CONTEMPORARY ART COLLECTIONS IN LATIN AMERICA AND THE CARIBBEAN
REGIONAL SURVEY 2021

WHO PARTICIPATED

114 ORGANIZATIONS FROM 23 COUNTRIES

TYPE OF ORGANIZATION

- A contemporary art museum: 22%
- Other kind of museum that has a contemporary art collection: 39%
- Other kind of organization that owns or manages a contemporary art collection:
  - Art gallery
  - Fine Arts School
  - Open art exhibition
  - Private foundation
  - Cultural center
  - Documentation center
  - Contemporary art center
  - Showroom
  - Retail store: 39%

TYPE OF GOVERNANCE

- Private: 50%
- National: 25%
- Municipal: 11%
- Regional/Provincial: 09%
- Mixed (Public/Private): 05%
HOW THEY DEFINE CONTEMPORARY ART

ART OF TODAY

- Bidimensional and tridimensional art, and performance art
- Experimental plastic or visual creation
- Contemporary photography
- Art production after the WWII
- Open air art

ART PRACTICED SINCE 1950

- Artistic expression of the 20th century
- Non traditional techniques
- Expression of the avant-garde
- Historical, social, economic and cultural expressions of the society
- Art produced post the fine arts academy period in 1927
- Period after modernism

ART PRACTICED SINCE 1960

- Art that has not been described as cultural heritage
- Public art
- Globalization art from XXI century

ART PRACTICED SINCE 1970

- Artistic expression of the 20th century
- Unconventional perspective
- Popular art and tradition
- Constantly changing art

ART BY CONTEMPORARY ARTISTS

- Art produced since 1990
- Art that has not been described as cultural heritage
- Public art
- Globalization art from XXI century
- Period after modernism

WHEN THEY WERE FOUNDED

1823-1880
Argentina, Brazil, Chile, Ecuador, Haiti, Jamaica, Mexico, Peru

1911-1948
Argentina, Brazil, Chile, Colombia, Mexico, Panama, Peru, Virgin Islands

1955-1969
Argentina, Brazil, Chile, Colombia, Costa Rica, Curacao, Dominican Rep., Ecuador, Guatemala, Mexico, Panama, Peru, St. Lucia, Uruguay

1970-1989
Argentina, Bolivia, Brazil, Cayman Islands, Chile, Colombia, Costa Rica, Dominican Rep., El Salvador, Grenada, Guatemala, Mexico, Peru, Uruguay

1990-2009
Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, El Salvador, Peru, St. Lucia

2011-2020
Argentina, Barbados, Brazil, Chile, Colombia, Ecuador, El Salvador, Peru, St. Lucia
TYPES OF ARTWORK
(Average composition)

- Paintings: 25%
- Graphic work (engravings, drawings, etc.): 15%
- Photography: 14%
- Urban art (murals, graffiti, public sculpture): 7%
- Installation: 6%
- Sculptures: 13%
- Other: 5%
- Time-based art (video, film, sound art, etc.): 4%
- Ephemeral art: 3%
- Site specific art: 3%
- Decorative art (tapestry, jewelry, etc.): 3%
- Performance art: 1%
- Web art: 1%

SIZE
(Number of artworks)

- less than 10: 6%
- 20 - 49: 10%
- 50 - 99: 9%
- 100 - 199: 9%
- 200 - 299: 9%
- 300 - 399: 5%
- 400 - 500: 8%
- 600 - 699: 11%
- 700 - 750: 8%
- 800 - 900: 4%
- 1000 - 1500: 4%
- 1600 - 3000: 5%
- 4000 - 7000: 3%
- more than 9000: 1%

PUBLIC INTEREST

- Exceptional: 7%
- High: 48%
- Medium: 37%
- Low: 8%

GROWTH RATE

- Artworks/year: 1% 7% 15% 26% 35%
- Organizations: 0 15% 40% 18% 9% 18% 0

STATE OF CONSERVATION

- Excellent: 15%
- Good: 7%
- Average: 26%
- Poor: 24%
- Terrible: 19%

Reasons

- 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

COLLECTIONS PROFILE
MANAGEMENT, USE, CONSERVATION

EFFECTIVE POLICIES

Acquisition

+ 42%

× 58%

Deaccessioning

31%

69%

INSURANCE COVERAGE

Effective

48%

Not effective

47%

Questionable

5%

EFFECTIVE REGISTRATION AND DOCUMENTATION

67%

33%

EXHIBITION AND STORAGE

Artworks in exhibition and storage (Average)

Exhibition

32%

68%

Storage

Suitable conditions for:

Exceptional

11%

High

39%

Medium

39%

Low / Insufficient

9%

Non-existent

2%

Exhibition

Storage

Documentation for re-installation ability

Handling, moving and transportation ability

39%

30%

14%

9%

8%

12%

23%

40%

17%

8%
COLLECTIONS MOBILITY

Borrowing from:

Outside the country: 48%
Inside the country: 70%

Lending to:

Outside the country: 55%
Inside the country: 77%

Number of artworks per year:

- 1 - 5: 26%
- 5 - 10: 11%
- 10 - 20: 19%
- 20 - 40: 5%
- 50 +: 2%

What countries collaborate most often:

- Americas: 20
- Europe: 9
- Asia: 3

Most common lenders and borrowers:

[List of countries with flags]
### Ability to Address Challenges

1. Interpret and assess the significance of the artwork
2. Conserve-restore “non-traditional” materials
3. Maintain the conceptual integrity of the artwork
4. Establish adequate ethical principles for conservation/restoration of the artwork
5. Establish an effective decision-making process
6. Communicate with the artist and/or artist’s representative

#### Availability in the National Context

### Legal Framework for Contemporary Art

- 17% Exceptional
- 45% High
- 38% Medium

### University Programs/Specialization Courses Focused on the Conservation of Contemporary Art

- 61% Exceptional
- 20% High
- 11% Medium
- 7% Low / Insufficient
- 1% Non-existent

### Funds/Resources

<table>
<thead>
<tr>
<th>Conservation / Restoration Projects</th>
<th>Publish, disseminate, and promote new research on conservation / restoration</th>
</tr>
</thead>
<tbody>
<tr>
<td>3% Exceptional</td>
<td>1% Exceptional</td>
</tr>
<tr>
<td>17% High</td>
<td>10% High</td>
</tr>
<tr>
<td>28% Medium</td>
<td>24% Medium</td>
</tr>
<tr>
<td>38% Low / Insufficient</td>
<td>54% Low / Insufficient</td>
</tr>
<tr>
<td>14% Non-existent</td>
<td>11% Non-existent</td>
</tr>
</tbody>
</table>
CONSERVATION AND MANAGEMENT PROFESSIONALS

- Permanent staff and project-based/contract: 44%
- Permanent staff only: 20%
- Project-based/contract only: 20%
- None: 16%

PROFESSIONAL NETWORKS, FORMS OF COMMUNICATION

- Email/newsletter: 46%
- Social media: 27%
- Google Drive: 15%
- Websites: 5%
- In person: 3%
- Phone calls: 4%

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

- Daily
- Once a year
- Almost never
- Non available
- A few times per week
- 3-4 times a year
- Once a month
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.