

CiMAM

2025

Annual Report

CiMAM — International Committee of
Museums and Collections of Modern Art

Table of Contents

Report from Amanda de la Garza, CiMAM President	<u>3</u>
About CiMAM	<u>6</u>
Board Members 2023–25	<u>7</u>
Honorary Members	<u>9</u>
CiMAM Board Meeting in 2025	<u>10</u>
CiMAM's Working Groups:	
• Membership Program	<u>12</u>
• Museum Watch Program	<u>20</u>
• Sustainability and Ecology in Museum Practice	<u>24</u>
• Rapid Response Webinars	<u>28</u>
• CiMAM Connects	<u>30</u>
• Annual Conference	<u>32</u>
◦ CiMAM General Assembly	<u>37</u>
• Travel Grant Program	<u>40</u>
• Outstanding Museum Practices Award	<u>46</u>
• Free Admission Program	<u>50</u>
• Members Only	<u>51</u>
• Professional Encounters	<u>52</u>
Finance: Accounted 2025	<u>54</u>
Press and International Visibility	<u>60</u>
CiMAM Patrons	<u>67</u>
Program Sponsors	<u>69</u>

Report from Amanda de la Garza, CiMAM President



Dear CiMAM members,

As we present the 2025 Annual Report, I would like to take this opportunity to reflect not only on the year just concluded, but also on the closing of an important three-year term in the life of CiMAM. It is an honor for me to write these lines as President, a role I formally took on from November 30, 2025.

First and foremost, I would like to express my sincere gratitude to the members of the CiMAM Board for the 2023–25 term, led by President Suhanya Raffel, and Bart de Baere, Secretary General, with whom I shared the previous CiMAM term. The commitment and the leadership of the Board through the different working groups have been fundamental to further position CiMAM as a unique international organization representing the interests of professionals working in modern and contemporary art museums worldwide, while also advocating for the role, relevance, and ethical responsibility of these institutions.

It is with pride that we can affirm that the objectives set out for this three-year term have been achieved, under the mission defined by our outgoing President, Suhanya Raffel: CiMAM has strengthened its collaboration with ICOM; consolidated the diversity and global reach of its membership through the Travel Grant Program; expanded its global engagement; reinforced its organizational capacity; established clearer and more transparent guidelines for Board elections; and continued, with renewed energy, its core mission of advancing knowledge and advocacy within the museum field.

These reflections come only a few weeks after many of us gathered in Turin for the 57th CiMAM Annual Conference. Our annual conference remains CiMAM's flagship event: a vital moment for coming together in person, engaging in meaningful debate, and addressing the issues that most deeply affect our profession. I was deeply honored to be elected President within this context, and I am grateful for the trust placed in me to help guide CiMAM's vision over the next three years.



As we close this cycle, I would like to remind you that this moment also coincides with the renewal period for CIMAM membership, and I warmly encourage you to renew your membership, making full use of the opportunities it offers.

I would like to express special thanks to all individual members and member institutions participating in the Free Admission Program. By opening your doors to our community, you actively enable networks of knowledge, exchange, and professional curiosity that are essential to research, daily practice, the discovery of new artistic contexts, and meeting again in person at special events throughout the year.

At the same time, CIMAM remains committed to offering year-round opportunities for exchange through its digital programs, including webinars, CIMAM Connects, and research projects. These initiatives continue to provide safe, professional spaces to reflect together, stay connected, and address the pressing questions shaping our work today.

I'm particularly pleased to close this triennium with a historic membership milestone: CIMAM now brings together 1,122 museum directors and curators from 94 countries around the world. This steady, organic growth reflects a clear need within our sector—for a community that offers not only professional resources, but also solidarity, dialogue, and mutual support in increasingly complex and challenging contexts. These challenges extend beyond cultural institutions and directly affect democratic values and human rights worldwide.

Finally, I'm glad to report that CIMAM concludes this year with a very positive financial balance, reflecting the organization's sound and responsible management. For this, and on behalf of both the outgoing and incoming Boards, I would like to express my sincere and heartfelt thanks to our Benefactors, Major Patrons, Founding Patrons, Patrons, and Supporters, whose continued trust and strong commitment to CIMAM's mission make our work possible. Their support allows us to sustain our structure, deliver our programs, and convene our global community. Without them, CIMAM could not exist as it does today.

Thank you to all CIMAM members, Board colleagues, Patrons, and Partners, for your commitment to CIMAM. I look forward to continuing this collective journey together.

With my warmest regards,

Amanda de la Garza

President of CIMAM 2026–28

International Committee for Museums and Collections of Modern Art

Deputy Artistic Director

Museo Nacional Centro de Arte Reina Sofía (MNCARS)

Madrid, Spain



CiMAM Board Meeting in Barcelona, Spain, June 2025



CiMAM Board Meeting in Turin, Italy, November 2025

About CiMAM

CiMAM – International Committee for Museums and Collections of Modern Art – is an Affiliated Organization of ICOM (the International Council of Museums), and is constituted as an association, acting as a non-profit organization, under the Spanish National Registry of Associations.

CiMAM is the only global network of experts in modern and contemporary art museums. Its members include directors and curators working in these institutions, as well as collections and archives.

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's mission is to foster a global network of museums and museum professionals in the field and provide a forum for communication, cooperation, information exchange, and debate on issues of common interest among museums, non-profit collections, and artists, to represent their interests in accordance with the ethical principles and values of the ICOM Code of Ethics and CiMAM's Code of Ethics.



CiMAM encourages scientific research in the field of modern and contemporary art museums to inspire professionals with best practices and to establish and uphold appropriate ethical and professional standards.

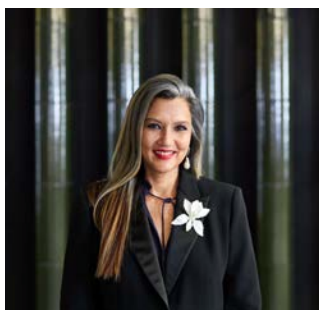
By fostering debate and promoting collaboration among art institutions and individuals at various stages of development worldwide, CiMAM plays a crucial role in the growth of the sector.

As a largely volunteer-driven organization, CiMAM relies heavily on the generous support of individuals and organizations. The Board members serve on a voluntary basis for a three-year term, overseeing the daily operations of the committee. An executive team of four professionals based in Barcelona, Spain, manages CiMAM's programs and activities.

*ICOM – International Council of Museums – is a network of more than 35,000 members and museum professionals created in 1946 who represent the global museum community.

Board Members 2023-25

CIMAM is managed by a voluntary Board of 15 museum professionals from around the world. During their three-year term, the CIMAM Board plays a vital role in shaping the strategic direction of the organization, ensuring that it fulfills its mission of fostering knowledge exchange, and providing support to museum directors and curators. The Board meets in person three times a year: once in Barcelona and the other two at other significant events where their presence is influential.



Suhanya Raffel
*CIMAM President,
Museum Director,
M+, Hong Kong,
Hong Kong*



Bart de Baere
*CIMAM Secretary General,
General and Artistic Director,
M HKA, Museum of
Contemporary Art Antwerp,
Antwerpen, Belgium*



Zeina Arida
*Director,
Mathaf (Arab Museum of
Modern Art),
Doha, Qatar*



Suzanne Cotter
*Director,
Museum of Contemporary Art,
Sydney, Australia*



Joselina Cruz
*Director/Curator,
Museum of Contemporary Art
and Design (MCAD) Manila,
Philippines*



Amanda de la Garza
*Artistic Deputy Director,
Museo Nacional Centro de Arte
Reina Sofía (MNCARS),
Madrid, Spain*

Board Members 2023-25



Chus Martínez
Director,
Institute Art Gender Nature,
Basel, Switzerland



Victoria Noorthoorn
Director,
Museo de Arte Moderno de
Buenos Aires
Buenos Aires, Argentina



Agustín Pérez Rubio
Independent Curator,
Madrid, Spain



Leevi Haapala
Dean, Academy of Fine Arts,
University of Arts,
Helsinki, Finland



Malgorzata Ludwisiak
Ph.D., Museum Management
Expert/Freelance Curator/
Academic Teacher,
Warsaw, Poland.



Clara Kim
Chief Curator & Director of
Curatorial Affairs,
The Museum of Contemporary
Art, Los Angeles, USA



Kamini Sawhney
Head, Public Arts Projects,
BlrHubba, Museum Management
Expert, Independent Curator.
Bangalore, India



Kitty Scott
Strategic Director,
Fogo Island Arts / Shorefast,
Toronto, Canada



Yu Jin SENG
Director (Curatorial,
Research & Exhibitions),
National Gallery Singapore,
Singapore

Honorary Members 1962–2025

Tuula Arkio
Helsinki, Finland

Zdenka Badovinac
Ljubljana, Slovenia

Manuel J. Borja-Villel
Madrid, Spain

Renilde Hammacher-van den Brande
(1913–2014)
Brussels, Belgium

María de Corral
Madrid, Spain

David Elliott
Berlin, Germany

Rudi Fuchs
Amsterdam, Netherlands

Olle Granath
Stockholm, Sweden

Jürgen Harten
Berlin, Germany

Mami Kataoka
Tokyo, Japan

Elizabeth Ann Macgregor
Sydney, Australia

Bartomeu Marí
Ibiza, Spain

Thomas Messer
(1920–2013)
New York, USA

Richard Oldenburg
(1933–2018)
New York, USA

Suzanne Pagé
Paris, France

Alfred Pacquement
Paris, France

Suhanya Raffel
Hong Kong

Margit Rowell
Paris, France

Patricia Sloane
Mexico City, Mexico



CiMAM Board Meetings 2025

In 2025, the CiMAM Board for the 2023–2025 term, chaired by Suhanya Raffel with Bart de Baere as General Secretary, met three times, reinforcing the organisation's commitment to strong governance, strategic oversight, and collective leadership. These in-person meetings enabled the review of ongoing projects and working-group progress, and provided an opportunity to engage with CiMAM Patrons and acknowledge their essential support

The first Board Meeting took place on **March 24 in Hong Kong**, hosted at M+, coinciding with Art Basel Hong Kong.



The second Board Meeting was on **June 25 in Barcelona**. This meeting coincided with the public announcement of **Harare (Zimbabwe)** as the host city of the **CiMAM Annual Conference 2026**.



The third Board Meeting took place on **27 November 2025 in Turin**, within the framework of the CiMAM Annual Conference 2025. This meeting enabled the outgoing Board to reflect collectively on the conclusion of its three-year term



CiMAM Working Groups

Sustainability, governance, best practices, co-learning, exchange, cooperation, and support for curatorial and professional development are some of the areas in which CiMAM aims to take a leading role on the international museum scene through projects developed by the CiMAM Board.

In its final year of term, the **CiMAM Board 2023-25** has carried out several projects and offered resources throughout the various programs to fulfil our mission of promoting knowledge exchange, international dialogue, and support for directors and curators of modern and contemporary art museums.

In 2025, the CiMAM Board met in person three times, alongside the sustained online engagement of the organisation's Working Groups throughout the year.

2025 CiMAM Programs and Working Groups



Membership Program

CiMAM Membership Program offers access to a range of **professional resources, networks, and career development opportunities** designed to support individuals working in modern and contemporary art museums worldwide. It also equips institutions members with **shared frameworks and best-practice models** that promote ethical, sustainable, and forward-thinking museum management.

CiMAM Membership Benefits

- Enhanced **Members Directory** (since 2025), now searchable by fields of interest, enabling more relevant and meaningful peer-to-peer connections across the global CiMAM community.
- **Free Admission Program** to major biennials, complemented by exclusive visits and activities designed specifically for CiMAM members.
- **CiMAM Connects**, a series of focused one-hour online conversations around contemporary art museum practices, with members actively proposing and shaping discussion topics.
- **Increased visibility and professional recognition** through interviews with individual members and dedicated public profiles for institutional members in the *About CiMAM Members* section.
- **“Who’s Who”** virtual format, introduced in 2025 as part of the Annual Conference, fostering discovery and networking; Institutional Members also benefit from **early-bird priority access to the Annual Conference**.
- Curated **reading recommendations selected by CiMAM members**, alongside **exclusive editorial discounts** with leading art publishers Lund Humphries, Hatje Cantz, and Sternberg Press.
- Opportunities to engage in **collaborative research**, with members invited to contribute to and shape CiMAM-led research and advocacy initiatives.

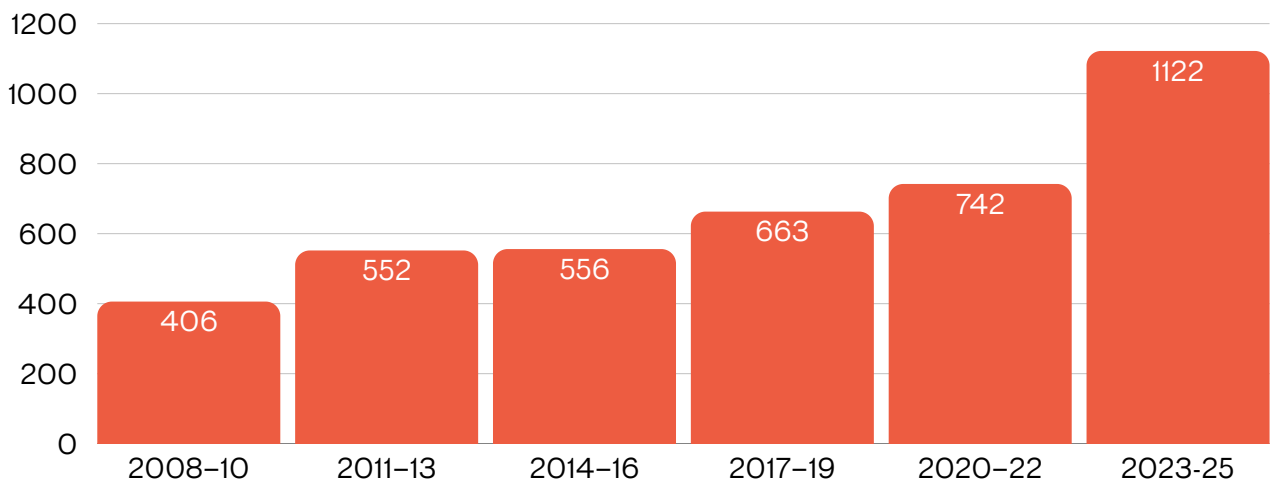


Membership Program

CiMAM is an international association for directors, chief curators, artistic directors, heads of collections, exhibitions, and programs, as well as curators working in modern and contemporary art museums, collections, and archives. Researchers and independent curators working in biennales and non-collection-based modern and contemporary art institutions whose professional activity is related to the functions of an art museum are also members of CiMAM.

In 2025, CiMAM's membership program counted 1.122 contemporary art curators and museum directors from 94 countries.

The 2023–25 term concluded with the highest membership numbers in CiMAM's history.



Membership Program

Professional Profile:

Museum Directors and Leadership 351 (31.29%)

Positions in Museums

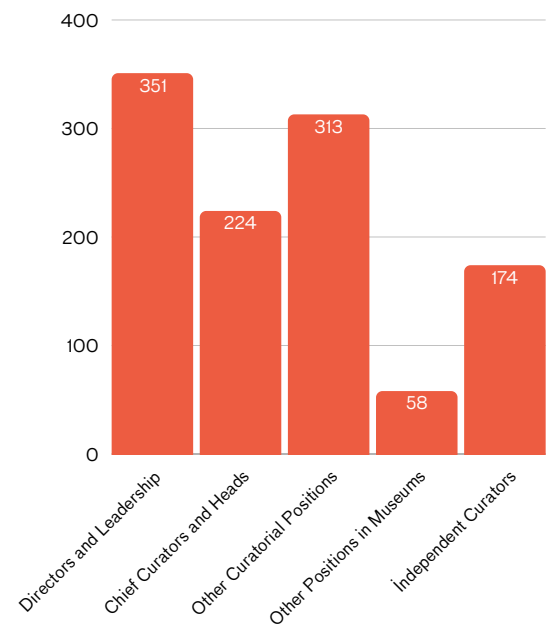
(Director, Artistic Director, Executive Director and Deputy Director, Founder and President, CEO)

Chief Curators and Head / Director of Department, Manager 224 (19.96%)

Other Curatorial Positions in Museum 313 (27.91%)
(Curator and Adjunct Curator, Educator)

Other positions in Museums 58 (5.17%)
(Comms, Assistant Directors, Registrar, Production, etc)

Independent Curator 174 (1.88%)
(Former / Emeritus Directors, Professors, and Researchers)



In terms of age, the largest group comprises individuals in their 40s, and the second in their 50s.

·1930's: 5 > (0.45%)

·1940's: 25 > (2.23%)

·1950's: 64 > (5.71%)

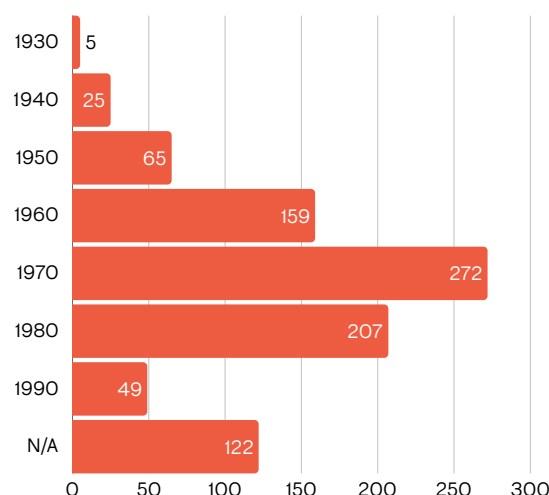
·1960's: 186 > (16.58%)

·1970's: 322 > (28.71%)

·1980's: 264 > (23.53%)

·1990's: 73 > (6.51%)

· N/A: 183 > (16.32%)



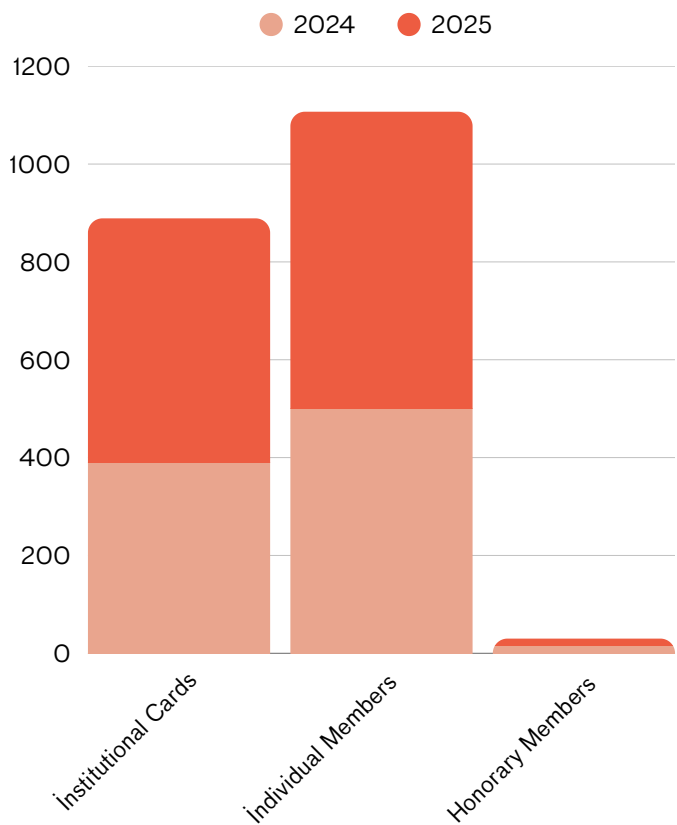
Membership Program

CiMAM members comprise the following membership groups

Institutional Members	113
Institutional Cards (issued)	500 > (44.56%)
Individual Members	607 (54.10%)
Honorary Members (alive)	15 (1.34%)

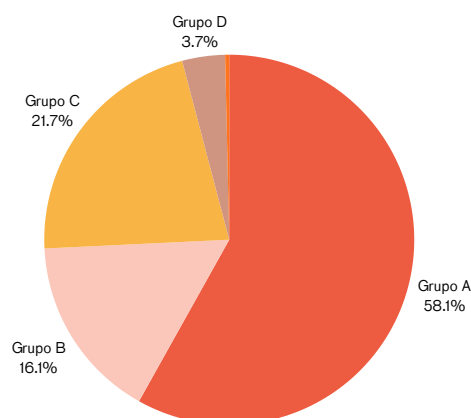
CiMAM Growth in 2025 – Comparison with 2024:

New Individual Members in 2025	+ 107
New Institutional Card Beneficiaries in 2025	+ 111
New Institutional Members in 2025	+ 16



TOT CiMAM Members (Individual Members, Institutional Card Beneficiaries, Honorary Members) per Group, according to the geographical groups established by ICOM, and implemented by CiMAM since 2023:

Group A	652	58.14%
Group B	181	16.13%
Group C	243	21.66%
Group D	42	3.74%
Group E	4	0.36%

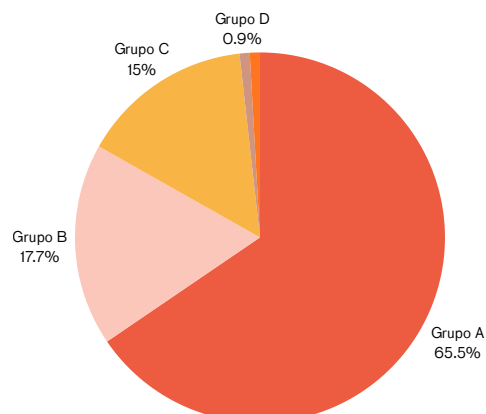


Breakdown Institutional Members per Operating Budget

over €10,000,000/year	32	28.32%
between €5,000,000 and €10,000,000/year	15	13.27%
between €1,000,000 and €5,000,000/year	42	37.17%
between €100,000 and €1,000,000/year	16	14.16%
between €30,000 and €100,000/year	6	5.31%
less than €30,000/year	2	1.77%

Institutional Members per Group, according to the geographical groups established by ICOM, and implemented by CiMAM since 2023:

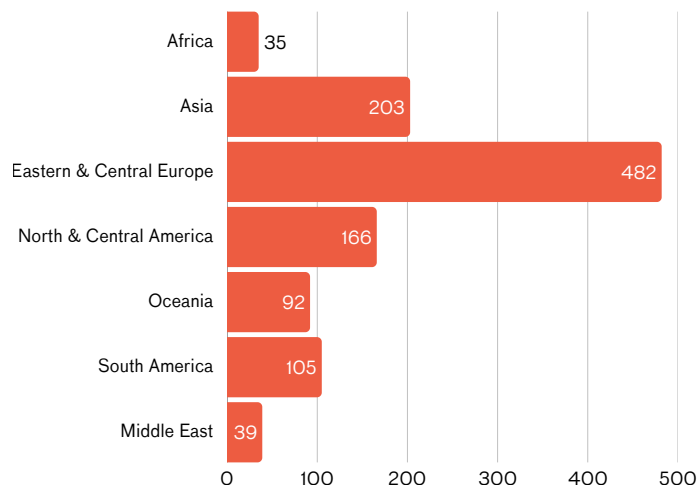
Group A	74	65.49%
Group B	20	17.70%
Group C	17	15.04%
Group D	1	0.88%
Group E	1	0.88%



CiMAM members are museum directors, and curators based in 94 different countries:

Number of members by continent

Africa:	35 → 3,12%
Asia:	203 → 18,10%
Eastern & Central Europe:	482 → 42,96%
North & Central America:	166 → 14,79%
Oceania:	92 → 8,20%
South America:	105 → 9,36%
Middle East:	39 → 3,48%



Country	N. of Members
USA	112
Australia	82
Spain	81
Germany	62
Argentina	60
China	46
United Kingdom	42
Japan	32
Poland	31
Netherlands	30
Switzerland	30
France	27
Canada	26
South Korea	26
Brazil	24

Finland	23
Norway	23
Italy	22
India	20
Mexico	20
Singapore	20
Austria	16
Philippines	16
Sweden	16
Belgium	15
Turkey	13
Denmark	11
United Arab Emirates	11
New Zealand	10
Peru	9

Portugal	9
South Africa	8
GD Luxembourg	7
Indonesia	7
Malaysia	7
Morocco	7
Croatia	6
Chile	5
Hungary	5
Sri Lanka	5
Israel	4
Macedonia	4
Angola	3
Colombia	3
Ecuador	3
Guatemala	3
Jordan	3
Kenya	3
Lithuania	3
Qatar	3
Russia	3
Taiwan	3
Thailand	3
Bangladesh	2

Bosnia and Herzegovina	2
Cameroon	2
Czech Republic	2
Georgia	2
Greece	2
Ireland	2
Kazakhstan	2
Kyrgyzstan	2
Montenegro	2
Nepal	2
Panama	2
Romania	2
Saudi Arabia	2
Serbia	2
Slovenia	2
Vietnam	2
Zimbabwe	2
Armenia	1
Azerbaijan	1
Cuba	1
Democratic Republic of Congo	1
Dominican Republic	1
Egypt	1
Ethiopia	1
Ghana	1
Honduras	1

Iran	1
Iraq	1
Kosovo	1
Lebanon	1
Liechtenstein	1
Mali	1
Mongolia	1
Nigeria	1
Rwanda	1
Senegal	1
Uganda	1
Ukraine	1
Venezuela	1
Zambia	1



Museum Watch Program

Working Group: **Zeina Arida (Chair), Bart de Baere, Malgorzata Ludwisiak, Amanda de la Garza, Kitty Scott, Yu Jin Seng, and Agustin Perez Rubio.**

Initiated in 2012, the Museum Watch Program strengthens **CIMAM's advocacy mission**, addressing threats to institutional integrity and artistic freedom worldwide.

Meeting weekly on Thursday with a diverse global representation, the committee discusses ethical concerns and challenges faced by museums, such as political pressures that endanger museum directors, their visions, and missions.

The Museum Watch aims to build a strong ecosystem within the museum community and beyond, encouraging awareness, collaboration, and intervention for the betterment of the museum field. **CIMAM members can send their cases and comments about news or any ongoing case through the email museumwatch@cimam.org.**

[Review all Museum Watch Program and Actions](#)

In 2025, the Museum Watch launched a new series of three articles reflective essays on governance and ethics:

[Read](#)

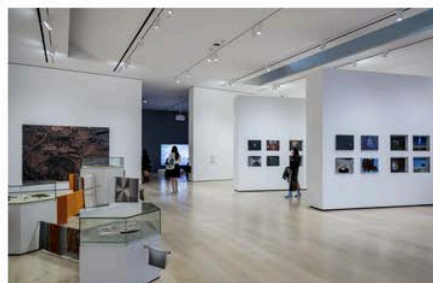
What we notice insufficiently: How challenges may install institutional precarity



June 23, 2025. Is art lost in the new standardization of museums? The idealistic origin of these institutions still persists, but it often seems marginalized nowadays. It can still affect decisions within museums, and directors tend to evoke it in arguments to their funders as well as junior staff. In real terms, however, operational targets get more focus than strategic ones and hold the vision hostage. As a consequence, the improvisational agility of the early days is no longer possible.

[Read](#)

The Consequence of a New Standard



16 June 2025. Publicness starts with the building. While long-existing contemporary art museums gradually upgraded their infrastructure to meet changing expectations, many more recent museums grew rapidly. Sometimes the expansion of contemporary art museums is the outcome of a collective effort by both the art community and actors from civil society, as has been the case with the recently opened M+ (2021) in Hong Kong and the Museum of Modern Art in Warsaw (2024).

[Read](#)

The success of contemporary art museums and its consequences. Changes Happened



June 10 2025. Contemporary art museums frequently seem to fall into crises. At the same time, the global proliferation of new contemporary art museums continues apace. Is the perception of crisis a reflection of reality, or are we overly focused on the large-scale perspective while overlooking local social and political contexts and conditions? Can we reframe these moments of crisis as situations that call for attention and communication?

Museum Watch Program

In 2025, Museum Watch published five cases addressing threats to institutional integrity and artistic freedom worldwide.

[Read](#)

About the future of the Whitney Independent Study Program



30 October 2025. CiMAM joins the many voices already protesting the cancellation of the performance, the dismissal of associate director Sara Nadal-Melsió, and the suspension of the ISP curatorial program.

[Read](#)

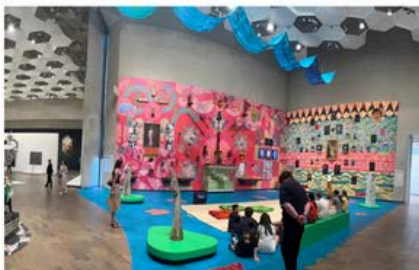
M HKA caught in the crosshairs, what is the museum's future?



9 October 2025. Statement in Support of M HKA. The CiMAM Museum Watch is profoundly concerned by the recent news that M HKA, an internationally respected contemporary art museum, is being regressed into a kunsthalle, and equally that it is being separated from its site-specific collection.

[Read](#)

Covering Dissensus: Institutional Mediation is not about Institutional Comfort



5 May 2025. About Australia's contemporary art field, and the censorship cases of Palestinian artists and of artists advocating for the Palestinian cause that have been particularly poignant markers of this development.

[Read](#)

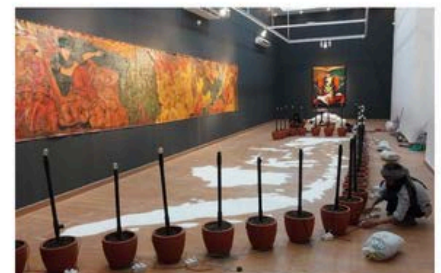
A Message of Care and Concern



29 April 2025. CiMAM is deeply concerned and wants to express support for our colleagues and other cultural actors in the United States, not only those who are directly affected or in danger of being so, but also to those who are merely facing the volatility of this disruptive approach to the core of society.

[Read](#)

Postponing Censorship? Contentious Positions that Undermine the Museum as a Space for Artistic Freedom



1 April 2025. On 19 December 2024, the Galerie Nasional Indonesia (Galnus) cancelled the opening of the solo exhibition of Yos Suprpto titled, Revival: Land for Food Sovereignty, initially curated by Suwarno Wisetrotomo, on the same day the exhibition was publicly announced to be opened.

Museum Watch Program

Campaign in support of M HKA: Statements, Articles, and Petitions

Read

There Was Good News



Read

Statement in support of M HKA.
L'Internationale



Read

Reverse the decision to abolish M HKA's status as a national museum



What's the relation between a collection and a museum?

CiMAM Museum Watch

CiMAM ran a global advocacy campaign in support of the Museum of Contemporary Art Antwerp (M HKA), addressing the critical political decisions that threaten to remove its collection and downgrade the institution to a Kunsthalle.

CiMAM called its members to contribute arguments to reiterate a fundamental principle that lies at the core of museum practice: **the importance of the relationship between a museum and its collection.**

[Read the 29 contributions from professionals across 21 countries worldwide who responded to this campaign of solidarity and in defense of museum integrity.](#)

CiMAM Museum Watch

Why are collections integral to a museum's identity and public mission?

Museum collections are the core of an institution's identity and integrity. They preserve cultural memory, enable critical reflection, and create long-term commitments between a museum and its public. Tselinny center of contemporary culture, Almaty and M HKA, Antwerp is in long-term partnership for the joint Şağylys collection, which demonstrates why collections matter deeply, especially presenting Central Asian artistic scene. It ensure that the region's artistic voices are documented, researched, and presented within an international institutional framework. Such collections anchor museums in their communities by safeguarding histories that might otherwise remain fragmented or invisible. They provide continuity, foster trust, and form an essential foundation for cultural dialogue across borders.

Älima Qairat
Artistic director
Tselinny Center of Contemporary Culture
Almaty, Kazakhstan

CiMAM Museum Watch

Why are collections integral to a museum's identity and public mission?

Collections are a mirror of how we view the world, our own history, the present and future of humanity and the entire planet. Collections provide institutions with stability by permanently defining and redefining our collective memories and our agency in this world. A collection should not merely be the accumulation of artefacts; rather, it should be a process — a constantly changing relationship between works of art, the museum's users and the community. This relationship should establish a dialogue that goes beyond the transmission of expert knowledge and considers languages that are not yet standardised — vernaculars that are part of the living fabric of the museum. M HKA's collection has served its community in this way, and the community should in no way be deprived of it.

Zdenka Badovinac
Curator and Writer
Former Director of the Museum of Contemporary Art Zagreb
Croatia

CiMAM Museum Watch

Why are collections integral to a museum's identity and public mission?

” A museum's collection is its soul and its memory. To deaccession is to amputate part of its identity under the illusion of progress. History shows that every purge born of a shift in curatorial perspective, art-historical valuation, or political delusion of the day ends in regret and costly repair. The same blindness now drives the Flemish government's idea of merging the collections of M HKA and SMAK: it would dissolve distinct voices into a single, tasteless stew. A museum that forgets its own past has already deaccessioned itself.

Frank Lubbers
Emeritus Curator and Museum Director
Ghent, Belgium

Museum Watch Program

Research project (Best Practices for Museums Working with Living Artists)

[Read](#)

In October 2025, CIMAM Museum Watch launches a landmark position paper that aims to redefine how museums and living artists collaborate, introducing the '**Memorandum of Care and Understanding (MoCU)**'.

The research ***Best Practices for Museums Working with Living Artists*** - commissioned by **CIMAM's Museum Watch Committee** and directed by Belgian cultural sociologist **Pascal Gielen** - introduces a 'Memorandum of Care and Understanding' (MoCU).

The study employed a qualitative research methodology, grounded in literature study, online interviews, and focus group discussions conducted between August 26 and October 1, 2025.

Two main respondent groups were consulted:

Museum professionals: including **museum directors, chief curators, and independent curators, all members of CIMAM, and the Museum Watch Committee.**

Artist representative organizations and collectives: advocating for the rights and working conditions of artists:

- **Artists at Risk (AR)** — represented by Marita Muukkonen and Ivor Stodolsky, co-founders and co-directors. (Helsinki, Berlin, Barcelona)
- **Arts Equator** — represented by Anupama Sekhar, Executive Director. (Singapore)
- **La Revuelta** — represented by Maya Juracán, Director of Projects and Fundraising, and Jimena Dary, Chief Curator and Cultural Manager. (Guatemala City, Guatemala)
- **Sophio Dughashvili** — Lawyer and Chairperson of the Ethics Commission at the Mediators Association of Georgia. (Tbilisi, Georgia).
- **Suzana Sousa** — Independent curator (Luanda, Angola).
- **Plataforma Assembleària d'Artistes de Catalunya (PAAC)** — represented by Natalia Carminati, Artist and President of PAAC.

I believe that this position paper represents a vital step towards reimagining the relationship between museums and living artists. The 'Memorandum of Care and Understanding' demonstrates our dedication to cultivating an environment of trust, honesty, and mutual respect in all areas of collaboration. Recognising the precarious situation in which many artists find themselves today, the study aims to provide a supportive and uplifting framework for them. By prioritising the values of care and ethical engagement, we aim to transform the way art institutions connect with artists, ensuring these relationships are sustainable and enriching for all involved.

Zeina Arida, CIMAM Board member and Director, Mathaf (Arab Museum of Modern Art), Doha, Qatar.

**Best Practices for
Museums Working
with Living Artists**

**Artist-Museum Relations:
Integrity, Reciprocity, & Care**

Sustainability and Ecology in Museum Practice

Working Group: Suzanne Cotter (Chair), Suhanya Raffel, Malgorzata Ludwisiak, Clara M. Kim, Kitty Scott, Leevi Happala, and Joselina Cruz.

Established in 2019, the CiMAM Sustainability Working Group (SWG) was created to respond to the urgent need for museums to address the climate emergency and to integrate sustainability as a core institutional responsibility.

A major milestone in 2025 was the proposal of a groundbreaking initiative: ***A Set of Ethical Principles for Sustainability Informed by Indigenous and First Nations Knowledge***, to be led by **Terri Janke & Company**. This project seeks to integrate Indigenous knowledge systems and ethical protocols into museum sustainability practices, moving beyond one-way or top-down approaches and reframing sustainability as a relational, context-specific, and restorative practice embedded in institutional governance.

On **6 May 2025**, CiMAM joined the **Culture for the Planet Alliance** as a Funding Member, a research-for-action project developed in collaboration between the **University of Lausanne** and the **Zurich University of Applied Sciences**. The initiative bridges academic research and practical innovation to support arts and cultural organisations in accelerating the sustainability transition.

From **8 to 10 October 2025**, the founding **Culture for the Planet Summit** was held in **Lausanne, Switzerland**, bringing together more than thirty leaders from museums, theatres, and opera houses from all over the world, alongside researchers, funders, and policymakers.

CiMAM participated in the Summit through its Sustainability Working Group, contributing to the panel **“Museums and Performing Arts: Voices of the Sector,”** with ICOM Sustain, which highlighted the specific challenges and responsibilities of museums in addressing the climate crisis through ethical and sustainable practices.



Artist Edgar Calel at CiMAM's Annual Conference 2024



Workshop during the Inaugural Culture for the Planet Summit



CiMAM's contribution during the panel: Museums and Performing Arts. Voices of the Sector.

[Read the Declaration of Lausanne](#)

[Read the Inaugural Culture for the Planet Summit Summary Report](#)

Sustainability and Ecology in Museum Practice

On June 25, **Suhanya Raffel** took part in a professional conversation on sustainability in the cultural sector, organized by **Fundació MACBA** (Barcelona), the **4th Conference on Artistic Institutions and Sustainability**.

The session, moderated by cultural manager and curator **Llucià Homs**, focused on CIMAM's Sustainability Working Group and the Outstanding Museum Practice Award (OMPA) initiative.



CIMAM's presence at **Mondiacult 2025** - UNESCO World Conference on Cultural Policies and Sustainable Development, hosted by Spain in Barcelona on October 1, allowed the Sustainability Working Group to engage directly with international cultural policy stakeholders and to strengthen relationships with key partners working at the intersection of culture, sustainability, and institutional governance, such as **Culture for the Planet**, **ICOM**, **Julie's Bicycle**, **Europe Nostra**, and **Artists at Risk**.

Mondiacult also provided an important opportunity for the Executive Office to meet with **Mr Nicholas Moyo, Permanent Secretary of the Ministry of Sport, Recreation, Arts and Culture of Zimbabwe**, in preparation for the CIMAM Annual Conference to be held in Harare in 2026.



Mireia Azuara, Head of Communications and Sustainability at CIMAM, Barcelona; Medea Ekner, Executive Director of ICOM (International Council of Museums); and Inés Jover, Executive Director of CIMAM.



Mr Nicholas Moyo – Permanent Secretary of Ministry of Sport, Recreation, Arts and Culture; Dr Nozipo Maraire – Board Chairperson of the National Arts Council of Zimbabwe; Inés Jover, Directora exectuiva del CIMAM, Barcelona; Mireia Azuara, Cap de comunicació i sostenibilitat del CIMAM, Barcelona; Mr Napoleon Nyanhi – CEO of the National Arts Council of Zimbabwe.

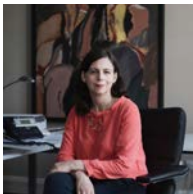
Sustainability and Ecology in Museum Practice

This year, the Rapid Responses Webinars Program **featured two sessions centered on social and environmental sustainability.**

Shaping the New Museums' Future?

[Watch it now](#)

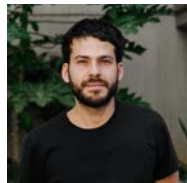
Guest panelists: Sarah Glennie; Dehlia Hannah ad Kirsty Robertson. Moderated by CiMAM Board Members, Malgorzata Ludwisiak and Leevi Haapala.



The Ecologically Minded Museum

[Watch it now](#)

With guest panelists Gus Casely-Hayford and Paulo Tavares. Moderated by CiMAM Board Members Victoria Noorthoorn and Malgorzata Ludwisiak.



Monthly Updates

Toolkit on Sustainability in the Museum Practice

CiMAM has selected new resources to promote sustainability in modern and contemporary art museums.

In 2025, CiMAM continued to update its [Toolkit for Environmental Museum Practices](#) on a monthly basis, ensuring that the professional community had access to timely, practical, and relevant resources. The Toolkit provides regularly refreshed content of **immediate actions, action plans, carbon footprint calculators, sustainability consultants, and inspiring projects**, curated readings and podcasts, climate control and conservation guidance for museums, and **key global reports**—supporting museum professionals in advancing informed and responsible sustainability practices.



Joyce Palmers

Mayssa Fattouh

Leevi Haapala

Kirsty Robertson

Dehlia Hannah

Sarah Glennie

Klara Tsoumpleka

Jonathan Molloy (SO-IL)

Malgorzata Ludwisiak

Ana Ruiz Valencia

OMAR IDTNAINE

Analia Solomonoff

Mai Bui

C. Raman Schlemmer

Suzanne Cotter

AM International Committee

mireia azuara

Leevi Haapala

Kirsty Robertson

Saskia Bos

Mariona Benaiges

Klara Tsoumpleka

h Glennie

CIMAM International Committee

CIMAM International Committee

CIMAM International Committee

Klara Tsoumpleka

Salinas Marambio

Monica Kupfer

Trishla Talera

Monica Benaiges

Jonathan Molloy (SO-IL)

Malgorzata Ludwisiak

Malgorzata Ludwisiak

Saara Hacklin

Saara Hacklin

Patricia Sorroche

Jonathan Molloy (SO-IL)

Ana Ruiz Valencia

Klara Tsoumpleka

Klara Tsoumpleka

Klara Tsoumpleka

Klara Tsoumpleka

Klara Tsoumpleka

Klara Tsoumpleka

Marie-Nour Hechaim

Ana Skęgro

Ana Skęgro

Ana Skęgro

Ana Skęgro

Ana Skęgro

Ana Skęgro

Ana Skęgro

Ana Skęgro

Mireia Branera - CIMAM

Shion L

Shion L

Shion L

Shion L

Shion L

Shion L

Shion L

Shion L

Rustum Bharucha

María Sellarès Pérez

María Sellarès Pérez

María Sellarès Pérez

María Sellarès Pérez

María Sellarès Pérez

María Sellarès Pérez

María Sellarès Pérez

María Sellarès Pérez

Victoria Noorthoorn - Buenos Aires

Pablo Lafuente

Pablo Lafuente

Pablo Lafuente

Pablo Lafuente

Pablo Lafuente

Pablo Lafuente

Pablo Lafuente

Pablo Lafuente

Yuliya Vaganova

Yuliya Vaganova

Yuliya Vaganova

Yuliya Vaganova

Yuliya Vaganova

Yuliya Vaganova

Yuliya Vaganova

Yuliya Vaganova

Yuliya Vaganova

Rapid Response Webinars

Working Group: Malgorzata Ludwisiak (Chair), Chus Martínez, Kitty Scott, Yu Jin Seng, and Victoria Noorthoorn.

In 2025, CIMAM delivered a program of **five online webinars** designed to foster global exchange, critical reflection, and knowledge-sharing around key challenges facing modern and contemporary art museums. The webinars addressed themes including **sustainability, professional training, institutional innovation, artistic freedom, and museum ethics**, reinforcing CIMAM's commitment to year-round professional engagement beyond in-person gatherings.

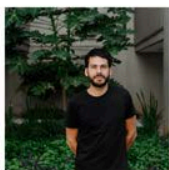
Across the year, the webinar program reached a broad international audience, with strong participation from CIMAM members alongside non-members from across regions.

CIMAM Rapid Response Webinars are made possible with the support from the Getty Foundation through its Connecting Professionals/Sharing Expertise initiative.

In 2025, CIMAM organized 5 webinars attended by 139 modern and contemporary art museum professionals.



Dr Gus Casely-Hayford, OBE
Inaugural Director,
V&A East,
London, UK



Paulo Tavares
Architect, Author, and Educator,
Brasilia, Brazil



Malgorzata Ludwisiak, Ph.D.
Museum Management Expert /
Freelance Curator / Academic Teacher,
Warsaw, Poland

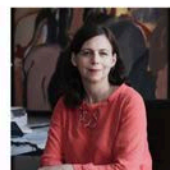


Victoria Noorthoorn
Director,
Museo de Arte Moderno de Buenos Aires,
Buenos Aires, Argentina

Rapid Response Webinar

The Ecologically Minded Museum: Renegotiating Museum Structures and Sustainable Practices

Thursday, March 13, 2025
1pm UK Time



Sarah Glennie
Director
National College of Art and Design
Dublin, Ireland



Dehlla Hannah
Curator and Associate Professor
Environmental Aesthetics in Art History
University of Copenhagen
Denmark



Dr. Kirsty Robertson
Canada Research
Chair in Museums, Art, and Sustainability
Director of the Centre for Sustainable Curating
Western University
London (ON), Canada



Malgorzata Ludwisiak, Ph.D.
Museum Management Expert /
Freelance Curator / Academic Teacher,
Warsaw, Poland



Leevi Haapala
Dean,
Academy of Fine Arts, University of Arts,
Helsinki, Finland

Rapid Response Webinar

Shaping the New Museums' Future? Training New Generations of Museum Curators along Sustainable Paths

Thursday, April 10, 2025
1.30 pm (EDT) Toronto

Thursday, March 13th, 2025

Is the concept of “sustainable museum” possible in practice? How could the existing or new museum structure be renegotiated? Or should we rather start imagining museums without buildings?

[Watch it now](#)

Thursday, April 10th, 2025.

How can museums remain more consistent in their narrative and practice? On whom does the more sustainable future of art museums depend?

[Watch it now](#)

Rapid Response Webinars



Yuliya Vaganova
Director, The Bohdan and Varvara
Khanenko National Museum of Arts,
Kyiv, Ukraine



Shion L.
Educational Coordinator
Museum of Modern Art, (MAM Rio)
Rio de Janeiro, Brazil.



Deniz Oral
Education Program Specialist,
Istanbul Modern
Istanbul, Turkey



Laura Raicovich
Writer and Curator,
New York, USA



Carol Yinghua LU
Director,
Beijing Inside-Out Art Museum,
Beijing, China



Shabbir Hussain Mustafa
Chief Curator,
Singapore Art Museum,
Singapore



Kamini Sawhney
Head, Public Arts Projects,
BirHubba, Museum Management
Expert, Independent Curator,
Bangalore, India.

CIMAM Rapid Response Webinar

From Outstanding Practices to Future Possibilities: Shaping the Museum of Tomorrow with the Outstanding Museum Practice Award (OMPA)

Thursday, May 22, 2025,
8.00 AM Rio Janeiro, Brazil (BRT)



Joselina Cruz
Director/Curator,
Museum of Contemporary Art
and Design (MCAD),
Manila, Philippines



Yu Jin Seng
Director (Curatorial, Research &
Exhibitions),
National Gallery Singapore,
Singapore

CIMAM Rapid Response Webinar

Counter Strike: Art and Museums in Times of Conflict

Thursday, September 18, 2025
8:00 AM New York / 8:00 PM Beijing

Thursday, May 22, 2025.

Presentations from the 2024 OMPA winners. How do we move beyond our traditional roles as institutions to innovate, inspire, and renew? Can museums build a network of support that encourages the sharing of innovative practices amongst one another?

[Watch it now](#)

Thursday, September 18, 2025

How can curators, directors, and artists navigate this polarized landscape, balancing scholarly rigor with ethical responsibility, while adopting strategies and language that acknowledge the limits of neutrality?

[Watch it now](#)



Malgorzata Kazmierczak
President of AICA International
Krakow, Poland



Sara Whyatt
Freemuse's Research Director,
UNESCO expert
Copenhagen, Denmark



Sanjay Sethi
Co-Executive Director
Artistic Freedom Initiative (AFI)
New York, USA

CIMAM Rapid Response Webinar

Defending Artistic Freedom at a Time of Growing Censorship – Tools, Strategies, and Real-World Cases

Organized by: CIMAM and AICA International



Victoria Noorthorn
Director
Museo de Arte Moderno de Buenos
Aires, Argentina



Malgorzata Ludwisiak Ph.D.
Museum Management Expert /
Freelance Curator / Academic
Teacher,
Warsaw, Poland

Tuesday, October 14, 2025
8 am NY / 9 am Buenos Aires / 2 pm CEST / 8 pm Singapore

Tuesday, October 14, 2025.

The webinar is co-organized by CIMAM and AICA International, with the generous participation of Freemuse and the Artistic Freedom Initiative (AFI), and seeks to map and better understand censorship today, while sharing practical resources and solutions for this critical challenge.

[Watch it now](#)

CIMAM Connects: Conversations around Contemporary Art Museum Practices

In 2025, CIMAM marked its second consecutive year of offering exclusive digital meeting spaces for its members through the CIMAM Connects program. These online encounters are **member-led and designed to foster peer exchange**, enabling CIMAM members to propose and explore topics of shared professional interest and challenges with colleagues from around the world.

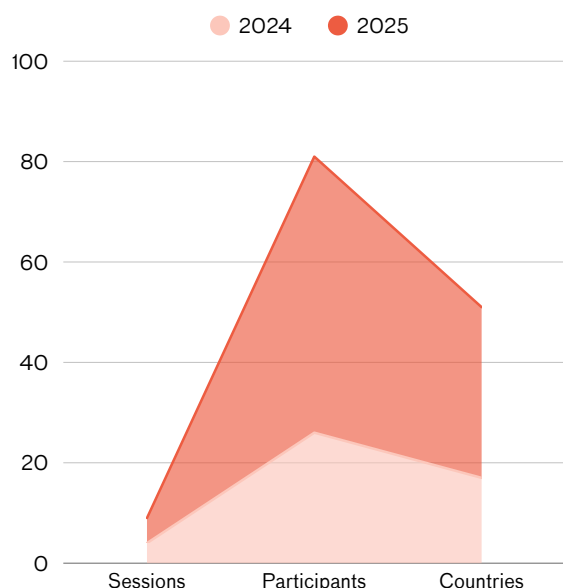
Each session is structured as a one-hour conversation in which participants exchange perspectives, professional experiences, and insights, contributing to mutual inspiration and knowledge-sharing.

Beyond facilitating both national and international professional connections, CIMAM Connects plays a key role in **strengthening a sense of community and support** within the network, in line with CIMAM's commitment to fostering **sustained professional networks and collective learning among its members**.

In 2025, five CIMAM Connects sessions were held, led by CIMAM members, with a total participation of 55 members representing 34 countries.

The topics addressed during these sessions included:

Recap of the Travel Grantees at the 56th Annual Conference in Los Angeles, Women in Art: Power, Trajectory, and Transformation, Learning from Nature: Rethinking Institutions in a More-Than-Human World, Museums at the End of the World, Bureaucracies of the Flesh.



Thank you for organizing the recent CIMAM Connects session, "Learning from Nature: Rethinking Institutions in a More-Than-Human World." I truly appreciated the opportunity to participate.

It was a pleasure to meet other participants during the Zoom session. I found the discussion both insightful and inspiring. I especially appreciated the way Krisztián Török facilitated the conversation and encouraged participants to share their thoughts, perspectives, and experiences on the session's theme.

Bui Thi Thanh Mai

CiMAM Connects: Conversations around Contemporary Art Museum Practices

CiMAM Connects

*Recap of the Travel Grantees at the
56th Annual Conference in Los
Angeles and What's Next.*

Led by Ramiro Camelo, Curator and Project Manager at Myymälä2, Helsinki



February 28 - Ramiro Camelo proposed to lead this CiMAM Connects to continue the spirit of collaboration and camaraderie established during the conference by creating a space for ongoing engagement, knowledge-sharing, and future planning.

CiMAM Connects

*Women in Art: Power, Trajectory,
and Transformation*

Led by Maya Juracan, Director, Bienal en Resistencia, Guatemala City, Guatemala.



March 27 - Led by Maya Juracan, this talk seeks to discuss the fundamental role of women curators and museum directors in redefining the artistic and cultural field.

CiMAM Connects

*Learning from Nature: Rethinking
Institutions in a More-Than-Human World*

Led by Krisztián Gábor Török, Curator MODEM - Centre for Modern and Contemporary Arts, Debrecen, Hungary.



April 25 - Led by Krisztián Gábor Török, this talk explored how art institutions can evolve from static repositories into regenerative, adaptive ecosystems—living systems that mirror the complexity, fluidity, and resilience of the natural world.

CiMAM Connects

*Museums at the end of the world /
Museos en el fin del mundo*

Led by Ana Ruiz, Junior Curator, Medellín Museum of Modern Art, Medellín, Colombia.



June 3 - Led by Ana Ruiz, this talk arises from the feeling —more or less generalized— that the future is vanishing. “It’s easier to imagine the end of the world than the end of Capitalism” would say Fredric Jameson and Slavoj Žižek.

CiMAM Connects

*Bureaucracies of the Flesh:
Toward Alternative Imaginaries of
Governance*

Led by Patricia Sorroche, Head of Exhibitions, Museu Tàpies, Barcelona, Spain.



July 22 - Led by Patricia Sorroche, the session focused on analyzing and delving into the current governance models operating in museum institutions, which still respond to capitalist logics, structured under premises inherited from capitalism.

Annual Conference

Enduring Game: Expanding New Models of Museum Making

The **57th CIMAM 2025 Annual Conference** was held in **Turin, Italy**, on **November 28-30**, generously supported by **Fondazione Arte CRT** and **Fondazione CRT**, and co-hosted by **Fondazione Sandretto Re Rebaudengo**, **Fondazione Torino Musei**, and **Castello di Rivoli Museo d'Arte Contemporanea**, involving museums and cultural institutions of the city.

A total record number of 302 modern and contemporary art curators and museum professionals from 56 different countries attended the CIMAM 2025 Annual Conference.

Exceptional in-kind support was generously provided by **Patrizia Sandretto Re Rebaudengo**. The conference also received the collaboration from **Fondazione Teatro Stabile di Torino - Teatro Nazionale**; **OGR Torino**; **Centrale Nuvola Lavazza**; **Consorzio Residenze Reali Sabaude** and **Venaria Reale**.

The program included afternoon visits to 9 contemporary art exhibitions and institutions in Turin: **Fondazione Sandretto Re Rebaudengo**; **Fondazione Merz**; **GAM Galleria Civica d'Arte Moderna e Contemporanea**; **MAO – Museo d'Arte Orientale**; **Gallerie d'Italia**; **Castello di Rivoli Museo d'Arte Contemporanea**; **MAUTO - Museo Nazionale dell'Automobile**; **Pinacoteca Agnelli**, and **Luci d'Artista**.

An optional post-tour was organized to **Langhe and Milan** on December 1-2, 2025 supported by **Patrizia Sandretto Re Rebaudengo**, **Palazzo Re Rebaudengo**, **Ceretto Aziende Vitivinicole**, and **Pirelli HangarBicocca**, Milan.

Graphic identity of the CIMAM Annual Conference in 2025, designed by Rogier Delfos Studio



Annual Conference

The conference program was conceived as an interactive experience, **featuring six speakers, three keynote addresses, one plenary Q&A with the audience, two breakout sessions, and – for the first time– three artist performances** commissioned by CIMAM to open each day of the conference.

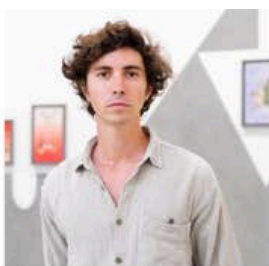


CIMAM Annual Conference 2025 — delegates at OGR Torino, Turin, Italy.

The Content Committee designed a three-day program structured as collective working sessions, addressing systemic challenges while reimagining the social, pedagogical, and cultural role of contemporary art institutions.



Chiara Bertola
Director,
GAM - Galleria d'Arte Moderna,
Turin, Italy.



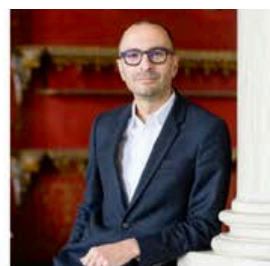
Bernardo Follini,
Senior Curator
Fondazione Sandretto Re Rebaudengo,
Turin, Italy.



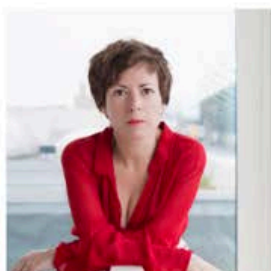
Leevi Haapala
Dean,
Academy of Fine Arts,
University of Arts,
Helsinki, Finland.



Malgorzata Ludwisiak
Ph.D., Museum Management Expert /
Freelance Curator / Academic
Teacher, Warsaw, Poland



Francesco Manacorda
Director,
Castello di Rivoli Museo d'Arte
Contemporanea,
Turin, Italy.



Chus Martínez,
Director,
Institute Art Gender Nature,
Basel, Switzerland.



Victoria Noorthoorn,
Director,
Museo de Arte Moderno de Buenos
Aires,
Buenos Aires, Argentina.



Davide Quadrio,
Director,
Museo d'Arte Orientale (MAO),
Turin



Kamini Sawhney,
Head, Public Arts Projects,
BirHubba, Museum Management
Expert, Independent Curator.
Bangalore, India.

Annual Conference

Day 1. Friday 28 November. OGR Torino

Motto: *Doing Less vs. Doing Differently*

The first day of CiMAM 2025 opened at **OGR Torino** with a shared reflection on how museums might move beyond the logic of 'doing less' toward 'doing differently', in response to today's social, environmental, and cultural urgencies.

- Apertura by artist **Alessandro Sciarroni** (Rome, Italy). **DON'T BE FRIGHTENED OF TURNING THE PAGE**
- Introduction to the narrative of the day by **Chus Martínez**, member of the CiMAM Board, and Chair of the CiMAM 2025 Content Committee.
- Keynote Speaker **Françoise Vergès**, Senior Fellow, Sarah Parker Remond Center for the Study of Racism and Racialization, UCL, London, UK.
- **Victoria Noorthoorn**, member of the CiMAM Board, and Content Committee, introduced the **breakout session**, designed to situate and deepen our understanding of the paradigm shift at stake.



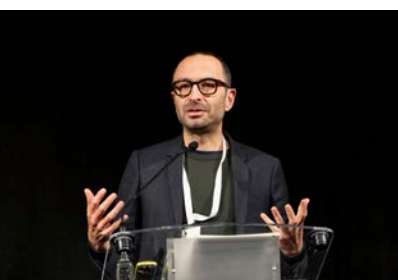
Annual Conference

Day 2. Saturday 30 November. Carignano Theatre

Motto: *Mapping Desires*

The second day, titled *Mapping Desires*, invited delegates to articulate their pragmatic aspirations and to imagine institutional models that respond critically and constructively to the changing realities of the cultural sector, avoiding utopian idealism in favor of a grounded and resilient imagination.

- Introduction to the narrative by Content Committee members **Chiara Bertola** and **Davide Quadrio**.
- Apertura by **Abdullah Miniawy**, Expressionist, Writer, Composer & Performer, Paris, France
- Keynote by **Elizabeth Povinelli**, Franz Boas Professor of Anthropology & Gender Studies, Columbia University, New York City, USA
- Introduction of Mapping Desires speakers by **Kamini Sawhney**, member of the CIMAM Board, and Content Committee:
- **Rustom Bharucha**, Professor, International Fellow of the British Academy in London, Kolkata, India
- **Azu Nwagbogu**, Founder/Director, African Artist's Foundation & LagosPhoto Festival, Lagos, Nigeria
- **Karen Archey**, Head of Curatorial Department, Kunstsammlung Nordrhein Westfalen, Düsseldorf, Germany
- **Francesco Manacorda**, Director, Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy
- **Alessandra Ferrini**, Artist, Researcher, Educator, University of the Arts London, Corby, UK
- **Onome Ekeh**, Writer, Filmmaker, Lecturer, Academy of Art & Design, Basel, Switzerland
- The afternoon session continued with a moderated Q&A led by **Chus Martínez**.



Annual Conference

Day 3. Sunday 30 November. Centrale Nuvola Lavazza

Motto: *Transactions and Transmission. Tactics of Togetherness*

On the third day, participants were invited to examine how museum communication as a transmission is perceived by audiences, interrogating the frameworks through which messages are transmitted and to what extent the publics are meaningfully informed and engaged. The sessions also explored the notion of 'transaction' as a model for expanded relationality, opening new potentialities for co-production and collaborative models of working within and beyond institutional boundaries.

- Introduction to the narrative of the day by **Bernardo Follini, Malgorzata Ludwisiak, and Francesco Manacorda**, members of the Content Committee.
- Apertura by **Diana Anselmo**, Performer and Visual Artist, Milan, Italy
- Keynote by **Mariana Mazzucato**, Professor in the Economics of Innovation and Public Value, University College London (UCL), Founding Director of the UCL Institute for Innovation & Public Purpose, London, UK
- Breakout Sessions. Introduction by **Kamini Sawhney**, member of the CIMAM Board and Content Committee.
- Closing Remarks by Content Committee: **Chus Martinez, Chiara Bertola, Bernardo Follini, Leevi Haapala, Malgorzata Ludwisiak, Francesco Manacorda, Davide Quadrio, Kamini Sawhney.**



[Read CIMAM 2025 Annual Conference Report](#) [Watch all the pannels and presentations now!](#)

CiMAM General Assembly 2025

On Sunday 30 November, at Centrale Nuvola Lavazza, **Suhanya Raffel**, President of CiMAM 2023-25 and Director of M+ in Hong Kong, led the CiMAM General Assembly together with **Bart de Baere**, Secretary General of CiMAM, and Director of M HKA in Antwerp, and the 2023-25 CiMAM Board Members.

CiMAM's General Assembly is a session that serves as the Association's supreme governing body, to review the Board's report, financial accounts, program activities, and other matters essential to CiMAM's mission and governance.

During the General Assembly, CiMAM announced the newly elected President and Board for the period (2026-28). The Assembly also approved the appointment of **Suhanya Raffel as CiMAM Honorary Member** and acknowledged the outgoing CiMAM Board members.

The newly elected President of CiMAM is Amanda de la Garza Mata, Artistic Deputy Director at the Museo Nacional Centro de Arte Reina Sofia (MNCARS), Madrid, Spain. She will lead the organization together with the 2026-28 CiMAM Board Members, elected for the first time through an online voting process, and representing CiMAM's global community across more than 94 countries.



CiMAM Board Members 2026-28



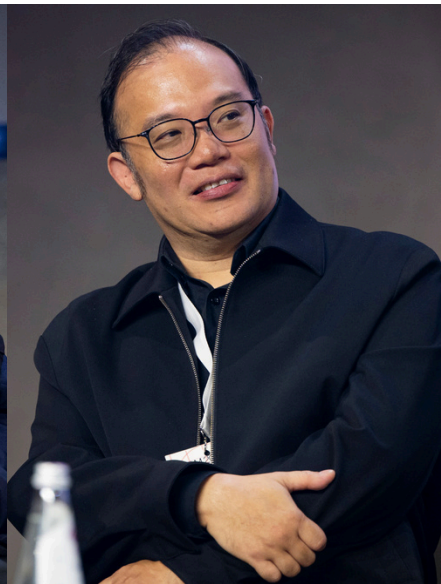
Amanda de la Garza Mata



At the end of the General Assembly, CiMAM announced the dates of CiMAM's 58th Annual Conference in **Harare (Zimbabwe)**.

The next edition will be hosted by the **National Gallery of Zimbabwe** between 20-22 November 2026.

CIMAM 2023-25 Board, Thank You!





Zeina Arida
Director
Mathaf - Arab Museum of
Modern Art
Doha, Qatar



Raphael Chikukwa
Executive Director
National Gallery of
Zimbabwe Harare,
Zimbabwe



Doryun Chong
Artistic Director
and Chief Curator
M+, Hong Kong



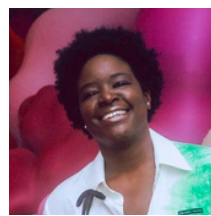
Joselina Cruz
Director and Curator
Museum of
Contemporary and
Design (MCAD)
Manila, Philippines



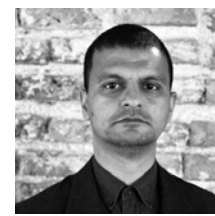
Tatiana Cuevas
General Director
Museo Universitario Arte
Contemporáneo
Mexico City, Mexico



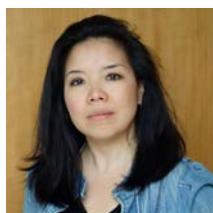
Amanda de la Garza Mata
Deputy Artistic Director
Museo Nacional Centro de
Arte Reina Sofía (MNCARS)
Madrid, Spain



Elvira Dyangani Ose
Director
Museu d'Art Contemporani de
Barcelona (MACBA)
Barcelona, Spain



**Shabbir Hussain
Mustafa**
Chief Curator
Singapore Art Museum
Singapore, Singapore



Clara M Kim
Chief Curator & Director of
Curatorial Affairs
The Museum of Contemporary
Art (MOCA), Los Angeles, USA



Sunjung Kim
Artistic Director
Art Sonje Center
Seoul, South Korea



Pablo Lafuente
Artistic Director
Museu de Arte Moderna do
Rio de Janeiro (MAM Rio)
Rio de Janeiro, Brazil



Chus Martinez
Head
Institute Art Gender
Nature Basel, Switzerland



Stephanie Rosenthal
Director
Guggenheim Abu Dhabi
Abu Dhabi, United Arab Emirates



Kamini Sawhney
Artistic Director
Public Arts Project,
BLRHubba (Bengaluru
Hubba)
Bengaluru, India



Jochen Volz
Director General
Pinacoteca de São Paulo
São Paulo, Brazil

**CIMAM Board
2026-28**



CiMAM 2025 Travel Grantees

Travel Grants

Working Group: Agustin Perez Rubio (Chair), Clara M. Kim, Joselina Cruz, Amanda de la Garza, and Kamini Sawhney.

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.

This year marked the 20th anniversary of the Travel Grant program, which has supported the participation of over 400 modern and contemporary art museum professionals from around the world since 2005.

The support we receive from **Travel Grant Funders** allows CIMAM to develop a Travel Grant Program that has become essential in the participation of a broader range of professionals in the international debate concerning contemporary art.

Over the years, CIMAM's travel grantees have constituted a remarkable group of professionals, many of whom are now shaping the field of modern and contemporary art museums internationally.

In 2025, CIMAM awarded 39 travel grants to museum directors, artistic directors, curators, and researchers from 19 countries to attend the CIMAM 57th Annual Conference, held in Turin, November 28-30.



Travel Grants

Selected Feedback from 2025 Travel Grantees

“CIMAM offered a place where ideas moved with purpose, where institutions questioned themselves honestly, and where new pathways for collaboration emerged. I came to strengthen my curatorial praxis, expand international networks, and gather tools that will help me build museum and community partnerships capable of responding to the challenges facing societies like mine. The conference reaffirmed why this work matters, and how museums can and must stand as custodians of both memory and future possibility.”

“There was a lot of geographical and generational diversity in CIMAM conference this year. It would be nice if this continues in the coming years too.”

“The conference was invaluable in building global networks, which will undoubtedly support future collaborations, both on an individual level and institutionally.”

“The extra day thanks to the Getty Foundation allowed for a deeper dive into Turin’s underground art scene, which was very well curated. It also offered a better understanding of the city’s history and its evolution into a contemporary cultural hub.”

“I found it really encouraging to see how others have dealt with precarity in creative museum formats, and aside from theoretical analyses, how the management of institutions and the human relations of care with a work team need to be a priority.”

“Since I got the news I was awarded with this grant, I looked forward to it as a beacon of hope to learn more, and with others, of how museums can be. I believe a lot of opportunities and connections were made during this Annual Conference that will forever change the course of my professional life.”

“Receiving the grant and attending CIMAM’s Annual Conference significantly strengthened my professional growth and my institution’s capacity. The conference exposed me to current global museum practices, innovative curatorial strategies, and pressing debates in contemporary art. Engaging with international peers broadened my perspective, fostered new collaborations, and inspired approaches that I can adapt locally.”

Travel Grants

Names of the 39 professionals awarded a Travel Grant in 2025

Supported by the Getty Foundation (Los Angeles, USA)

- **Soukaina Aboulaoula**, Independent Curator and Researcher, Marrakesh, Morocco.
- **Catalina Bergues**, Curator, Instituto Tomie Ohtake, São Paulo, Brazil.
- **Milica Bezmarević**, Curator, Museum of Contemporary Art of Montenegro, Podgorica, Montenegro.
- **May Lyn Cruz**, Professor, University of the Philippines, Quezon City, Philippines.
- **Gabriel da Silva Reis**, Cultural Manager and Independent Curator, Rio de Janeiro, Brazil.
- **Senka İbrisimbegovic**, Director, Ars Aevi Museum of Contemporary Art Sarajevo (Public Institution City Museums of Sarajevo); Associate Professor, University of Sarajevo-Faculty of Architecture, Sarajevo, Bosnia and Herzegovina.
- **Kuzhali Jaganathan**, Independent Curator and Researcher, Chennai, India.
- **Ruchika Jain**, Curator, Dr Bhau Daji Lad Museum, Mumbai, India.
- **Leanne Decca**, Gallery Manager/Senior Museum Specialist, UP Fine Arts Gallery, University of the Philippines College of Fine Arts, Quezon City, Philippines. *
- **Khanyi Mawhayi**, Curatorial Assistant, Zeitz Museum of Contemporary Art Africa, Cape Town, South Africa.
- **Juliana Mendonça do Vale**, Researcher, Collection Department, Pinacoteca de São Paulo, São Paulo, Brazil.
- **Roshan Mishra**, Director and Curator, Taragaon Next / Saraf Foundation, Kathmandu, Nepal. *
- **Thuli Mlambo-James**, Curatorial Program Developer, Water For The Future, Johannesburg, South Africa.
- **Michelle Mlati**, Independent Curator, Nairobi, Kenya & Pretoria, South Africa; Curatorial Assistant, Palazzo Grassi.
- **Patricio Orellana**, Curator, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina.
- **Shreya Sharma**, Curator, Devi Art Foundation, New Delhi, India.
- **Anusha Vikram**, Collections Specialist, Museum of Art and Photography, Bangalore, India.

Supported by the Saastamoinen Foundation (Helsinki, Finland)

- **Omar İd Tnaine**, Curator, Agadir Museum of Art, Agadir, Morocco.
- **Roshan Mishra**, Director and Curator, Taragaon Next/Saraf Foundation, Kathmandu, Nepal. *
- **Riason Naidoo**, Independent Curator, Cape Town, South Africa.
- **Vivaldi Ngenzi**, Director, Rwanda Art Museum - Rwanda Cultural Heritage Academy, Kigali, Rwanda.

* These professionals have been co-funded by different Travel Grant Funders.

Travel Grants

Supported by Teresa A.L. Bulgheroni (Buenos Aires, Argentina)

- Ana Paula Cohen, Independent Curator, São Paulo, Brazil.
- Sairah Espinoza, Curator of Public Programs, Museo de Arte de Lima - MALI, Lima, Peru.
- Jimena Galán, Curator and Feminist Cultural Worker, La Revuelta, Guatemala City, Guatemala.

Supported by the Colección Patricia Phelps de Cisneros (CPPC) (New York, USA/Caracas, Venezuela)

- Alfonsina Martínez, Coordinator, Fundación Alberto Cruz, Santo Domingo, Dominican Republic.
- Ileana Ramírez, Independent Curator, Tráfico Visual, Caracas, Venezuela.
- Torrivilla, Independent Curator, Writer, and Art Historian, Mexico City, Mexico.

Supported by Mercedes Vilardell (London, UK/Mallorca, Spain)

- Yves Makongo, Curator, Doual'art, Douala, Cameroon.
- Dominique Petit-Frère, Founder and Director, Limbo Museum, Accra, Ghana. *
- Suzana Sousa, Independent Curator, Luanda, Angola.

Supported by Aimée Labarrere de Servitje (Mexico City, Mexico)

- Daniel Brena, Director, Centro de las Artes de San Agustín (CaSa), Oaxaca de Juárez, Mexico. *
- Julio García Murillo, Deputy Director for Public Programs, Museo Universitario Arte Contemporáneo, Mexico City, Mexico.
- Fabiola Talavera, Curator, Laboratorio Arte Alameda, Mexico City, Mexico.

Supported by Eloisa Haudenschild (La Jolla, California, USA)

- Daniel Brena, Director, Centro de las Artes de San Agustín (CaSa), Oaxaca de Juárez, Mexico. *
- Don Handa, Curator, Nairobi Contemporary Art Institute, Nairobi, Kenya.
- Dominique Petit-Frère, Founder and Director, Limbo Museum, Accra, Ghana. *
- Andrea Torreblanca, Director, Tamayo Museum, Mexico City, Mexico.

Supported by Fernando Zobel de Ayala (Manila, Philippines)

- John Paul Diciembre, Independent Curator and Educator, NEST, Taytay, Philippines.
- Leanne Decca, Gallery Manager/Senior Museum Specialist, UP Fine Arts Gallery, University of the Philippines College of Fine Arts, Quezon City, Philippines. *
- Portia Placino, Gallery Administrator and Curator, JCB Gallery, Philippine Women's University, Quezon City, Philippines.

* These professionals have been co-funded by different Travel Grant Funders.

Travel Grants

Supported by Chitra Talwar (New Delhi, India)

- **Vaishnavi Kambadur**, Independent Curator and Assistant Professor, Pearl Academy, Kala Hubba, Bengaluru, India.
- **Srinivas Aditya Mopidevi**, Curator, Visual Arts, Kiran Nadar Museum of Art, New Delhi, India.
- **Shaleen Wadhwana**, Independent Curator, Arts Educator and Researcher, New Delhi, India.

[Read all the reviews from Travel Grant awardees](#)



Outstanding Museum Practice Award

Working Group: Suzanne Cotter (Chair), Suhanya Raffel, Joselina Cruz, Leevi Haapala, Chus Martinez, and Kamini Sawhney.

Since its creation in 2021, the OMPA has sought to celebrate and highlight exemplary museum practices, recognising projects that can serve as an inspiration for the international museum community. The award aims to honour practices that are not only innovative but also context-sensitive, replicable, sustainable, and capable of fostering lasting structural change.

Within the framework of the 57th CiMAM Annual Conference, **CiMAM** announced the three winners of the fifth edition of the **Outstanding Museum Practice Award (OMPA) 2025**.

This year's edition received **48 nominations from museums across the globe**, reflecting the creativity, innovation, and resilience of institutions working in highly diverse contexts.

During the CiMAM Annual Conference, **Suzanne Cotter**, Chair of the OMPA Steering Committee, presented the 2025 Outstanding Museum Practice Award recipients: **Museo Barda del Desierto** (Northern Patagonia, Argentina), **Bergen Kjøtt Foundation** (Bergen, Norway), and **The Palestinian Museum** (Birzeit, Palestine).

Museo Barda del Desierto (mBDD)
Northern Patagonia, Argentina
"mBDD Architectural Project"



For its integration of techn...
ecology, its grounding in ec...
justice and collective care, an...
commitment to reducing enviro...
impact. Its participatory appro...
its concept of a 'living architec...

Bergen Kjøtt Foundation
Bergen, Norway
"GRIP"



The Palestinian Museum
Birzeit, Palestine
"Gaza Remains the Story"



Suzanne Cotter, Chair, CiMAM's OMPA and Director, Museum of Contemporary Art Australia, Sydney; Chus Martínez, Chair, CiMAM 2025 Content Comite and Head of Institute Art Gender Nature, Basel; Eva Rowson, Director Bergen Kjøtt, Bergen; María Eugenia Cordero, Director Museo Barda del Desierto (mBDD), Northern Patagonia; Amer Shomali, General Director, The Palestinian Museum, Birzeit, Palestine; Kamini Sawhney, CiMAM member and Head, Public Art Projects, BLR Hubba, Bangalore; Suhanya Raffel, CiMAM President and Museum Director M+ Hong Kong; and Leevi Haapala, Dean Academy of Fine Arts, University of Arts, Helsinki.

Outstanding Museum Practice Award



The three winning institutions were recognised for their clearly intentioned and impactful practices that reinforce the core values and purposes of museums through creative collaboration with museum professionals, communities, artists, and the public.

Suzanne Cotter, Director of the Museum of Contemporary Art Australia and Chair of the CIMAM's OMPA Committee, declared: *We are excited to announce this year's CIMAM Outstanding Museum Practices Award and the inspiring models for museums that are in action across the globe. At a time of immense uncertainty and challenges in the world, the Award is a celebration and a signal of promise for museums as institutions that can make a difference to people and communities and be agents of affirmation and our shared humanity.*

The Committee emphasised that each of the awarded museum practices enacts new and alternative models for how a museum can function in diverse contexts and remain true to the core principles of preservation and display as vital forms of storytelling for people and cultures. Museums remain spaces of cultural memory, for reflecting on the present and imagining our collective futures. Safeguarding this role lies at the heart of the awarded projects.

Museo Barba del Desierto (mBDD), Northern Patagonia, Argentina

Name of the practice nominated: mBDD Architectural Project

Located in Patagonia, the Museo Barba del Desierto was recognised for its innovative, context-responsive, and ecologically driven vision of what a museum can be. Conceived as a “museum without boundaries,” it explores architecture of diffuse limits and conceives the territory itself as a museum.

Selection Rationale: The OMPA Committee praised its integration of technology and ecology, its grounding in ecological justice and collective care, and its ambition to minimise environmental impact. Participation lies at the heart of this project. Equally fascinating is the way it brings together technology and ecology, while remaining a dynamic, evolving model rather than a closed system. This quality makes it especially compelling. The notion of a living architecture and a museological vision grounded in ecological justice, collective care, and social sensitivity is central to its practice.



María Eugenia Cordero, Director of the Museo Barba del Desierto (mBDD), Northern Patagonia, Argentina



Outstanding Museum Practice Award

Bergen Kjøtt Foundation, Bergen, Norway

Name of the practice nominated: GRIP

The Bergen Kjøtt project was recognized for its focus on gender equality and inclusiveness for non-binary and transgender people in museum technical work and addressing gender bias in technology to effect structural change within the museum. Bergen Kjøtt, AKKS Bergen, Carte Blanche - The Norwegian national company of contemporary dance, Bergen International Theater, sound technician Irene Bjørke and light technician Maja Bergebakken Sundt.

Selection Rationale: Its replicability and practical impact, with potential to influence not only local communities but also broader museum infrastructures. By expanding the scope of best practices in museum to encompass technical roles, Bergen Kjøtt is reshaping institutional culture, ensuring that knowledge transfer and skill development are integral to museum work.

The Palestinian Museum, Birzeit, Palestine

Name of the Practice Nominated: Gaza Remains the Story

Selection Rationale: The Committee praised The Palestinian Museum's ability to redefine the role of museums as spaces of both survival and resistance, playing a vital role in affirming cultural heritage and collective memory. Operating under extreme circumstances, the museum has succeeded in caring for and mobilizing local communities, while also raising visibility for its mission. In many ways, its work reflects the reality of our times: a world in which more and more institutions are compelled to safeguard their heritage, art, and cultural narratives in the face of adversity. The Palestinian Museum embodies the essential foundations of the museum project across civilizations: to preserve a legacy that can speak to future generations. Against all odds, this project transcends the political circumstances that shaped it and redefines how exhibitions can be conceived, creatively adapting to the situation at hand.



Eva Rowson, Director of Bergen Kjøtt, was present in Turin to receive the award.



Amer Shomali, General Director, The Palestinian Museum, was present in Turin to receive the award.



Outstanding Museum Practice Award

In 2025, the work of the OMPA Steering Committee extended beyond the award process itself, reinforcing the visibility and dissemination of exemplary museum practices within the international sector.

On 14 May 2025, **Suzanne Cotter**, Director of the Museum of Contemporary Art Australia, CIMAM Board Member, and founding Chair of the OMPA Steering Committee, authored a feature article for ICOM's editorial platform *Sharing is Caring*, published in the context of International Museum Day (18 May).

The article highlighted the values underpinning the Outstanding Museum Practice Award and its role in recognizing museums that respond meaningfully to their social, political, and cultural contexts through responsible and community-driven practices.

Museums as Agents of Change: The Importance of Sharing Outstanding Practices



The international recognition of OMPA awardees was further strengthened through their presence at **The Best in Heritage 2025**.

The Bohdan and Varvara Khanenko National Museum of Art (Kyiv, Ukraine) and the **Museu de Arte Moderna do Rio de Janeiro** (Brazil), recipients of the CIMAM Outstanding Museum Practice Award 2024, were both invited to present their respective projects at The Best in Heritage Annual Conference, held in Barcelona from 22 to 24 October 2025.



During the conference, the Khanenko National Museum of Art was further distinguished as one of the two *Projects of Influence*, recognizing the exceptional impact and global relevance of its institutional practice. **Yuliya Vaganova**, Director General of the museum, received the prize.



Yuliya Vaganova and Amanda Murphy at THiB 2025 in Barcelona

The participation of these two museums provided an important international platform to share concrete methodologies, institutional strategies, and community-oriented approaches that reflect the core values of the OMPA. The CIMAM Executive Office, based in Barcelona, had the honour of accompanying **Yuliya Vaganova** and **Shion L.** during the presentation of their projects, reinforcing CIMAM's ongoing commitment to supporting and amplifying exemplary museum practices on the international stage.

Free Admission Program

The CIMAM Free Admission Program supports professional research and exchange across institutional and geographic contexts.

In 2025, the program brought together more than **350 contemporary art museums, collections, and biennials worldwide**, all committed to offering complimentary access to CIMAM members as a matter of professional courtesy.

In 2025, the program was further enriched by the active participation of **nine biennials**, proposing tailored CIMAM members encounters, including previews and dedicated opportunities for exchange. These initiatives enabled CIMAM members to connect in person in more focused and meaningful ways, strengthening research, dialogue, and professional networking in a qualitative and sustained manner.

[Visit the Free Admission Program](#)

Islamic Arts Biennale



Sharjah Biennial



Liverpool Biennial



Shanghai Biennale



13th Berlin Biennale for Contemporary Art



Istanbul Biennial



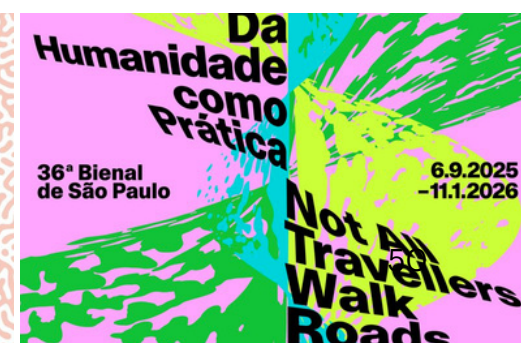
Singapore Biennale



Ljubljana Biennale of Graphic Arts



Fundação Bienal de São Paulo



Free Admission Program

Job and Career Development Opportunities

In 2025, CIMAM significantly expanded its *Job and Career Development Opportunities* section. Over the course of the year, more than **30 international job and career-related opportunities**. These curated listings offered members access to a broad spectrum of professional opportunities across different regions and institutional contexts.

Editorial Partnerships and Member Discounts

CIMAM initiated a new collaboration in 2025 with **Sternberg Press**, offering members with a **20% discount** on selected titles. This new partnership complemented CIMAM's ongoing editorial collaborations with **Lund Humphries** and **Hatje Cantz**, through which members continued to benefit from exclusive discounts of **25%** and **20%**, respectively.

Reading, Listening, and Knowledge Sharing

On a monthly basis, CIMAM published curated reading and listening recommendations contributed by its members. In 2025, this resulted in approximately **50 recommended titles**, including books, articles, and podcasts addressing key debates, methodologies, and emerging issues in the field. This collective and peer-driven approach to knowledge sharing supports continuous learning and reflects the diversity of perspectives within CIMAM's international membership.

Participation in Research Projects

In 2025, CIMAM continued to expand opportunities for members to actively engage in international research initiatives addressing key questions in contemporary museum practice. **PiT: Performance Practices in Museums and Art Centres — A Global Survey**. CIMAM collaborated with PiT to support and advance research on performance practices within art museums and art centres worldwide. As part of this collaboration, a global survey was developed in partnership with the EU-funded PiT project consortium, inviting museum professionals to reflect on the evolving role of performance within institutional contexts.

Job and Career Development Opportunities in Modern and Contemporary Art Museums

Explore this month's six new opportunities!
Some deadlines close soon!
Don't miss out!

Editorial Discounts for CIMAM Members

The Institution and Its Intentions

Co-edited by Vere Van Gool and Bettina Steinbrügge



The Institution and Its Intentions gathers key reflections from the symposium *A Model: Reimagining Museums*.

Co-edited by Vere Van Gool and CIMAM member Bettina Steinbrügge, and co-published by Sternberg Press and Mudam Luxembourg - Musée d'Art Moderne Grand-Duc Jean in December 2025, the book is available to CIMAM members at a special rate through a collaboration between CIMAM and Sternberg Press.

Books, Articles, Essays, Films and Audio selections recommended by CIMAM members.

December, 2025

Emergent Strategy

By Adrienne Maree Brown. Publisher AK Press, 2017.

A terra dá, a terra quer

By António Bispo dos Santos.

Cultures of Confinement: A History of the Prison in Africa, Asia, and Latin America

Edited by Frank Dikötter and Ian Brown. Publisher: Cornell University Press, 2007.

Delinking: The Rhetoric of Modernity, the Logic of Coloniality and the Grammar of Decoloniality



Photo credits: Performance Ligia Lewis 'deader than dead', 20 + 21.05.2023, Mudam Luxembourg. Photo: Fabrizio Vatterli © Mudam Luxembourg - Musée d'Art Moderne Grand-Duc Jean

PiT: Performance Practices in Museums and Art Centres - A Global Survey

Professional Encounters

On Thursday, 12 June 2025, CÌMAM hosted a professional encounter with directors from modern and contemporary art museums affiliated with the **Xarxa de Museus d'Art de Catalunya**. The meeting took place at MACBA Museu d'Art Contemporani de Barcelona, where the CÌMAM executive office is located.

The session opened with an institutional welcome by CÌMAM's Executive Office, followed by a round of introductions among participants. This was followed by a presentation of CÌMAM, outlining its mission, organisational structure, and key strategic programmes. The morning concluded with an open exchange session focused on knowledge-sharing, peer dialogue, and the identification of potential avenues for collaboration between CÌMAM and Catalan museum professionals.



Participants included directors from modern and contemporary art museums across Catalonia:

- Jesús Navarro, MORERA. Museu d'Art Modern i Contemporani de Lleida
- Mireia Rosich, Museu Víctor Balaguer (Vilanova i la Geltrú)
- Carme Clusellas, Museu d'Art de Girona
- Txema Romero, Museus de Sitges
- Jordi París, Museu de Valls
- Pepa Ventura, Museu Abelló (Mollet del Vallès)
- Anna Maluquer, Fundació Palau (Caldes d'Estrac)
- Eduard Bech, Museu de l'Empordà de Figueres
- Elvira Dyangani Ose, MACBA
- Lola Martos, Tècnica del museu, Museu d'Art de Cerdanyola
- Aina Soler, Coordinadora, Xarxa de Museus d'Art de Catalunya
- Mireia Branera, CÌMAM Executive Office
- Mireia Azuara, CÌMAM Executive Office
- Isabel Sozzi, CÌMAM Executive Office
- Inés Jover, CÌMAM Executive Office



Finances

The fifteen members of the Board work voluntarily throughout their three-year tenure. They pay for their membership and registration fees to attend the Annual Conference, as well as for all the expenses related to their participation at the conference and CiMAM Board meetings.

CiMAM's programs and activities are run by an executive team of four professionals based in Barcelona.

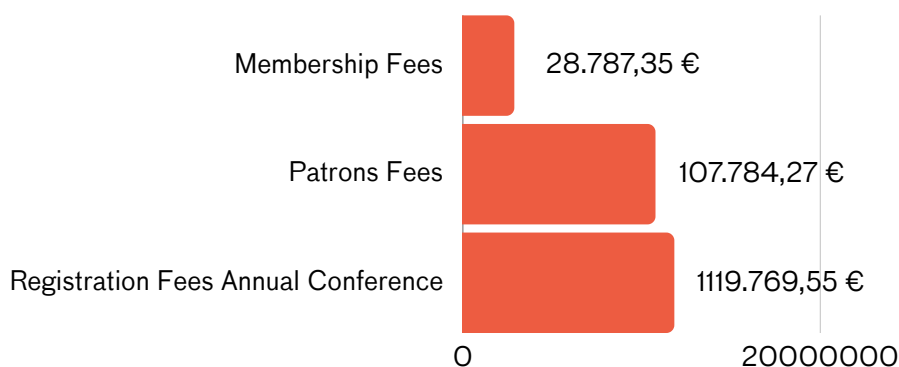
CiMAM's budget follows cash-based criteria because all revenue and payment transactions are recorded. It shows the status of the CiMAM bank account. There are no outstanding debts to third parties or pending payments to providers.

Despite the necessary increase in operating costs, one of the priorities of this three-year term was increasing CiMAM's reserves, which have been raised thanks to the increase in patron contributions, registration, and membership fees.

Breakdown of Income in 2025

CiMAM's main sources of income in 2025 were:

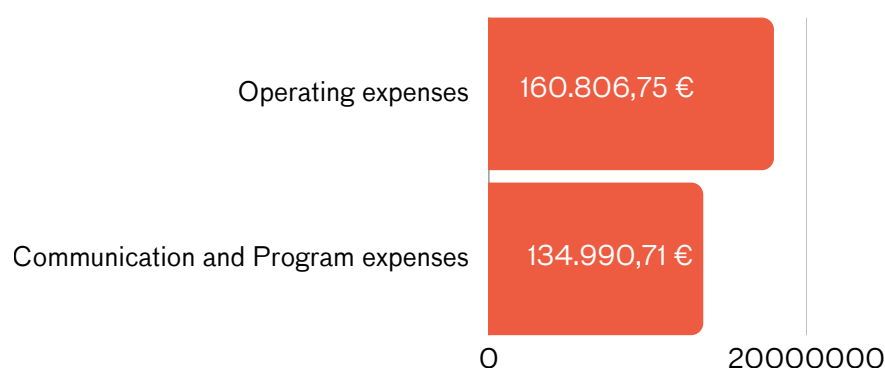
• Membership fees	28.787,35 €
• Patron fees	107.784,27 €
• Registration fees Annual Conference	118.336,08 €



Breakdown of Expenses in 2025

CiMAM's main expenses are:

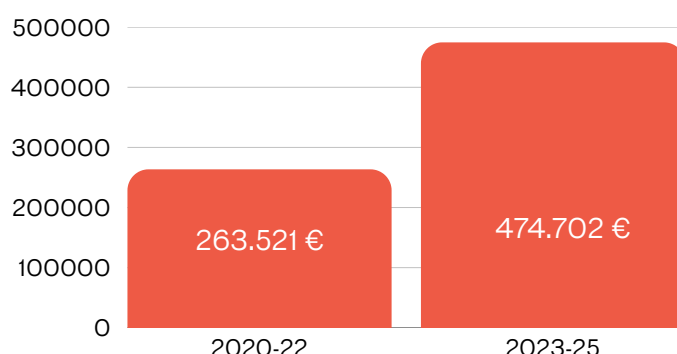
• Operating expenses	179.497,31 €
• Communication and Program expenses	134.990,71 €



Program expenses include all costs related to the implementation and communication of the actions undertaken by CiMAM's working groups such as the Annual Conference, Webinars, Travel Grants, Museum Watch, OMPA, Sustainability, reports, and publications.

Operating expenses include staff, social security taxes, accountancy, office supplies, web and IT maintenance, CiMAM identity and graphic design, legal services, and bank charges.

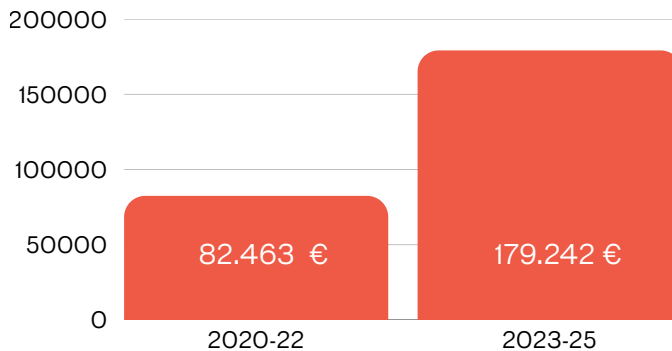
Total Operating Expenses



The rise in 2025 expenses is primarily attributed to specific, sometimes one-time investments, such as the online voting software for the Board elections; the virtual conference Who's Who; the implementation of a CRM system and the purchase of two new laptops; participation at strategic meetings related to key program collaborations such as Culture for the Planet, The Best in Heritage or Mondiacult, also to Board meetings and the commissioning of the position paper *Best Practices in Museums Working with Living Artists*, as well as accounting and legal services to prepare the application for Public Utility Declaration status.

Operational costs at the end of 2025 were higher than those in 2023, also due to achieving one of the Board's strategic goals for this term (2023-25), which consisted of continuing to strengthen the CiMAM Executive Team. CiMAM started 2023 with one part-time freelancer, one part-time staff member, and one full-time staff member. In 2024, the team grew to three part-time and one full-time staff member. In 2025, the office further expanded to include two part-time staff members, two full-time staff members, and one intern.

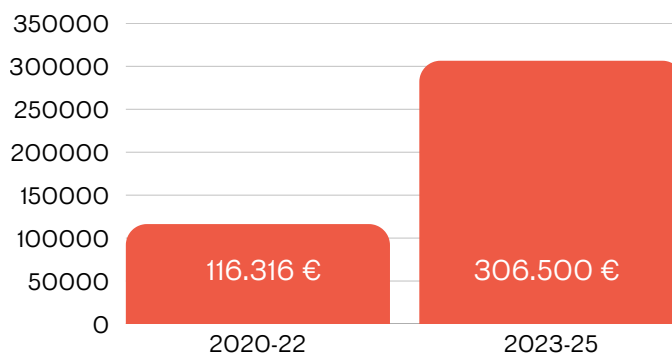
Total Membership Fees Received



Updated Membership Fees

Since 2023, CiMAM's membership fees have been aligned with ICOM's by using the same criteria by country, according to Gross Domestic Product (GDP) per capita by Purchasing Power Parity (PPP) of every State, ensuring equal access to CiMAM for all professionals around the world. This initiative responded to CiMAM's purpose of being more equitable and inclusive, with fees adjusted to the different socioeconomic realities of professionals worldwide.

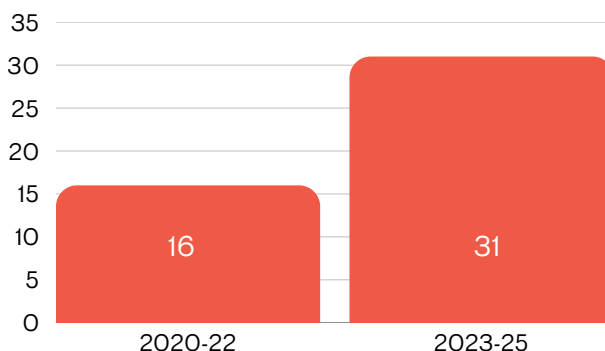
Total Conference Registration Fees Received



Updated Registration Fees

In 2024, after maintaining the same registration fees for over a decade, CiMAM revised them to adjust for inflation, align with ICOM fees, and differentiate rates by membership group. In 2020, the Annual Conference was postponed due to the pandemic, and the 2021 edition was reduced in size, resulting in a significant reduction in registration income. In 2025, the Board introduced a €20,000 fee for host institutions organizing the Annual Conference to help offset the overhead and coordination costs of the CiMAM Executive Office, which, considering only staff salaries and contracted hours, exceeds €40,000.

Number of Patrons



Increased number of Patrons

CiMAM welcomes and values the support of Patrons who share its core values and ethical principles, and whose confidence and generosity—championed by the Board—form a vital foundation for the organization's sustainability and future. CiMAM is deeply grateful to its Patrons for their trust and continued commitment to the organization and to the global community of modern and contemporary art museum professionals it represents.

CIMAM's Finances 2024-25

MEMBERSHIP INCOME	Accounted 2014-16	Accounted 2017-19	Accounted 2020-22	Accounted 2023	Accounted 2024	Accounted 2025
Individual	24.132€	35.009€	44.989€	28.925€	10.339€	13.868€
Reduced individual	360.717€	4.163€	5.666€			
Institutional	22.447€	34.039€	31.810€	80.701€	29.226€	14.919€
Total Membership	50.185€	73.210€	82.465€	109.626€	39.565€	28.787€
Benefactor (10.000)	0,0€	0,0€	0,0€	0,0€	10.000€	20.000€
Major Patron (5.000)	0€	0€	5.000€	10.000€	19.970€	34.965€
Founding Patron (3.500)	62.311€	62.895€	50.395€	14.000€	14.000€	14.000€
Patron (3.000)	6.000€	32.950€	21.000€	11.967€	23.976€	23.840€
Supporter (1.500)	18.629€	13.500€	15.000€	8.985€	13.530€	14.980€
Total Patronage	86.940€	109.345€	91.395€	44.952€	81.475€	107.784€
Bank charges & Refunds	36.066€	320€	962€	280€	267€	279€
TOTAL MEMBERSHIP INCOME	173.191€	182.875€	174.822€	154.858€	121.308€	136.851€
CONFERENCE INCOME	Accounted 2014-16	Accounted 2017-19	Accounted 2020-22	Accounted 2023	Accounted 2024	Accounted 2025
Conference Registration	176.029€	169.216€	116.316€	67.769€	119.770€	118.336€
Conference Support	103.436€	52.744€	1.000€	0€	0€	28.075€
Conference fees&support	279.465€	221.960€	117.316€	67.769€	119.770€	146.411€
Webinars	0,0€	0,0€	5.145€	5.216€	573€	194€
Total Travel Grants	112.355€	156.600€	145.395€	96.334€	100.106€	103.471€
Programs Support	0,0€	0,0€	0,0€	0,0€	0,0€	14.149€
TOTAL PROGRAMS	391.819€	378.560€	267.856€	169.318€	220.449€	264.224€
TOTAL RECEIVED	565.010€	561.435€	442.678€	324.176€	341.756€	401.075€

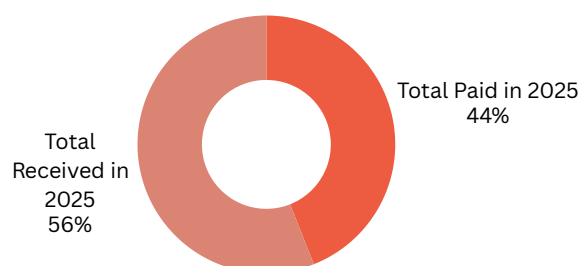
OPERATING EXPENSES	Accounted 2014-16	Accounted 2017-19	Accounted 2020-22	Accounted 2023	Accounted 2024	Accounted 2025
Staff	16.308.977€	116.225€	128.233€	49.669€	85.284€	92.376€
Social Security Taxes	0,0€	57.607€	65.186€	26.008€	39.049€	46.505€
IRPF (Personal Income Tax)	30.999€	25.292€	30.955€	15.318€	16.107€	18.588€
Accountance	10.569€	13.755€	15.445€	6.000€	5.532€	8.949€
Office Supplies	9.817€	9.281€	7.285€	9.441€	7.762€	12.054€
Web maintenance and identity	399€	13.424€	5.895€	2.641€	5.314€	746€
Office rent	2.695€	2.310€	0,0€	0,0€	0,0€	0,0€
Legal services	2.753€	5.646€	9.507€	2.995€	1.590€	0,0€
Bank charges & Refunds	2.257€	39.898€	1.015€	285€	169€	279€
TOTAL OPERATING EXPENSES	222.580€	243.940€	263.521€	112.356€	160.807€	179.497€

CONFERENCE EXPENSES	Accounted 2014-16	Accounted 2017-19	Accounted 2020-22	Accounted 2023	Accounted 2024	Accounted 2025
Communication and Programs	653.156€	11.188€	49.356€	15.392€	966€	37.021€
AC 2016	92.520€	2.214€	0,0€	0,0€	0,0€	0,0€
AC 2017	0,0€	13.969€	0,0€	0,0€	0,0€	0,0€
AC 2018	0,0€	25.933€	0,0€	0,0€	0,0€	0,0€
AC 2019	0,0€	12.066€	1.672€	0,0€	0,0€	0,0€
Webinars/AC 2020	0,0€	0,0€	3.602€	0,0€	0,0€	0,0€
Webinars/AC 2021	0,0€	0,0€	27.106€	0,0€	0,0€	0,0€
AC 2022	0,0€	0,0€	23.807€	1.472,0€	0,0€	0,0€
AC 2023	0,0€	0,0€	0,0€	22.058€	1.883€	0,0€
AC 2024	0,0€	0,0€	0,0€	0,0€	24.153€	6.350€
AC 2025	0,0€	0,0€	0,0€	0,0€	0,0€	21.976€
ICOM General Meeting	0,0€	0,0€	1.877,8€	0,0€	0,0€	0,0€
Total Conference	92.520€	54.182€	58.065€	23.530€	26.036€	28.325€

Rapid Response Webinars	0,0€	0,0€	2.880€	3.117€	3.225€	1.906€
Total Travel Grants Expenses	85.235€	133.941€	88.789€	75.672€	65.707€	63.870€
Publications AC 2012 - 2022	6.813€	38.701€	550€	2.947€	0,0€	0,0€
60 Anniversary Book 2022	0,00€	0,00€	22.956€	93,30€	0,0€	0,0€
Publication AC 2023	0,0€	0,0€	0,0€	0,0€	5.437€	0,00€
Publication AC 2024	0,0€	0,0€	0,0€	0,0€	0,0€	3.869€
Publication AC 2025	0,0€	0,0€	0,0€	0,0€	0,0€	0,0€
Total Publication	6.813€	38.701€	23.506€	3.040€	5.437€	3.869€
TOTAL PROGRAM EXPENSES	191.099€	238.013€	222.595€	120.751€	101.371€	134.991€
TOTAL PAID	413.679€	481.952€	486.116€	233.108€	262.177€	314.488€

CiMAM's bank account status 2025

CiMAM accounts as of 1 January	355.647,67 €
Net Income or Loss	86.587,06 €
CiMAM accounts 31 December	442.234,73 €



Cash Status as of 31 December 2025

Cash Status 01.01.2025	355.647,67 €
Received Income	401.075,08 €
Received Expenses	314.488,02 €
Cash as of 31.12.2025	442.234,73 €

Total received in 2025	401.075 €
Total paid in 2025	314.488 €
Total 2025 cashflow	86.587,06 €

International Visibility

In 2025, CiMAM consolidated its international visibility through a sustained programme of conferences, awards, advocacy initiatives, research, and professional development activities, **reinforcing its position as a key global reference for museum professionals working with modern and contemporary art.**

Media Coverage and Positioning

CiMAM's visibility in 2025 was driven primarily by **earned media**, including dedicated articles, editorials, announcements, and qualified mentions across leading international platforms such as ArtDependence, Arts Asia Pacific, e-flux, On the Move, ArtReview, and other sector-specific channels. These outlets reach a highly **targeted audience of museum directors, curators, and cultural leaders.**

Qualitatively, the coverage positioned CiMAM as one of the few international organizations able to combine critical thought, effective advocacy, and ethical leadership within the field of modern and contemporary art museums.

Media narratives consistently framed CiMAM as:

- a trusted international advocate for museum autonomy and ethical practice
- a producer of professional standards and thought leadership
- a collective voice engaging critically with global cultural challenges

Key figures (2025)

- Estimated earned media value: **€171,690**
- Coverage type: Articles, editorials, announcements, institutional news
- Geographic reach: Europe, Asia, Africa, America and international platforms
- Audience: Museum leaders, curators, cultural professionals, funders

Thematic focus of coverage

- Advocacy and institutional autonomy
- Ethical museum practices
- International exchange and professional standards

ArtReview

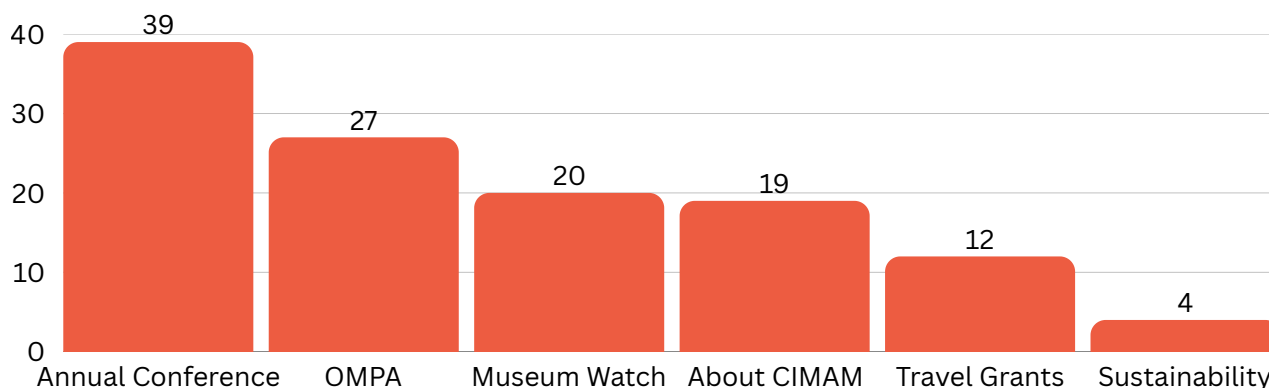
Amanda de la Garza Mata appointed president of CiMAM

International Visibility

Press Coverage

In 2025, CIMAM issued nine press releases, one more than the previous year, resulting in a total of 123 press articles. This is slightly higher than the 104 articles in 2024.

- International art and cultural media: 7 items
- Sectoral / professional media: 13 items
- National press: 31 items
- Niche / local media: 72 items



Top 10 Articles of 2025:

CIMAM Denounces Australian Institutions' Censorship of Palestine-Related Art
ArtAsiaPacific, 15 May 2025

Maria Balshaw: "Attitudes Towards Sustainability Have Shifted Much Faster in the Last Three to Five Years"
The Art Newspaper, 17 January 2025

Flemish Government's Plan to Dissolve M HKA Sparks Outrage
Artforum, October 10, 2025

Museum Professionals Protest Plans to Asset-Strip Antwerp's M HKA
ArtReview, October 10, 2025

Best Practices for Museums Working with Living Artists
e-flux, 2025

International Visibility

Art Movements / Institutional Context

Hyperallergic, December 1, 2025

Istanbul Modern Named Among Europe's Museums of the Year

Euronews (TR), 25 May 2025

International Museum Network Concerned About the Future of M HKA

HLN (Het Laatste Nieuws), October 9, 2025

Passion and Philanthropy

Corriere della Sera, 26 September 2025

Africa Takes the Stage: Zimbabwe's Moment as Host of the CIMAM Annual Conference

Art Africa Magazine, September, 18, 2025

ARTAFRICA

ARCHIVE VIDEO

Africa Takes the Stage: Zimbabwe's Moment as Host of the CIMAM Annual Conference

INTERVIEW

Raphael Chikukwa and the National Gallery of Zimbabwe prepare to host a landmark 2026 gathering that redefines global museum practice

ARTASIAPACIFIC

NEWS SHOWS PEOPLE MARKET IDEAS VIDEO PRINT SHOP 中文

NEWS

MAY 16, 2025

CIMAM Denounces Australian Institutions' Censorship of Palestine-Related Art

BY ANNETTE MEIER

belga NEWS AGENCY

Categories ▾

CULTURE

Museum Watch criticises M HKA reform as "significant loss" for Europe

10 October 2025

Le Palestinian Museum primé pour une exposition qui déjoue l'effacement de Gaza

Avec l'exposition tournante « Gaza Remains the Story », l'institution a choisi de miser sur la diffusion créative et la transmission du savoir, offrant au récit palestinien de nouvelles voies d'expression à l'échelle internationale.

L'OLJ / le 1 décembre 2025 à 14h14

KUNSTFORUM
International

Amanda de la Garza Mata wird Präsidentin des CIMAM

Amanda de la Garza
Mata wird Präsidentin
des CIMAM

3. DEZEMBER 2025 - PERSONALIEN

Dossier:
Kunstmetropole
Paris
PARIS IS BACK!
Seit einigen
Jahren nun
erwacht die Cité
des Arts zu neuer
Glorie. Der
KUNSTFORUM
Band 209 liefert
einen Überblick.

MI cuenta

EXITMEDIA

EXPRESS

EXIT

TIENDA

ARCHIVO

PODCAST DE FOTO

Outlander

Museos en diálogo: Asia y África

Diana de la Cruz 03 julio, 2025

IL GIORNALE DELL'ARTE

Abbonamenti CERCA

I LUOGHI E LE OPERE

MUSEI E FONDAZIONI

In 300 a Torino per la 57ma conferenza annuale del Cimam

Dal 28 al 30 novembre direttori di musei e curatori da tutto il mondo arriveranno in città per «espandere nuovi modelli di creazione museale»

Alessandro Martini | 18 novembre 2025 | 4' min di lettura

New global standards tabled for museums collaborating with living artists

The International Committee for Museums tables paper on best practices for museums working with artists – ArtsHub takes a look.

24 Nov 2025 13:52

Gina Fairley

FLEMISH GOVERNMENT'S PLAN TO DISSOLVE M HKA SPARKS OUTRAGE

By News Desk
October 13, 2025 6:40 pm

The Museum Watch Committee—an initiative established by the International Committee for Museums and Collections of Modern Art (CIMAM), itself an affiliate of the International Council of Museums (ICOM)—on October 9 issued an [open letter](#) denouncing the plan, which it described as “potentially disastrous” for Antwerp’s economic and cultural fortunes and “a significant loss” for the city and all of Europe. Museum Watch also pointed out that the planned dissolution of M HKA would violate the [ICOM Museum Definition](#) and its code of ethics.

ARTDEPENDENCE
MAGAZINE

Art to Collect News Interviews Symbolism in Art Events Authors Advertise About Contact

CIMAM Announces the Three Awardees of the 2025 Outstanding Museum Practice Award

Saturday, November 29, 2025



Within the framework of the 57th CIMAM Annual Conference, taking place from November 28–30 in Turin, CIMAM – International Committee for Museums and Collections of Modern Art – announced the winners of the fifth edition of the Outstanding Museum Practice Award (OMPA) 2025.

International Visibility

CIMAM Social Media Results 2025

In 2025, CIMAM significantly strengthened its digital presence across **Instagram, LinkedIn, and Facebook**, achieving a **total reach of 1,608,019**, a 144% increase compared to 2024.

This growth was accompanied by **65,249 engagements**, indicating strong interaction and sustained interest from a highly professional, international audience, and a total of **24,832 followers across platforms**. Social media continued to play an increasingly important role in amplifying CIMAM's advocacy, programmes, and thought leadership within the global museum community.



1,608,019 users reached
worldwide
+144% vs. 2024



65,249 content interaction
+1% vs. 2024



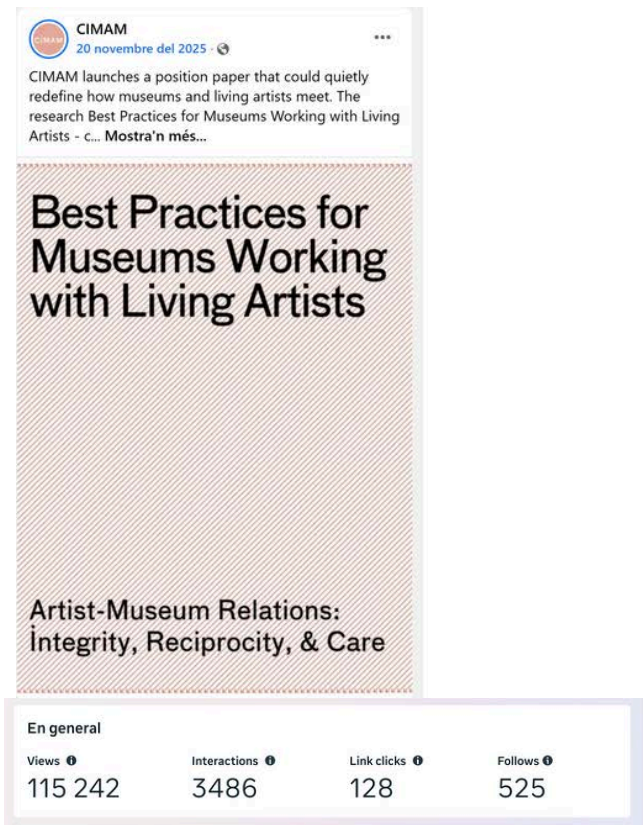
Most Engaging Content

- Best Practices
- OMPA
- Annual Conference



Followers Growth

From 18,067 (2024) to 24,832 (2025)
+37.45% increase



International Visibility

CIMAM announces the 39 modern and contemporary art museum directors, artistic directors, curators, and researchers from 20 different countries who have been awarded tra... Mostra'n més...



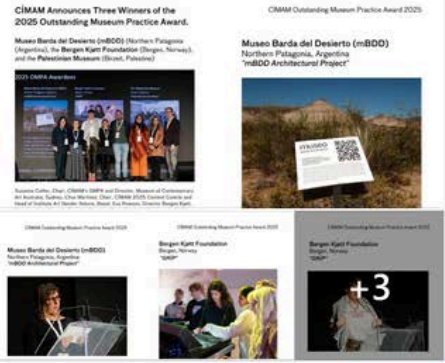
CIMAM 2022 Travel Grantee

Boost this post to get more reach for CIMAM. [Boost](#)

Views	Interactions	Link clicks	Follows
37 799	719	16	69

CIMAM
Publicat per Instagram · 28 novembre del 2025

Suzanne Cotter, Director of the Museum of Contemporary Art Australia and Chair of the OMPA Committee, presented today the fifth edition of the CIMAM 2025 Outstanding Mu... Mostra'n més...



Boost this post to get more reach for CIMAM. [Boost](#)

Views	Interactions	Link clicks	Follows
45 493	704	3	20

CIMAM
Publicat per Instagram · 21 juliol del 2025

The announcement of the 58th edition of the CIMAM Annual Conference in Harare, hosted by the National Gallery of Zimbabwe, was made during a meeting in Barcelona, where... Mostra'n més...

For the First Time, Modern Art Museums Will Meet in Africa



Suhanya Raffel, Patrizia Sandretto Re Rebaudengo, Raphael Chikukwa, Mercedes Vilardell and Bart de Baere.

"After colonizing, the West cannot also claim decolonization: Africa must decide how to do it, reflect on its past, and create new narratives," says Raphael Chikukwa, Director of the National Gallery of Zimbabwe in Harare, on this article written by Roberta Bosco and originally published in Italian for il Giornale dell'Arte on July 7, 2025.

En general

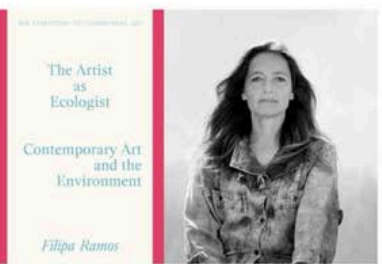
Views	Interactions	Link clicks	Follows
27 517	933	5	171

CIMAM
Publicat per Instagram · 16 desembre del 2025

We are sharing an interview with Filipa Ramos, CIMAM member, curator, and author of "The Artist as Ecologist", published by Lund Humphries in October 2025. 🙌 ... Mostra'n més...

Editorial Discounts for CIMAM Members

The Artist as Ecologist
by Filipa Ramos



Interview with **Filipa Ramos**, CIMAM Member and author of *The Artist as Ecologist*, published by **Lund Humphries** on 14 October 2025.

The book is included in the CIMAM online bookshelf through our ongoing collaboration with Lund Humphries, offering CIMAM members a **25% discount** on all titles.

En general

Views	Interactions	Link clicks	Follows
10 157	463	2	6





CIMAM Patrons, Thank you!

We extend our sincere gratitude to CIMAM's Patrons, including those who have supported the organisation over many years, as well as the new Patrons who joined CIMAM in 2025. Your continued commitment is fundamental to CIMAM's ability to advance its mission and uphold the shared values that guide our work in the field of modern and contemporary art museums.

As an organisation whose activities are largely sustained through voluntary engagement, the support of our Patrons plays a vital role in ensuring both the continuity and the growth of CIMAM's programs and daily operations. Your contributions provide the foundation that enables the organisation to respond to the evolving needs of museum professionals worldwide and to work towards a more sustainable, inclusive, and collaborative future for the sector.

As Patrons of CIMAM, your support directly enables our work across key areas, including:

- advocating for the role, rights, and responsibilities of museums and their collections
- facilitating international exchange and collaboration among museum professionals
- supporting professional development and peer-learning opportunities
- organising conferences, digital forums, and networking initiatives that address urgent and emerging issues facing the field

In 2025, CIMAM was pleased to welcome five new Patrons whose engagement further strengthens the organisation's international patron community: Four new Major Patrons, **Ruth Foundation for the Arts, Milwaukee, USA; Georgina Ventós, President, Fundación Ernesto Ventós, Spain; Fondation Opale, Switzerland; The Śmiechowski Family Foundation, Poland.**

That same year, CIMAM was honoured to acknowledge the transition of **Patrizia Sandretto Re Rebaudengo** from Major Patron to Benefactor, recognising her longstanding commitment and deepened support of the organisation's mission.

Together, this continued and expanded patronage contributes decisively to the development of CIMAM's research, advocacy, and convening activities, reinforcing the organisation's capacity to serve its global membership.

[Through a series of interviews](#) published on CIMAM's website, Patrons share their backgrounds, interests, and reasons for supporting the organisation and its mission. We invite the CIMAM membership to learn more about the Patrons whose commitment makes this work possible, and to engage with the ideas, motivations, and perspectives that underpin their relationship with modern and contemporary art and with CIMAM.

Thank you for your trust, loyalty, and continued enthusiasm. Your generosity remains a driving force behind CIMAM's ability to serve the international community of modern and contemporary art museum professionals, fostering a space in which diverse voices, experiences, and perspectives can come together in dialogue and shared purpose.

CiMAM

CiMAM Patrons, Thank you!

CiMAM Benefactors

- Her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani
- Patrizia Sandretto Re Rebaudengo, Turin, Italy

CiMAM Major Patrons

- Andrzej Wróblewski Foundation, Warsaw, Poland
- Teiger Foundation, New York, USA
- Mimi Brown, Hong Kong
- Ruth Foundation for the Arts, Milwaukee, USA
- Georgina Ventós, President, Fundación Ernesto Ventós, Barcelona, Spain
- Fondation Opale, Lens, Switzerland
- The Śmiechowski Family Foundation, Poland

CiMAM Founding Patrons

- Fundació "la Caixa", Barcelona, Spain
- Leeum, Samsung Museum of Art, Seoul, Republic of Korea
- Fondation LVMH, Paris, France
- Marc and Josée Gensollen, Marseille, France

CiMAM Patrons

- Sunpride Foundation, Hong Kong
- Nguyen Art Foundation, Ho Chi Minh, Vietnam
- Saastamoinen Foundation, Helsinki Finland
- Mori Art Museum, Tokyo, Japan
- Claudio Engel, Santiago, Chile
- Tselinny Center of Contemporary Culture, Almaty, Kazakhstan
- Pooja and Ashok Reddy, Bangalore, India
- DAS MINSK Kunsthaus in Potsdam

CiMAM Supporters

- Fundación Botín, Santander, Spain
- François Giannesini, Paris, France
- SAHA, Istanbul, Turkey
- Albert M.A. Groot, Sittard, Netherlands
- Simon Mordant, Sydney, Italy, and New York
- Bozar Centre for Fine Arts, Brussels, Belgium
- Zita Cobb, Joe Batt's Arm, Fogo Islands, Canada
- Bridget Grant Pirrie, Sydney, Australia
- Colección FEMSA, Nuevo León, Mexico
- A Supporter who wishes to remain anonymous

CiMAM

CiMAM 2025 Travel Grant Funders

- Getty Foundation, Los Angeles, USA
- Saastamoinen Foundation, Helsinki, Finland
- Teresa A.L. Bulgheroni, Buenos Aires, Argentina
- Colección Patricia Phelps de Cisneros (CPPC), New York, USA/Caracas, Venezuela
- Mercedes Vilardell, London, UK/Mallorca, Spain
- Aimée Labarrere de Servitje, Mexico City, Mexico
- Eloisa Haudenschild, La Jolla, California, USA
- Fernando Zobel de Ayala, Manila, Philippines
- Chitra Talwar, New Delhi, India

CiMAM in-kind supporters

- MACBA Museu d'Art Contemporani de Barcelona
- Han Nefkens Foundation, Barcelona

CiMAM 2025 Rapid Response Webinars

- The Getty Foundation, Los Angeles

CiMAM e-card in-kind provider

- MembershipAnywhere, Washington

CiMAM 2025 Annual Conference

Organized by

- CiMAM

Lead Sponsor

- Fondazione Arte CRT, Turin, Italy
- Fondazione CRT, Turin, Italy

In-Kind Sponsor

- Patrizia Sandretto Re Rebaudengo

Co-Hosting Institutions

- Fondazione Sandretto Re Rebaudengo
- Fondazione Torino Musei
- Castello di Rivoli Museo d'Arte Contemporanea

Dinner Partners

- Patrizia Sandretto Re Rebaudengo
- Camera di Commercio Torino
- Reggia di Venaria - Consorzio Residenze Reali Sabaude

Venue Partners

- OGR Torino, Turin, Italy
- Fondazione Teatro Stabile di Torino - Teatro Nazionale, Turin, Italy
- Centrale Nuvola Lavazza, Turin, Italy

CiMAM — International Committee of Museums and Collections of Modern Art

CiMAM Executive Office
Plaça dels Àngels, 1
08001 Barcelona, Spain

© 2024 CiMAM International Committee of
Museums and Collections of Modern Art.