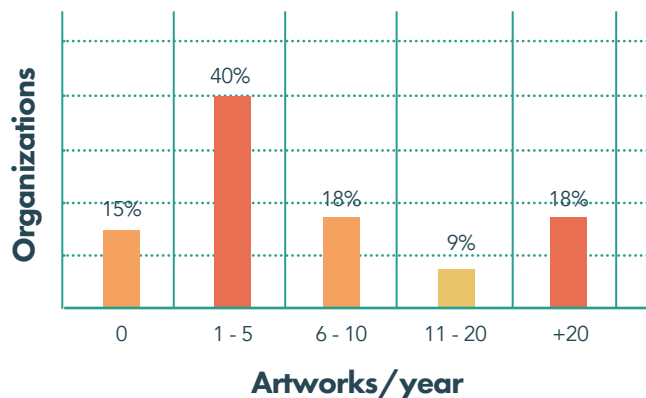
SIZE (Number of artworks)



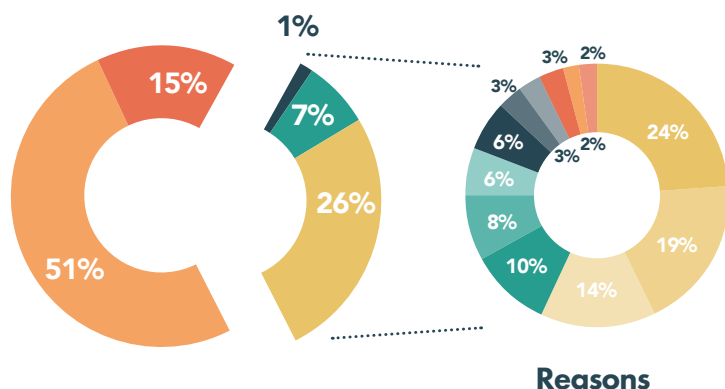
PUBLIC INTEREST



GROWTH RATE



STATE OF CONSERVATION

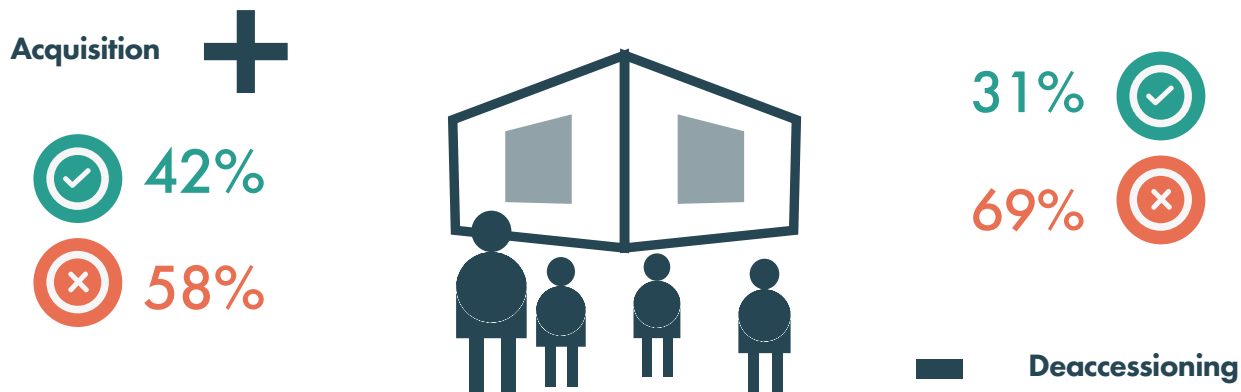


- Lack of specialized staff (Incorrect handling)
- Lack of funding
- Not enough storage
- No humidity and temperature control
- Biodeterioration
- Lack of documentation and registration
- Disinterest of the authorities
- Non-existence of a permanent collection
- Lack of conservation actions
- Natural hazards
- Privatization
- Art presented in public spaces

● Excellent ● Good ● Average ● Poor ● Terrible

MANAGEMENT, USE, CONSERVATION

EFFECTIVE POLICIES



INSURANCE COVERAGE

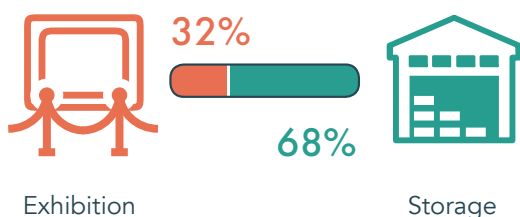


EFFECTIVE REGISTRATION AND DOCUMENTATION

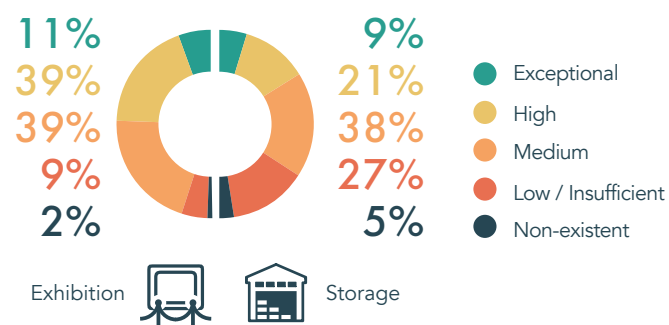


EXHIBITION AND STORAGE

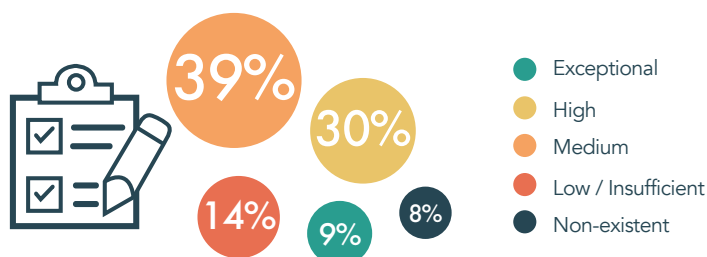
Artworks in exhibition and storage (Average)



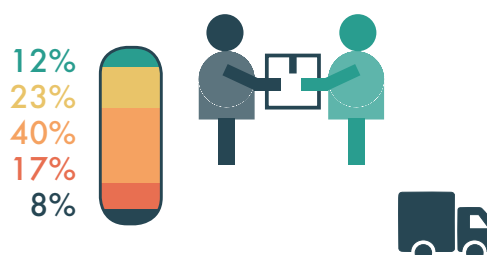
Suitable conditions for:



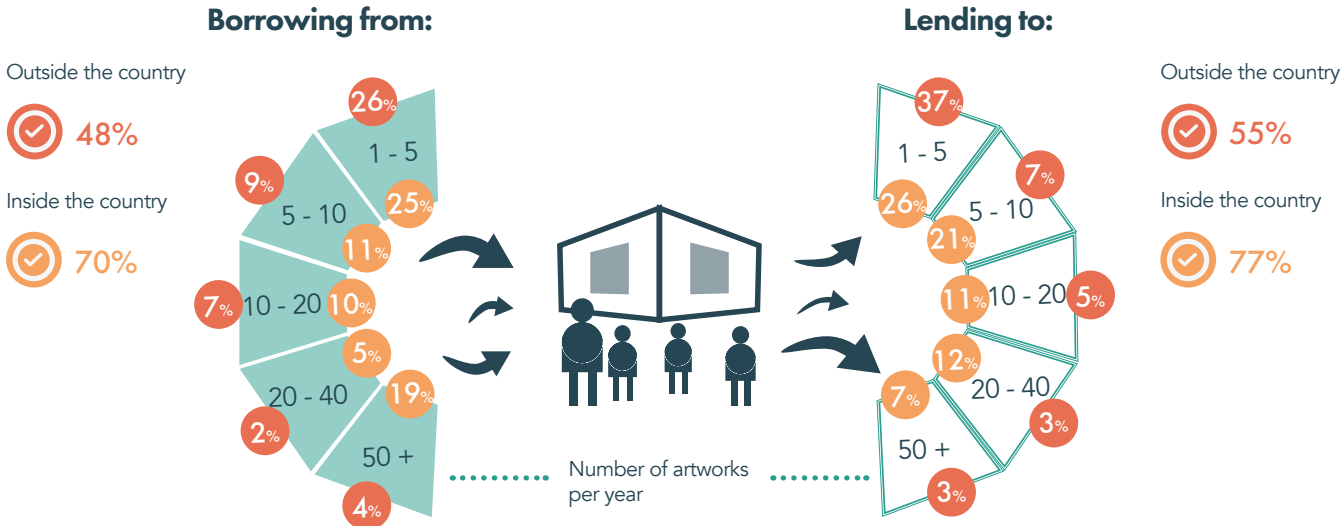
Documentation for re-installation ability



Handling, moving and transportation ability



COLLECTIONS MOBILITY



WHAT COUNTRIES COLLABORATE MOST OFTEN



Most common lenders and borrowers



ABILITY TO ADDRESS CHALLENGES

Interpret and assess the significance of the artwork

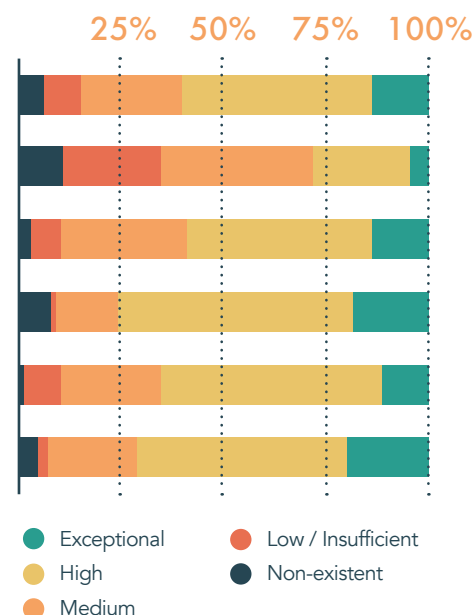
Conserve-restore "non-traditional" materials

Maintain the conceptual integrity of the artwork

Establish adequate ethical principles for conservation/restoration of the artwork

Establish an effective decision-making process

Communicate with the artist and/or artist's representative

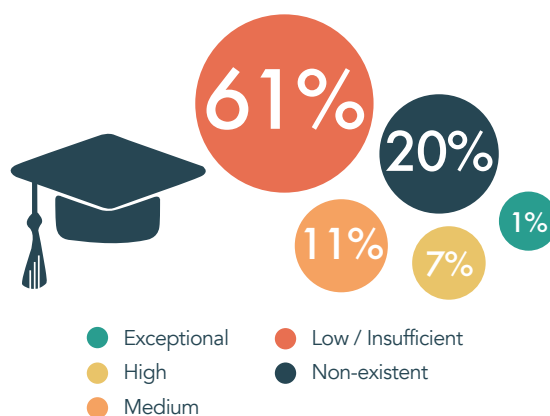


AVAILABILITIES IN THE NATIONAL CONTEXT

LEGAL FRAMEWORK FOR CONTEMPORARY ART

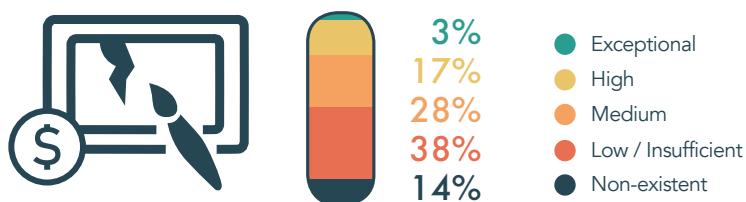


UNIVERSITY PROGRAMS/SPECIALIZATION COURSES FOCUSED ON THE CONSERVATION OF CONTEMPORARY ART



FUNDS/RESOURCES

Conservation / restoration projects

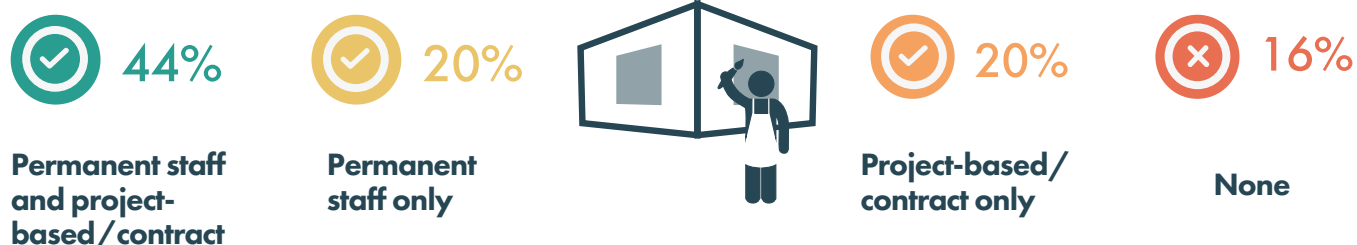


Publish, disseminate, and promote new research on conservation / restoration



PROFESSIONALS PROFILE

CONSERVATION AND MANAGEMENT PROFESSIONALS



PROFESSIONAL NETWORKS, FORMS OF COMMUNICATION



MOST FREQUENTLY USED RESOURCES TO UPDATE THEIR KNOWLEDGE

Consult with colleagues from other organizations WITHIN the country

Consult with colleagues from other organizations OUTSIDE the country

Specialized books and journals (national)

Specialized books and journals (international)

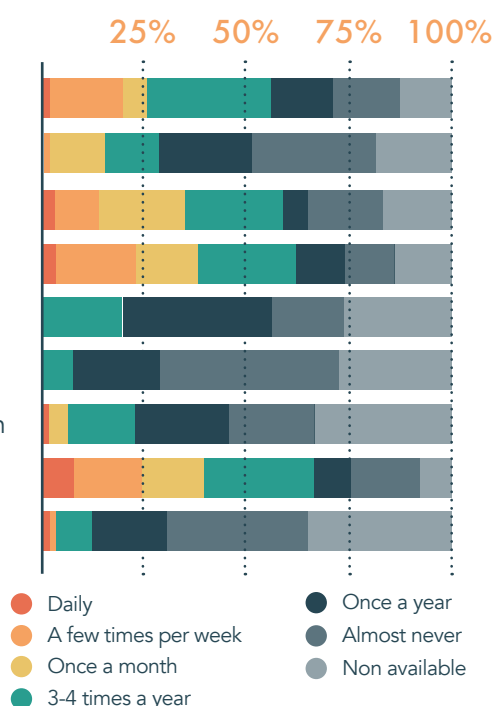
Participation in national conferences

Participation in international conferences

Participation in a professional network dedicated to contemporary art conservation

Access websites of organizations that specialize in the topic

Internships / Fellowships / Professional exchange



OBSTACLES FOR UPDATING KNOWLEDGE, SKILLS AND NETWORKING

Language / lack of translation

Geography / transportation difficulty

Don't know where to look for the required information

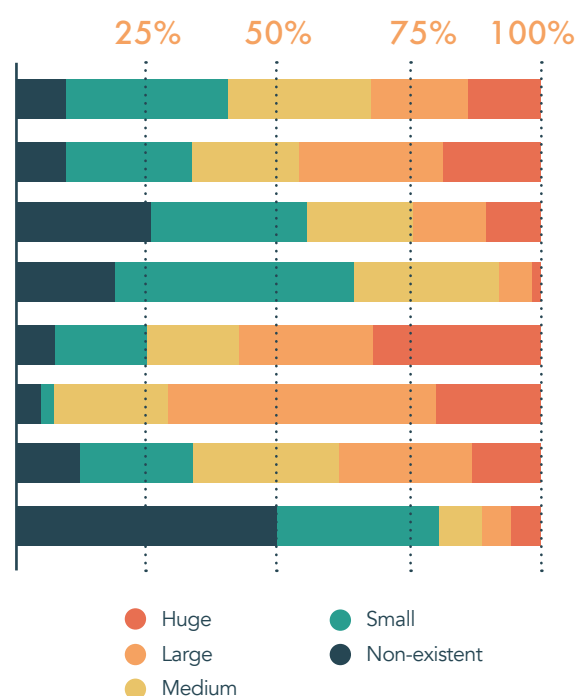
The available information does not apply or is not useful

Lack of support from the organization

Lack of funds / financing

Lack of time

Lack of interest



OTHER SIGNIFICANT THREATS OR OPPORTUNITIES TO THE MANAGEMENT AND CONSERVATION OF CONTEMPORARY ART COLLECTIONS



Threats

- Lack of budget.
- Lack of support from organizations.
- Lack of interest.
- Not enough storage space.
- Not clear policies.
- Lack of training offered at universities.
- Lack of awareness in private collections regarding their preservation.



Opportunities

- Inter-institutional alliances, shared knowledge.
- Research for sustainable and professional opportunities to strengthen management.
- Professional career / education.
- International grant funds.
- Training / putting together educational programs.
- New management policies.